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SPECIAL: WOODWINDS
ENSEMBLE CAPRICE

COMPETITION GUIDE

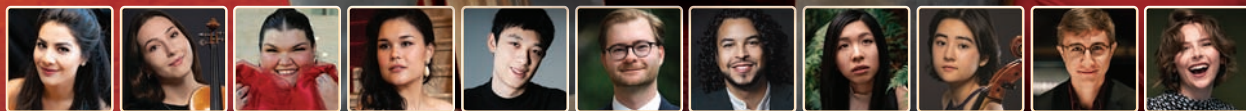
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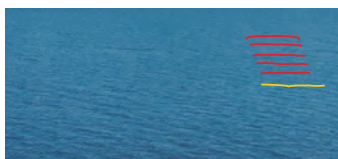
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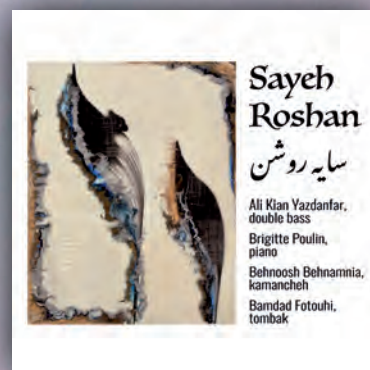
Montréal-based pianist **Brigitte Poulin** presents *György Kurtág: Játékok*, a collection of miniature works that capture both playfulness and nostalgia. Shaped into five acts, her recording includes several world-premiere selections shaped by memory, tradition, and transformation.



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Editorial

FROM THE EDITOR

Welcome to the October 2025 national issue of *La Scena Musicale*, which includes our annual October special, Rising Stars, with profiles of 11 promising musicians (pp. 38-41), along with our annual Competition Guide (p. 34).

This issue is our first special on woodwinds. The French cover showcases Ensemble Caprice's two flutists Matthias Maute and Sophie Larivière. The cover of the English edition features *Autour de la flute*'s two flutists Mika Putterman and Aleks Schürmer. Other related articles include: our pick of the top-10 orchestral woodwind solos; woodwind maintenance and repair; and a profile of celebrated Serbian flutist Ljubiša Jovanović, who happens to be the uncle of our writer Viktor Lazarov.

We continue our new *La Scena*: Art of Living series with a word-search puzzle on instruments and *La Scena* a tavola, this month featuring a culinary creation by mezzo-soprano Justine Ledoux.

Competitions continue to be a focus with a look at Honens, the Canadian Music Competition, the Canadian International Organ Competition and Sylva Gelber. Get insights into the latest performances by La Nef, Stella Musica, Quatuor Molinari, Les Idées heureuses and Orchestre symphonique de Laval. Read exclusive interviews with flutist Nadia Labrie and Luc Chaput of the Montreal Conservatory.

The issue also includes our choral calendar and reviews of the latest recordings.

LA SCENA WEST

Our inaugural Cityscape column asks Vancouver artists to shine a light on the city's rich cultural scene. We also highlight dance and theatre in Western Canada; Vancouver's Fedorova and Takser piano studio, as well as Edmonton Opera's Rumbold prize.

We will also be launching a digital pilot project, **La Scena West**, focused on news and events in the western provinces starting with British Columbia and Alberta, with hopes to later expand to Saskatchewan and Manitoba. Thanks to MagsBC for their financial support.

NATIONAL CALENDAR

As usual, we present our national events calendar, with concert listings from your local region. Owing to space limitations, all listings are in summary form. We invite readers to consult our online calendar at www.mySCENA.org with more extensive listings sorted by regions across Canada, including a search tool. Over 600 concerts are added every month, mak-

ing it Canada's most complete classical music calendar.

LA SCENA RADIO

We are bringing back *La Scena* Radio where you can stream recordings reviewed in our most recent two issues as well as other newly-released albums. Visit www.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, reviews and events.

As we look ahead in the 2025-26 season, we aim to increase both digital and print content. We have many talented writers and 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 the magazine through a donation and/or by joining our fundraising committee by contacting us at don@lascena.org.

Another way to support the magazine is through the LSM Boutique at mySCENA.org, where greeting cards and tickets to our partners' events are available for purchase. You can also preorder our Puccini, Mahler and Handel's *Messiah* book magazines.

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

As always, *La Scena Musicale* maintains a vigorous presence on Facebook, Instagram and LinkedIn. Our website is updated daily with new content—visit www.myscena.org.

Wishing a music-filled autumn to all!

WAH KEUNG CHAN,
Founding Editor & Publisher



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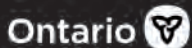
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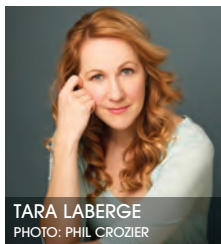
APPOINTMENTS



JOHN STORGÅRDS

Canada's National Arts Centre (NAC) announced on Sept. 3 that the Finnish conductor **John Storgårds** will become the **NAC Orchestra's** eighth music director, beginning in the 2026–27 season. Storgårds debuted with the NAC Orchestra in 2013 and has served as its principal guest conductor since 2015.

Calgary Opera announced **Tara Laberge** as the new manager of its McPhee Artist Development Program for young artists beginning Sept. 1. Laberge is a multidisciplinary artist who has performed professionally across opera, oratorio, musical theatre, and film/television at venues spanning Canada and the U.S. As a soprano soloist, she has performed with the Calgary Philharmonic Orchestra and Calgary Opera Chorus.



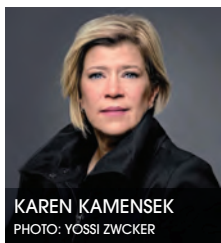
TARA LABERGE

PHOTO: PHIL CROZIER



ESA-PEKKA SALONEN

Finnish conductor and composer **Esa-Pekka Salonen** recently announced three positions he will begin in the coming seasons: creative director of the Los Angeles Philharmonic, creativity and innovation chair of Philharmonie de Paris, and principal conductor of Orchestre de Paris. This follows his 2024 resignation as music director of the San Francisco Symphony as a result of his falling out with the board over his artistic plans and their cost.



KAREN KAMENSEK

PHOTO: YOSHI ZWICKER

On Sept. 2, the **Calgary Philharmonic Orchestra** announced Grammy Award-winning conductor **Karen Kamensek** as its principal guest conductor, a newly-created role. In addition to leading the orchestra for a few concerts each season, Kamensek will work behind the scenes in an artistic advisory capacity. In the upcoming 2025–26 season, she will lead September concerts with violinist Gil Shaham as well as Verdi's *Requiem* in March.



JONATHAN CROW

PHOTO: LUCKY TANG

On Sept. 10, the **Royal Conservatory of Music's Glenn Gould School (GGS)** announced the appointment of **Jonathan Crow** as director of the Temerty Orchestral Program and member of the violin faculty commencing in September 2026.

COMPETITIONS

On Aug. 29, Canadian-Brazilian mezzo-soprano **Camila Montefusco** won third prize in the women's opera category at France's 37th annual **Concours International de Chant de Marmande**. She is a current member of Opéra de Montréal's Atelier lyrique young-artist program.



CAMILA MONTEFUSCO

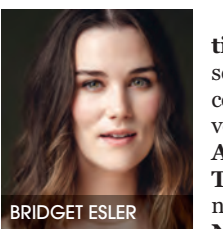
The **Poiesis Quartet** from Cincinnati, U.S.A., was awarded the grand prize at the 15th triennial **Banff International String Quartet Competition** on Aug. 31. **Sarah Ying Ma** on violin, **Max Ball** on violin, **Jasper de Boor** on viola and **Drew Dansby** on cello, won one of the biggest prizes in chamber music valued at \$500,000.



POIESIS QUARTET

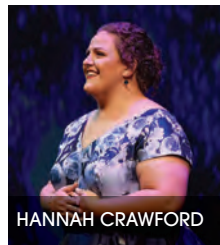
PHOTO: RITA TAYLOR

The **OSM Competition** has announced semifinalists in its 2025 competition dedicated to voice. Baritones **Jamal Al Titi** and **Korin Thomas-Smith**; sopranos **Bridget Esler**, **Natasha Henry** and **Gabrielle Turgeon**; mezzo-sopranos **Alex Hetherington**, **Justine Ledoux** and **Daria Tereshchenko**; tenor **Angelo Moretti** and countertenor **Ian Sabourin** will compete in a semifinal round beginning Nov. 10 with a grand finale on Nov. 15 at Maison symphonique de Montréal.



BRIDGET ESLER

The National Capital Opera Society announced the 2025 finalists of the **National Capital Opera Competition**. A jury of John Avey, Cara Gilbertson and Sandra Graham selected the finalists: baritone **Jamal Al Titi**, countertenor **Nicholas Burns**, sopranos **Hannah Crawford** and **Karoline Podolak**, and mezzo-sopranos **Kcenia Koutorjevski** and **Rachael McAuley**. The competition takes place on Oct. 18 at Rideau Park United Church in Ottawa.



HANNAH CRAWFORD

After a gap year, the **Canadian Music Competition** made a comeback with the 2025 edition, held at Bishop's University in Sherbrooke, Que. Held last July, the National Finals celebrated the excellence and discovery of emerging talents from across the country. The four grand prize winners will perform with various orchestras in 2025–26.



CMC LAUREATE, PIANIST JULIEN GAGNÉ

Concours musical international de Montréal (CMIM) recently announced the jury for its 2026 edition devoted to violin. Montreal native **Lucie Robert**, a professor of violin at the Manhattan School of Music since 1988, will act as jury president. The other jurists are **Ju-Young Baek**, the youngest violin professor to be appointed in the history of Seoul National University; **Glenn Dicterow**, concertmaster of the New York Philharmonic for 34 years; **Simin Ganatra**, first violinist of the two-time Grammy Award-winning Pacifica Quartet; renowned educator **Yuzuko Horigome**; French violinist **Régis Pasquier**; Canadian violinist and violist **Barry Shiffman**, and **Pavel Vernikov**, artistic director of the Sion Festival in Switzerland.



LUCIE ROBERT

ANNOUNCEMENTS

On Aug. 12, **Orchestre Philharmonique du Québec (OPQ)** announced that Executive Director **Véronique Bugeaud** would leave her position on Aug. 29. Bugeaud had been with OPQ for just over one year, taking over the position from Jean-Marc Léveillé. Previously, she worked with Orchestre symphonique de Montréal for seven years, focusing on sponsorship development. Her departure from OPQ was shared on the orchestra's social-media channels as well as Bugeaud's personal LinkedIn, where she posted, "After an exciting and challenging time at the OPQ, filled with wonderful encounters, I will be turning the page on my chapter as executive director..."

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NOV 28-30, 2025

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ESPRIT ORCHESTRA

INTERNATIONAL CONTEMPORARY MEETS LOCAL

by EMMA YEE

Esprit Orchestra, now in its 43rd season, will launch its second annual Edge Of Your Seat International Festival following its success last season. The group strives to always bring “something fresh in terms of the music itself, whether it be through newly commissioned works or works that we’re bringing from abroad, or guest artists from abroad, who have something to say that is not being heard around here,” says Music Director and Conductor Alex Pauk. The collaboration between Esprit and international composers is with the intent that “things going on here make an impression elsewhere,” and for audiences in Toronto to learn from the “different impacts of music that comes from another place.” Pauk aims to balance brand-new, daring and challenging works with Esprit favourites from the past.

The season will kick off with *Tour De Force* at Koerner Hall (Nov. 30). For this opening concert, Pauk has programmed “strong, exuberant, vigorous pieces to show the dynamic that Esprit can attain in exciting people and putting them on the edge of their seats.” The concert opens with Thomas Adès’s Overture to *The Tempest*, followed by the North American premiere of *ax* by



ANNA THORVALDSDOTTIR
PHOTO: ANNA MAGGY

Anna Thorvaldsdottir, a derivation from her previous composition, *METAXIS*. Christopher Goddard, who has previously collaborated with Esprit on his 2021 *Piano Concerto* and 2018 *Lestrings des sisters tintaient*, returns with a newly commissioned work: *a brace, a round, a bracing sound*. Then, a disrupted meditation filled with 1980s Japanese pop, YouTube vlogs, TED Talks, and baroque music, is the idea behind Ben Nobuto’s *Serenity 2.0*. Finally, the sounds of the sea and sand will be evoked in Gabriella Smith’s *Tumblebird Contrails* in its Canadian premiere.

In the new year, the orchestra unveils an eclectic *Superstrings V* concert (Jan. 29), transporting the audience across time and celebrating a plethora of artists. The concert features two memorial pieces: Arvo Pärt’s *Cantus in Memoriam Benjamin Britten*, and Alexina Louie’s *O Magnum Mysterium: In Memoriam Glenn Gould*. Tribute to other musicians will continue with Pärt’s *Silhouette* which celebrates engineer Gustave Eiffel, of Eiffel Tower fame, and Anders Hillborg’s *Bach Materia*, featuring violinist Mark Fewer. Pauk mentions Fewer’s abilities in jazz and fiddling alongside classical violin, and says the piece “leaves room for him to go wild and improvise within the framework of this Bach tribute.” The orchestra will rock out with Jimi Hendrix’s *Purple Haze*, arranged by Steve Riffkin, and Andrew Norman’s *Gran Turismo*, which blends Italian Futurist Art, Baroque Concerto Grosso, and a race-car video game.

Next, Esprit will explore themes of climate change and global connection in a concert titled *Heat Efficiency* (March 26). McGill-based composer Nicholas Ma’s Esprit-commissioned, world premiere *Memory of a Breath* opens the concert, following the success last season of the same composer’s *Hijinks*. The March concert also includes Claude Vivier’s *Orion*, inspired by the titular constellation. In the composer’s words, it invokes the idea of “sitting still on an airplane, [remaining] in the same place and yet [going] from Cairo to Kuala Lumpur.” Aziza Sadikova’s *Heat Efficiency* invokes ideas of heat waves, technical heat, and pipes. Dieter Ammann’s *No templates*, showcasing violist Nils Mönkemeyer, will imitate the technical process of tuning a viola. The piece was co-commissioned by Esprit Orchestra, Basel Symphony Orchestra, Munich Chamber Orchestra, Lucerne Festival, and Tongyeong International Festival, and highlights Pauk’s global collaboration in the world of contemporary music orchestras. Sadikova’s *Angelo di Fuoco* will end the concert, a piece that Sadikova says is “influenced by the current unrest in the world, ... hoping that the Angel will help us, through his fight for justice.” Pauk is excited to introduce rising Uzbek star Sadikova with this concert.

Esprit will finish its season on April 23 with *Hallelujah Sim*. The concert opens with Chris Paul Harman’s *Coyote Soul*, originally commissioned and performed by Esprit in 2011, which uses melodic ideas from Burt Bacharach’s 1960s pop song “(They Long to Be) Close to You.” Also on the program is Misato Mochizuki’s *Violin Concerto*, co-commissioned by Esprit Orchestra and Yomiuri Nippon Symphony Orchestra in its North American premiere. It features “dynamite violin soloist” Akiko Suwanai, in another collaboration that shows Pauk’s “way of connecting with significant artists and organizations abroad.” The



NILS MÖNKEMEYER
PHOTO: IRENE ZANDEL



AZIZA SADIKOVA



AKIKO SUWANAI
PHOTO: VEDRAN KOCELJ

orchestra will also perform Poul Ruders’s *Tundra*, a piece originally written for the Helsinki Philharmonics for the 125th birthday of Jean Sibelius. The concert’s centrepiece is Ben Nobuto’s *Hallelujah Sim* for choir, orchestra, and electronics which uses Hallelujah choruses in a video-game-like “internalized mind challenge” structure. For this project, Esprit Orchestra will collaborate with the Elmer Iseler Singers, helmed by Lydia Adams, and Concreamus Chamber Choir, led by Kai Leung.

Pauk hopes to engage with emerging composers in various ways. Last season, visiting Slovenian composer Vito Žuraj held talks and workshops with University of Toronto composition students, and gave private lessons. Pauk strives to see “what we can offer imaginatively from year to year.” This year, the orchestra will mount a campaign to offer accessible options for student subscriptions and tickets.

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HERVÉ NIQUET
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LES IDÉES HEUREUSES

A SEASON OF INVENTIVENESS

by JUSTIN BERNARD

trepreneur, Toronto, Paris, but this is the first time I've invited him. Hervé has always been my patron, but now the roles are reversed. It's a bit strange!"

Niquet, founder of the Paris ensemble Le Concert spirituel, will present a musical program that he devised and wrote with director and actor Jean-Philippe Desrousseaux. Coming to this side of the Atlantic for the first time, the show is entitled *Pâté en croûte et vieux ragots*, and will feature Niquet dressed as Michel Richard de Lalande, court composer at Versailles. He will lead a rehearsal with the king's chamber musicians exactly as if we were historically there. On the menu are four *Sinfonies pour les Soupers du Roy* and two interludes. As Niquet explains: "It's demanding music, of very high quality, not just background music for meals. Only the best get to play at the king's table, and if you don't charm him, you're out on your ear." The concert is also a reminder of the 300th anniversary of

the death of one of the "favourite geniuses of Louis XIV and Louis XV."

Between two suites, de Lalande will be interrupted by the sound of a post horn and the arrival of either the gazette—he reads out the latest gossip with glee—or else his cook (played by Desrousseaux), who has made his favourite dish: *pâté en croûte* (meat pie). "When the audience arrives," says Niquet, "I'll already be on stage as I have to finish a couple of jigs for tomorrow's supper.* I've summoned the musicians to put the finishing touches to everything and orchestrate the pieces. You don't get to see that normally." It all begins on Nov. 25 at Salle Bourgie! **LSM**

*Translator's note: French 'gigue' means both leg (e.g. of lamb) and jig.

www.ideesheureuses.com

TRANSLATION: CECILIA GRAYSON

QUATUOR MOLINARI

CONTINUITY AND RENEWAL

by BENJAMIN GORON

In a packed 29th season, Quatuor Molinari offers a host of promises and surprises. "It's synonymous with both change and continuity," explains Olga Ranzenhofer, artistic director and violinist. "The viola player Cynthia Blanchon will join us, so that will change the group's dynamic, but we'll stick to our mission of playing the great pieces for string quartet of the 20th and 21st centuries." The group's programming is rich and ambitious, mixing grand masters and new names.

The first concert of the season, *Passages*, is on Oct. 7 at the Conservatoire de musique de Montréal. It features two guardians of the repertoire, Béla Bartók and Dmitri Shostakovich, whose quartets are characterized by their dramatic intensity and profound exploration of sound. In Bartók, the rhythmic energy and folklore-inspired motifs merge with radical modernity, while Shostakovich has a more interior vision often imbued with a poignant gravity.

The inclusion of a work by André Boucourechliev (1925-1997) brings a different musical colouring. This lesser-known French composer offers a unique language in which you can detect the shadow of Beethoven, notably in its search for the expressive spirit. These selec-

tions are indicative of how the quartet offers audiences fertile contrast, from the much-revered to the newly-discovered.

Other events this fall will include a concert on Nov. 2 at the Guido Molinari Foundation as part of the series *Music to see*, a mix of music and visual arts, as well as a program in December honouring Canadian composers, including a premiere by Blair Thomson. Also, the group's *Dialogue on Stage* feature plays an essential part. "These friendly meetings with the musicians, which take place before the concerts, give audiences a chance to put the works in historical and stylistic context and chat with the players in a relaxed atmosphere," says Ranzenhofer.

Outside the concert hall the quartet has a variety of ways to connect with its audiences. Its podcast, *Le studio du Quatuor Molinari* with Jean Portugais, and their online video library (www.vqqm.ca) provide a chance to think and learn more about the music and go behind the scenes. With its talks, open rehearsals and its



PIERRE-ALAIN BOUVRETTE (CELLO), CYNTHIA BLANCHON (VIOLA), ANTOINE BAREIL (VIOLIN) AND OLGA RANZENHOFER (VIOLIN)

connection with young people at the Conservatoire, Quatuor Molinari continues to demystify the masterpieces of its 125-year repertoire. **LSM**

www.quatuormolinari.qc.ca

TRANSLATION: CECILIA GRAYSON

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LUC CHAPUT

EXCELLENCE AND WELL-BEING AT THE CONSERVATORY

by BENJAMIN GORON

At the dawn of his second year as director of the Conservatoire de musique de Montréal, Luc Chaput looks back on a career marked by passion and a deep familiarity with the institution. “I began at the Conservatoire de Montréal as an oboe student when I was in 10th grade. I travelled twice a week from Joliette for four years, and studied pure and applied sciences in Joliette at the same time. I then made the choice to pursue music full-time.” Through his experience as a passionate student, he developed an intimate knowledge of the school’s strengths, but also of the challenges it faces.

Having returned in an administrative capacity, he is now putting this knowledge to good use. “The institution still excels as much as it did when I was a student, and I recognize the human dimension of the school that existed in the 1980s and 1990s. The institution is in good health,” Chaput says. But challenges remain, such as retaining students between secondary school, college, and university. He wants to increase representation in schools and focus on open houses to maintain the high standards that have built the Conservatory’s reputation.

One of the elements he considers unique to the Conservatory is the amount of time each student spends with his/her teacher and accompanist. “This is unique in North America and has a huge impact on academic success.” Chaput also highlights the Artist Health and Wellness Office, an anonymous and comprehensive service providing physical and psychological support to students and staff. The close relationship between staff and students is one of the Conservatory’s great strengths: “We work on-site,” he says. “My office is always open, and I walk the halls to meet with students. The team is there for them, and supports them throughout their studies. In a functional and friendly manner, we help them develop a strategy and guide them along their path. We want to do everything we can to help them succeed, and our role is to assist them as much as possible so that they can focus on their learning.”

The Conservatory’s 2025-26 artistic season reflects this philosophy. Rich and diverse, it demonstrates the vitality of an institution that

places its students at the heart of its mission. The Conservatory Symphony Orchestra will perform four times, under the baton of guest conductors trained in Montreal. Jean-Michel Malouf opens the season on Oct. 4 with Dvořák’s Symphony No. 6, while Jean-Marie Zeitouni conducts Poulenc’s *Gloria* alongside school’s choirs in November. In February, Andrei Feher will take up the baton for Brahms and Schumann, and Simon Rivard will conclude their season in March with a program

percussion ensembles, baroque ensembles, choirs, jazz combos, chamber music, and song recitals. Contemporary creation is not left out: series such as *Électrochoc* and *Multiphoniques* provide a context in which student compositions can be featured. Ensembles in residence complete the picture with panache: Trio Hochelaga, Quatuor Molinari and the Paramirabo ensemble will each offer several concerts, allowing students to come into direct contact with high-level professional musicians.

The opera workshop will present a program entitled *Le jardin secret de Mozart* (Mozart’s Secret Garden) in four performances that showcase the Conservatory’s young singers. Master classes, public rehearsals, and open houses offer the public a window into the training process.

Beyond organization and management, Chaput’s vision remains marked by a deep conviction: “You mustn’t set limits for yourself,” he says. “First, you have to dream. Dreams are what drive us forward and help us progress. I want us to stay passionate. We mustn’t be afraid to try new things and think outside the box. It’s exhilarating when it works.” This philosophy guides his actions and inspires the young musicians he works with every day throughout their training. “I tell them that they may not land their dream job right after graduation, but one thing is certain: they will get noticed. The news from our alumni proves it every year.”

In short, after Chaput’s first year at the helm, the Conservatory continues to embody a space where tradition and innovation, rigour and openness, dreams and concrete achievements come together.

LSM

www.conservatoire.gouv.qc.ca/fr/conservatoires/musiquemontreal/

TRANSLATION: EVA STONE-BARNEY



LUC CHAPUT
PHOTO: LOÏANE HERVIEUX

based on *Romeo and Juliet*, a benefit concert combining music and theatre. An eagerly-awaited special concert takes place at the end of the season when Rafael Payare conducts the Orchestre symphonique des conservatoires du Québec at Maison symphonique. This concert is “a unique opportunity for young people from the conservatory network to meet and work alongside one of the greatest conductors of our time, a dynamic personality who is committed to young people,” says Chaput.

Student ensembles play a central role at the Conservatory: string orchestras, brass and

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LA NEF

LET THE SPIRITS AWAKE

by BENJAMIN GORON

At nightfall, in the enveloping darkness of a Montreal church, shadows lengthen and the air becomes charged with mystery. It is in this Halloween atmosphere, somewhere between unease and fascination, that *Fantômes et sorcières* (*Ghosts and Witches*), the new musical tale from La Nef, is scheduled to unfold on Oct. 25. From the very first chords, the audience is invited to dive into a fantastical universe where werewolves, witches, will-o'-the-wisps, and wandering spirits intersect—a journey to the border between reality and the supernatural, cradled by a Quebec oral tradition.

“The show originated with an invitation from the Maison de la culture Maisonneuve, who wanted us to showcase the grand Casavant organ at Très-Saint-Nom-de-Jésus church. As a result, the organ plays a central role in the show,” says Music Director Seán Dagher. He enthusiastically accepted the challenge, drawing resonances from this monumental instrument that vibrate the body as much as the imagination. Alongside Francis Désilets, au-

thor, storyteller, and singer, the artistic team came to life: Kate Bevan-Baker on violin, Jean-Sébastien LeBlanc on clarinet, Ben Grossman on hurdy-gurdy and percussion, Amanda Keesmaat on cello, and Christophe Gauthier on organ.

The show draws heavily on the evocative power of storytelling, from tales of millers who believe neither in God nor the Devil, to young women accused of witchcraft, fleeing at night to join the Sabbath on Île d'Orléans. Here, songs from Quebec's oral tradition are mixed with a wild baroque repertoire on the organ, and eerie accompaniments. But the audacity doesn't stop there: “In the tale, there is a leitmotif associated with a character when he appears. I'm going to work on composing a fugue based on the leitmotif, in collaboration with Christophe Gauthier,” says Dagher. The cittern player likes to involve artists in the creative process; everyone becomes a stakeholder, adding their own touch to the final product.

The result becomes much more than a performance; it is a celebration of Quebec's cultural



SEÁN DAGHER

PHOTO: PIERRE-ÉTIENNE BERGERON

heritage, of its stories intimately linked to nature, mystery, and the supernatural—all in a generous acoustic setting. With *Fantômes et sorcières*, the company hopes not only to transport audiences into the realm of witches of the night, but also to connect them to their roots with a renewed sense of cultural and artistic pride.

LSM

www.la-nef.com

TRANSLATION: EVA STONE-BARNEY

L'ORCHESTRE SYMPHONIQUE DE LAVAL

FORTY YEARS OF MUSIC

by BENJAMIN GORON

The 2025–26 season marks a major turning point for Orchestre symphonique de Laval. Not only is the ensemble celebrating its 40th anniversary, but it is also inaugurating a new artistic direction under the baton of Adam Johnson and a new general management led by Daphné Bisson. This double change at the helm promises to revitalize the orchestra, strengthen its ties with the community and broaden the impact of its concerts.

Johnson will be on the podium to start the season on Oct. 29 at Salle André-Mathieu, for *Celebration: 40 Years of History and Future* at the OSL. The concert will pay tribute to the orchestra's inaugural program in 1986 which included Rossini's *William Tell Overture* and Schubert's *Unfinished Symphony*. This festive throwback will be complemented by more contemporary works by Maxime Goulet and Camille Pépin, as well as Rachmaninoff's *Piano Concerto No. 2* played by the young virtuoso, Chloé Dumoulin.

Bisson, the orchestra's new executive director, has a vision focused on accessibility, local outreach and collaboration. She wants to bring the orchestra to the heart of the com-



PHOTO: GABRIEL FOURNIER

munity: “Our hope for the coming years is to attract more Laval residents to our concerts and to be closer to the community.” The OSL already has numerous initiatives in place to bring different age groups together (*Bébé musique*, *Matinées scolaires*) and showcase its musicians (*Chamber Music Concerts*).

Bisson is also counting on collaborations with institutions and organizations based in the Laval area. “It is essential to maintain links with schools and community groups that bring music to life,” she says, “but also to increase

partnerships, such as the one we currently have with the Société littéraire de Laval. We will have readings of poems written for chamber-music concerts.” These fruitful partnerships help to strengthen ties within the community, attract new audiences and consolidate the orchestra's influence in the Laval area.

To mark this 40th anniversary, there will be several historical nods. A concert on Dec. 10 will welcome the Patenaude family, in tribute to the ensemble's co-founder and first musical director, Gilbert Patenaude. For the last concert of the season, the OSL will be reunited with Jean-François Rivest, who was its artistic director for more than 10 years. But this anniversary year is not just about celebrating the past; it is also about preparing for the future. With Johnson and Bisson, the OSL is building its foundations on community, inclusion and the next generation. The spirit of renewal is palpable and promises a rich, generous and ambitious season deeply rooted in Laval.

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www.osl.ca

TRANSLATION: GIANMARCO SEGATO

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STELLA MUSICA FESTIVAL

FORGING FEMALE BONDS

by MARIE-CLAIRE FAFARD-BLAIS

The Stella Musica Festival, whose mission is to celebrate the work, talent, and diversity of women in music, is celebrating its 10th anniversary this year. Driven by the assertion that women are still under-represented in the music world today, the festival challenges itself to explore new styles and approaches to music, while still featuring classical music prominently.

“As an artist, I have always felt that the industry could and should make more room for women,” says Katarzyna Musial, pianist and director of Stella Musica. “It was retired judge Anne-Marie Trahan, who passed away in 2019, who inspired me to create a festival for and by women. I owe her a lot.”

The 2025 edition of Stella Musica will open at Place des Arts’s Cinquième Salle with a concert featuring Innu soprano Elisabeth St-Gelais performing works by Cécile Chaminade, Charles Gounod, and Antonin Dvořák. Les Voix Boréales, a vocal ensemble of 75 young girls conducted by Philippe Ostiguy, will perform works by Inuit singer Elis-

apie, and Cree composer Sherryll Sewepagaham, as well as songs by Édith Piaf and Diane Dufresne. The concert will feature dance performances by Fuego Flamenco and 12-year-old Adeline Kerry Cruz. “The eclectic nature of this concert truly reflects Stella Musica. Both in terms of the performers’ style, and the repertoire, the concert will take the audience through a whole range of emotions,” says Musial.

The second concert, presented at Salle Claude-Léveillée, will invite audience members on an intimate journey; mezzo-soprano Justine Ledoux and pianist Martine Jomphe, both members of Opéra de Montréal’s Atelier Lyrique, will perform excerpts from Bizet’s *Carmen* and *L’hiver attend beaucoup de moi*, by Quebec composer Laurence Jobidon, among others. Musial herself will play works by Grażyna Bacewicz and Manuel de Falla. Finally, Duo Aster, which consists of saxophonist Clio Theodoridis and pianist Jonathan Nemtanu,

will perform works ranging from jazz to classical, klezmer and Mediterranean.

“Each concert allows for exchange and inter-generational mentorship between artists, which is a great strength of our programming,” says Musial. Additional activities, including various roundtable discussions, will be added to the festival program in the near future. **LSM**

Stella Musica will take place Oct. 17-26 at Place des Arts. www.stellamusica.org

TRANSLATION: EVA STONE-BARNEY



KATARZYNA MUSIAL

CIOC'S 2025 GRAND ORGAN FESTIVAL

CELEBRATING THE EVER-EVOLVING INSTRUMENT

by KAITLYN CHAN

Despite the organ’s extensive history dating back to the third century BCE, it still holds a vital place in the context of music-making today. The Canadian International Organ Competition (CIOC) proves this with their popular competitions, festivals, and concerts. This year’s Grand Organ Festival highlights up-and-coming organists, various musical genres, and a world premiere.

“The organ is far from a dead instrument,” says Artistic Director Jean-Willy Kunz. Rather, it seems to evolve with the performers, composers, and audiences who enjoy it. During the festival, Kunz will perform on the pipe organ alongside a jazz quintet at Montreal’s St. James United Church (Oct. 3). This group, Inspirationz Ensemble, highlights the organ’s versatility: how it adapts to other musical styles aside from its well-known classical application.

A few days later, the festival will feature the world premiere of an organ work commissioned by the CIOC from Canadian organist-composer Rashaan Allwood (Oct. 7). “I think it’s very important to support living and young composers,” Kunz says. “Performers and composers in the

organ world have—throughout the centuries—always worked hand-in-hand. And the organ itself has evolved a lot, thanks to those partnerships.” Allwood himself will perform this work, entitled *The Smoke of Their Torment*, in the intimate organ loft at Église Saint-Jean-Baptiste. His performance marks the beginning of the CIOC’s new series, *The Loft Sessions*, which supports emerging Canadian creators.

This year’s festival features plenty of other young Canada-based musicians including Adrian Foster of Sound Rebellion Collective (Sept. 20 & 27), Maria Gajraj (Oct. 12), and Henry Webb (Sept. 6 & Oct. 19). Their programs range from experimental organ improvisation to classics of the French organ tradition.

Alongside contemporary applications of the organ, the CIOC considers the value of legacy. With performances by respected and established organists Peter Richard Conte (Oct. 4) and Yves-G. Préfontaine (Oct. 26), they pay homage to those who have dedicated years to the organ, learning its intricacies and nuances.

Kunz says that finding the balance between staying faithful to founder John Grew’s vision



HENRY WEBB
PHOTO: TAM PHOTOGRAPHY

and his own vision for the CIOC is a positive challenge. Much like the organ, the organization evolves each year with its growing and changing audience and participants. This year’s Grand Organ Festival celebrates both the instrument’s legacy and its continued relevance. **LSM**

Visit www.ciocm.org for more information about the 2025 Grand Organ Festival.

JEAN-SÉBASTIEN VALLÉE

FIVE MORE YEARS AT THE HELM OF THE TORONTO MENDELSSOHN CHOIR

by DENISE LAI



JEAN-SÉBASTIEN VALLÉE CONDUCTING TORONTO SYMPHONY ORCHESTRA'S 2024 MESSIAH WITH COUNTERTENOR NICHOLAS BURNS

PHOTO: JAE YANG

The Toronto Mendelssohn Choir (TMC) has just announced the renewal of Jean-Sébastien Vallée's contract for five years, beginning in the 2026-27 season, through to 2030-31.

The multi-award-winning conductor, scholar and educator took the helm of Canada's oldest choir as its eighth artistic director in 2021, during a challenging time when the world was just emerging from the pandemic. Vallée's clear vision has focused on the choir's vital role in promoting inclusivity, artistic enrichment, and cultural exchange within the community.

Vallée has helped modernize the organization while honouring its 131-year legacy. During his tenure, they have performed the expected choral masterworks like Bach's *Mass in B minor*, Carl Orff's *Carmina Burana*, Beethoven's *Missa solemnis*, Rachmaninoff's *Vespers* and the Requiems of Verdi and Mozart. But Vallée has also programmed repertoire that reflects Canada's diversity and incorporated multimedia experiences such as dance and video into their concerts.

The conductor has overseen the creation of the Toronto Mendelssohn Singers, the choir's 24-voice core of professional singers that performs with the choir and as a separate chamber ensemble.

A firm believer of nurturing aspiring conductors and composers, Vallée revitalized the annual "Take the Podium" symposium, an intensive five-day program for emerging choral leaders. This is complemented by the Conducting Mentoring Program which includes pre-rehearsal, conduct-

ing and rehearsal technique workshops, culminating in a concert performance of a chosen work.

Vallée is deeply committed to championing new Canadian works. Through the composer-in-residence program he established, TMC has commissioned and premiered works by diverse Canadian composers including Tracy Wong, Aaron Manswell, Shireen Abu Khader, and Stephanie Martin.

Community engagement is also dear to Vallée's heart. He has continued the choir's Singation workshops in which guest conductors lead community singers through a selection of choral works. Last year, Vallée launched Exchange: Choral Community Workshops, a full-day event featuring interactive workshops, master classes and lectures, as well as musical community building.

To celebrate TMC's milestone birthday in 2024, Vallée curated a selection of a *cappella* pieces ranging from historical compositions to new commissions for a landmark recording, *Remember: 130 Years of Canadian Choral Music* on ATMA Classique. It contains repertoire spanning from the choir's 1895 inaugural concert (Mendelssohn's *Richte mich, Gott*) to contemporary Canadian works.

Chorister Jan Szot, who has sung with TMC since 2014, praises Vallée's "passion, energy, and profound respect and understanding of the music and the choral art. ... His score preparation and analysis is mind-blowingly sophisticated and comprehensive. His rehearsals are so joyful and thrilling!"

Kathleen Stevenson, the choir's director of artistic operations, says that "JS has brought an extraordinary renaissance to our organization and its choral programming, reinvigorating both our singers and our entire team with a shared sense of purpose and excitement. What sets JS apart is his remarkable ability to honour the rich traditions of choral music while making it vibrant and relevant for today's audiences."

For the 2025-26 season, Vallée will present well-known masterworks through a renewed lens. This includes Brahms's *German Requiem* and Bach's *St. Matthew Passion*. The conductor notes that "Brahms's *German Requiem* was the first work I conducted with TMC in the fall of 2021, during the height of the pandemic. The choir and orchestra performed masked, distanced, and for a reduced audience due to the restrictions. Four years later, the context is completely different, and I felt strongly about revisiting this piece as I begin my fifth season with the organization. The themes in Brahms' score—grief, consolation, and the acceptance of loss—resonate differently today than they did in 2021, offering fresh meaning for both performers and audiences."

"As for Bach's *St. Matthew Passion*, it has not been performed by TMC in more than a decade. Beyond its religious origins, the *Passion* story embodies profound human drama and suffering that continues to speak to our world today. It is also worth remembering that TMC was the first Canadian ensemble to record the *St. Matthew Passion* in 1951. The work itself was forgotten for decades until Mendelssohn revived it in 1829. Given that legacy, and our own connection to Mendelssohn, it feels like the perfect piece for us to bring once again to Toronto audiences."

Vallée is particularly excited that Stephanie Martin, this season's composer-in-residence, will be writing three new pieces, including *Echo*, which will be premiered in November as a companion work to Brahms's *German Requiem*.

The season also includes a special concert with the TMSingers performing *The Sacred Veil*, a collaboration between composer Eric Whitacre and poet Charles Anthony Silvestri. "It tells a story of life, love, and loss, inspired by Silvestri's wife, Julie, who died of ovarian cancer at age 36 in 2005, leaving two young children. This concert will be a powerful human experience, raising cancer awareness, honouring survivors, and remembering those who lost their battle with this illness," says Vallée.

With a five-year plan to record, tour and commission new works, Vallée's strong vision is set to cement TMC's reputation as a leader in Canadian choral music.

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www.tmchoir.org



AUTOUR DE LA FLÛTE

A WORLD
OF FLUTES

by **HEATHER WEINREB**

MIKA PUTTERMAN & ALEKS SCHÜRMER
PHOTO: DOMINIC CHAMPAGNE

Mika Putterman does not identify with the stereotypical description of a flutist. When it was time to “choose a real instrument” after having played recorder in school, Putterman’s parents thought their daughter matched the description of flutists in Attarah Ben-Tovim’s book, *The Right Instrument for Your Child*. For Ben-Tovim, flutists are people prone to daydreaming and forgetfulness. Yet Putterman, founding director of the Montreal-based concert series *Autour de la Flûte* (ADLF), approaches the flute more as a hard-nosed detective than a dreamer with her head in the clouds.

“I’m very intellectual,” she says. “I get all the facts and then play.” A specialist in historical performance, she is keenly interested in how music was performed at the time it was composed. A key resource for historical flutists is Johann Joachim Quantz’s treatise, *On Playing the Flute*. While Quantz’s text covers everything from embouchure to ornaments to the right temperament for a musician, history, it seems, is best told by its artifacts. For Putterman, the best way to uncover the past is to hold it in your hands—and bring it to life with your breath.

She felt an immediate and visceral connection with the baroque flute she tried as a student. “I took it home, and I played one note, and I could feel it vibrate under my fingers,” Putterman recalls. “It was made of wood. And then I put my metal flute down, and I didn’t touch it again for 15 years. This is my calling.” Early instruments are often made with different materials—wood, in the case of flutes—and have different tunings and configurations than their modern counterparts. All of this contributes to the instrument’s distinct character, one that seems to echo a distant time and place.

A FLUTE FOR EVERY OCCASION

Part of the early musician’s task, as Putterman describes it, is “to match the right flute to the right era. What was Bach exposed to when he was writing the flute sonatas? Which flutes would he have known? And then we try to use models that are similar to that.”

Yet, models often raise more questions than answers. Putterman notes that “there were way more instruments that existed than we have modern copies of.” Flutes have undergone far greater transformations, unlike the violin which, barring some minor changes, has remained essentially the same since the 16th century. Aleks Schürmer, co-director of ADLF, explains how flutes with new technical capacities were always outshining last year’s model. “Most wind instruments,” he explains, “are more akin to an iPhone—every year we add more megapixels, better battery life. We add some features that makes it look like last year’s model is a little bit out of date. ... A composer might realize, ‘Now we can do this,’ and the previous year’s instrument no longer serves that function.”

Despite the flute’s extensive alterations, most historical flutes today are copies of just a handful of originals. Yet, as Schürmer notes, the flute is among the oldest of instruments: 40,000-year-old flutes, made of bird bone and mammoth ivory, were found in prehistoric caves. In



MIKA PUTTERMAN'S FLUTE COLLECTION. PHOTO: DOMINIC CHAMPAGNE

western classical music, however, the flute was relatively late to gain status as a solo instrument. “The flute tends to be an instrument that feels like it got added into the official list of real instruments quite late, given how old it is,” says Putterman. “And the reason for that is the flute’s not such a difficult instrument to play, as opposed to the oboe. A lot of amateurs play the flute. So a lot of the music was essentially for people just playing for fun.”

“An amateur,” Schürmer notes, “was always going to go out and buy the newest model.” A high-turnover market resulted in a lot of instruments being produced. Yet since the flute was less prestigious than other orchestral instruments, it was less likely to be preserved and passed down through the generations.

So, while many violins still in use date back to the 1600s, a flute from the Renaissance or Baroque periods is much rarer. Putterman, however, has an impressive collection of original flutes—including one from 1760 France.

She discovered this flute, one of only three known to exist, almost by accident. As a student—in Paris looking for just the right flute to play music by 18th-century French composer François Devienne, she walked into a music shop owned by a former student of her teacher.

There, the owner produced a flute his friend had unearthed in a cabinet drawer. “It was a treasure,” Putterman recalls. Holding an original, she explains, was a profoundly different experience than playing on modern copies. “I felt much more connected. ... When you [play on] a copy, you’re asking yourself: Was it the model? The wood? The modern maker? What makes it unique? But there are too many questions—you’re too many steps away from the original instrument that you’re playing.”

AUTOUR DE LA FLÛTE

Putterman’s zeal for all things flute-related—from its history, to the instruments themselves, and on to the repertoire—led her to start ADLF in 2004. The premise of the series is simple: the flutist “wanted to have a group where she could explore all the repertoire that was written” for the instrument.

“I didn’t want to be locked down to a trio or quartet,” she explains. Flute repertoire—like the instruments themselves—comes in all shapes and sizes: “sometimes as a duet for two flutes and harpsichord, or it could have been seven instruments and flute.” So, she decided that “every program was going to be different, but they’ll all have flute in them.”



AUTOUR DE LA FLÛTE'S KABARETT WEILL
PHOTO: DOMINIC CHAMPAGNE

In the early days of the concert series, Putterman—shaped by her early-music studies in Brussels—focused mainly on baroque and early classical music. Slowly but surely, however, her repertoire grew along with her flute collection. When she began acquiring originals from the Romantic era—such as an ivory flute with silver keys—she also started expanding her programs to include composers such as Beethoven and Schubert.

It was in these early years that Putterman met Schürmer, a “superfan” who volunteered at her concerts. The two became best friends. Unlike Putterman, who came to appreciate the modern flute by working her way through historical instruments first, Schürmer began as a modern flutist. “I came to the baroque flute because of an overuse injury,” he explains. “I was literally paralyzed on the right side of my body from playing too much.” The baroque flute, which is smaller and projects less, is less physically taxing and provided him with “a way to keep expressing myself through the flute” during recovery.

Like Putterman, Schürmer has his own collection of original instruments. Yet his—which features a contrabass flute, a theremin, and an Ondes Martenot—is decidedly more contemporary. Alongside this, he is also a composer and arranger of contemporary and pop music.

Schürmer, Putterman notes, kept encouraging her to “go later, later, later ... until now” in her repertoire choices. Since he became co-artistic director in 2021, ADLF has taken a whole new direction, diversifying their programs to include more contemporary and pop artists such as Philip Glass, Quincy Jones, and Björk. “Time always moves forward, right?” Schürmer muses. For him, early music is less about a fixed repertoire and more about an approach. “The question,” he asks, “is what does contemporary music sound

like on period instruments? And what happens beyond that? And maybe even more interesting is, how do we take the principles of early music and apply them to all music?”

2025–26 SEASON

Whether it is Bach being played with electronics, Philip Glass on a baroque flute, or Selena Gomez arranged for flute and classical guitar, ADLF’s programs thrive on the juxtaposition of old and new. “We like to connect the dots,” explains Schürmer, “placing disparate things side by side to reveal either the hidden connections between them—or the ways they stand apart.” For their 2025–26 season, ADLF’s concert series revolve around *Forces Majeures*—people who’ve made an unparalleled impact in their field.

On Nov. 13, ADLF presents *Mademoiselle*, a concert paying homage to Nadia Boulanger, the renowned French pedagogue who taught many of the leading composers of the 20th century. In this recital, Putterman and Schürmer are joined by flutist and oboist Dylan Pinette and pianist Julien Saulgrain to present a program of music by Boulanger’s students. “This program highlights not only the importance of a particular woman,” says Schürmer, “but also how even a conservative 19th-century teacher could inspire students to head in wildly different directions: Philip Glass, Quincy Jones, Michel Legrand, Astor Piazzolla. These are radically different sounds, and yet Nadia Boulanger’s adherence to classical contrapuntal values is really obvious in their music.” In addition to the music of her students, selections from Boulanger’s letters and TV appearances will be read by Dominic Champagne.

Then, on March 12, Putterman is joined by guitarist Steve Cowan to present the music of singer-songwriters throughout the ages. “Putting Selena Gomez next to John Dowland may

seem like a curious choice,” Schürmer notes. “This concert, *Pleure moi une rivière*, is sort of like a sad boy, sad girl mythology. John Dowland is very interesting. He is crying about love and loss in the 16th century, and Selena Gomez is doing it today.” While their musical language might be very different, the emotional experience of heartache is the same.

ADLF’s springtime concerts feature artists whose music is rarely seen in a concert setting. On April 9, *Dance of the Dream Man* presents the music of David Lynch and his longtime collaborator Angelo Badalamenti, performed by an ensemble of English horn, bassoon, clarinet, bass clarinet, saxophone, flutes, electric guitar, double bass, and drums. Though most people know David Lynch as a director, Schürmer explains how he was also a musician who made many albums and was deeply involved in the compositions for his films and TV series. “David Lynch—he’s like your favourite artist’s favourite artist. The ultimate big-A Artist. He’s done weird experimental improv noise music. He’s done pop music. He works in this jazz and neo-noir style—that Angelo Badalamenti sound.”

ADLF’s final concert on May 7 pairs the nature-infused music of Björk with the ancestral and ethereal voice of the flute. *Pagan Poetry* features an ensemble of seven flutes, from a rare treble flute—pitched between the standard flute and piccolo—to a massive contrabass flute, played for the first time in Montreal by Jeffrey Densham. “We have these crazy big flutes where even the key clacks make pitched noises you can really hear,” Schürmer remarks. The thrill of this program lies in the challenge of recreating Björk’s sound world—drums, electronics, strings, winds, and voices—using nothing but flutes.

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www.autourdelafute.com

NADIA LABRIE

WHEN THE FLUTE TAKES UP JAZZ

by JUSTIN BERNARD

Thanks to *Picnic Suite*, a new digital album released in August by Nadia Labrie, listeners have been able to discover another work for flute, guitar and jazz trio with piano by French jazz pianist and composer Claude Bolling. This is the third instalment of a project dedicated to the composer who died in 2020—a project that will culminate in the release of a box set of three recordings to be released by ATMA Classique on Nov. 23, bringing together his complete works for flute.

Labrie's latest album is part of the *Flûte Passion* series, which began in 2018 and has explored repertoires close to her heart: first Schubert, followed by Bach and Mozart. There is a change of tone here, with a surprising encounter between classical music and jazz. "After the Mozart album, I wondered what I wanted to say with my repertoire," says Labrie. "Bolling is a composer I knew before, but I hadn't really looked into him. My husband's uncle used to hum some of his tunes to me, and I ended up taking an interest in him. I discovered some fabulous music that I think is very much like me: joyful, accessible, but at the same time with a lot of depth, dynamism and virtuosity. Playing with jazz musicians was a first for me, and it was a wonderful adventure. When you enjoy playing music, it's always a good sign. I approach this music with a big smile. It speaks to me, and I imagine it also speaks to the people who attend our concerts, judging by the reception."

Labrie talks about her new partners both on record and on stage, starting with Chilean guitarist Hugo Larenas. He contributed to the numerous guitar-flute duets within the seven movements of *Picnic Suite*, often marked by great speed of execution. "I had a lot of fun and found it very easy to play with him," she says.

Jonathan Turgeon is on piano and Dominic Girard on double bass. Bernard Riche, meanwhile, was the first musician Labrie contacted for the first volume devoted to Bolling. According to the flutist, he manages to play with a delicacy on an instrument like the drums, which is not known for its subtlety. "He adds finesse. I think what he has done in this work and in the other *Suites Nos. 1 and 2* that we have recorded is fantastic."

Most of the pieces are structured around dialogues between the flute and guitar on the one hand, and the jazz trio on the other, including improvisation on the drums and even more so on the piano.

Labrie often has the opportunity to play with pianists, given the extant repertoire for her instrument. She also points out that, during her 20-year career, she formed Duo Sim-

ilia with her sister, guitarist Annie Labrie. From this perspective, the flutist felt right at home in a more collaborative milieu. "The question was rather how to musically direct all these extraordinary musicians, who also had different visions of the work. It's an act of co-creation, so everyone brings their own love for this music to it. That's what makes it unique."

In *Picnic Suite*, Bolling often uses the music of several masters who preceded him as a backdrop. "What I really like is his approach to melodies," says Nadia Labrie. "It's very melodious, very close to the heart. There is indeed a lot of influence from Johann Sebastian Bach, both in style and in the fugal parts, but also from Piazzolla, Dutilleux and all the great French composers who wrote for the transverse flute."

Rococo, Madrigal, Canon, Badine—certain titles reflect this influence. For the penultimate movement, *Tendre*, the flutist plays exceptionally on an alto flute, separated by a fourth below the C flute. The result is a warm colour and a mellow character somewhat reminiscent of the sound of a saxophone. "We're moving into something a little more internal, less airy, so the parallel with the saxophone is relevant. In comparison, the modern C flute is a much brighter instrument."

Labrie recalls Jean-Pierre Rampal, the great French flutist of the 20th century, who was the first to commission Bolling to write a piece for flute and jazz trio. "With the first suite, Rampal enjoyed worldwide success and it appeared for over 10 years (530 consecutive weeks) in the American charts of the 40 best classical works. Later, in the 1980s, the composer wrote a second suite for Rampal and Alexandre Lagoya on guitar. The flutist even asked him to write another work with a jazz trio. He needed a little more of a challenge, some new scores. I did listen to his recordings because Jean-Pierre Rampal is the god of the flute—an inspiration to all flutists. We add our own personal touch, our own sound, our own sensitivity. It's the same piece, yet a different piece with a different approach."

LSM

A launch concert is being planned around the release date of the ATMA Classique box set. A tour is already scheduled in France in March, in addition to concerts in Quebec until April 2026. For more details, visit www.nadialabrie.com

TRANSLATION: LILIAN I. LIGANOR

OCTOBER 2025 LaScena Musicale





ENSEMBLE CAPRICE

TWO FLUTES, ONE DIRECTION

by JUSTIN BERNARD

MATTHIAS MAUTE & SOPHIE LARIVIÈRE
PHOTO: TAM PHOTOGRAPHY

Since its creation in 1989, Ensemble Caprice has lived several lives, crossed continents, and continually reached ever-greater heights, reaching the size of a large orchestra that, depending on the project, is also capable of returning to more intimate dimensions, similar to the spirit of its beginnings. Their 2025-26 season perfectly illustrates these multiple facets, often reflecting their two contrasting venues. Performances at the large Maison symphonique and the intimate Le 9e, a new hall on the Montreal Eaton Centre's art-deco style restored ninth floor, are symbolic of the musical treasures that this versatile ensemble seeks to bring to light.

Ensemble Caprice's continuous evolution hasn't made founder Matthias Maute forget his primary vocation, which is both to play in the literal sense of the word, and to explore. This exemplary path also owes much to the support of his partner and flutist Sophie Larivière, who joined the ensemble in 1997 and brought her own cultural contribution.

CAPRICE'S AMBITION

"I'm often the public face of the ensemble," says Maute. "I introduce myself on stage, when I conduct, and so on. But an organization like Ensemble Caprice succeeds mainly thanks to what happens behind the scenes: commitment, efficiency, competence, and collective intelligence. We're one of the rare few with the two of us as an administrative team, and also together on stage. We started as a chamber music ensemble and we now tour productions like Beethoven's *Ninth Symphony*. We've been able to grow as opportunities presented themselves. That's a source of great pride for me."

Maute formed Caprice in his home country of Germany as a recorder-and-violoncello duo. Larivière's arrival sparked the ensemble's first transformation and fuelled a cycle of growth. "In 1997, we were two flutists, so the repertoire had to change," she notes. "Along with our own research, came our desire to expand—not only in numbers, but also in repertoire. [We] continued to offer occasional solo programs. This way, we had sufficient resources and together we saw that we could collaborate artistically and musically. We were able to have visions and desires, and to put them into practice."

By moving to Quebec in 1999, Maute transformed Ensemble Caprice into a Canadian ensemble. But it still had to consolidate its financial profile. The duo took advantage of a rare opportunity to no longer rely exclusively on grants. "In 2013, we really experienced a philanthropic shift. We followed what the government was proposing and moved towards private funding. That gave us even more musical horizons at that time," says Larivière. Maute adds: "It would never have been possible in Germany, where there is a different system of support and resources. Here, Mécénat Musica allowed us to raise a perpetual endowment fund. We were lucky to arrive at the right time to make the transition from chamber orchestra to orchestra, while continuing to perform repertoire for smaller ensembles. Quebec is truly unique in the global cultural landscape."

Now, Maute has only one desire: to give back as much as possible to the people here. Thus, Caprice has developed a variety of programs such as mini-health concerts and *ClassiqueInclusif*, as well as concert ideas that are deliberately out of the ordinary.

VIVALDI ON FIRE

Their Oct. 18 & 19 program at Le 9e, for example, will combine Vivaldi with 18th-century nomadic music. This is certainly not the first time the ensemble has offered such a musical fusion. Their 2007 Analekta album, *Vivaldi et les Gitans baroques*, explored the Venetian composer's Slavic gypsy inspirations, followed by the similar *Telemann et les Gitans baroques* two years later. For Maute, the fiery character of Vivaldi's *La Follia*, RV 63, or his motet *In furore iustissimae irae*, RV 626, which will be performed by soprano Jannelle Lucyk, a 2025 Mécénat Musica Discovery, naturally complement the music from the Uhrovská collection of gypsy music also on the program.

"We know that Vivaldi had a wild temperament—that he would fly off the handle at the slightest opportunity," says Maute. "He had a lot of passion within him. In my opinion, that's where his true genius lies: putting together organized musical thoughts [like those] capable of inspiring Bach, while touching us right to the heart. It's music that lives in the present moment, just like that of the nomads."

To support his argument, Maute also draws on historical facts and documents. "Vivaldi himself went to Prague and the surrounding area to stage his operas," he says. "Along the way, he met musicians from the countryside whom he heard play. Telemann wrote about this in one of his three autobiographies, stating that a week spent with nomadic musicians was enough to draw insights that would last a lifetime. Today, only one collection of their people's music, so to speak, exists [nicknamed "Uhrovská" and compiled in 1730].

"These are just melodies—almost 350 in total—transcribed in an unconventional manner indicating the time signature at the beginning of each



MATTHIAS MAUTE & SOPHIE LARIVIÈRE WITH ENSEMBLE CAPRICE AT MAISON SYMPHONIQUE
PHOTO: GILLES BRISSETTE

measure,” Maute explains. “Oral tradition and notation came together for a unique moment in history, around this collection, and we ourselves drew a lot of material from it. I made arrangements, improvisations, and all sorts of ornaments. It really changed my way of making music, and I also believe it changed the way the members of Ensemble Caprice approach their playing. We can go from a wild register to something very profound, which results in melodies that are difficult to harmonize according to the rules of the tonal system. It’s very modern from that point of view.”

A CULTURAL MELTDOWN

Larivière agrees, highlighting the transformative experience the ensemble had in contact with music not from the baroque or classical repertoire, which led them to found the *ClassiqueInclusif* program.

“It’s a project that’s really close to my heart,” she says. “It’s about reaching out to communities, musicians, and, whenever possible, composers. Our first season [in 2022] focused more on South America. Not only did we have new colleagues, we gave them a voice, but we also played in that community. We found ourselves in concert halls often adjacent to churches, as the Latin American community is very fervent. On these occasions, people come to share their immigration stories. Some are moving, and it’s very touching for me to see all aspects of diversity, not just musical.”

To ensure the smooth running of this program, Caprice relies on violinist and artistic director Karin Cuellar Rendon, originally from Bolivia, who creates a bridge between the orchestra’s musicians and those from the communities, thus contributing to the spirit of dialogue. “I see it as music of the future in the sense that all the voices combine to create new music,” says Maute. “There’s a social aspect, but also an artistic one focused on the idea of a society where [coexistence] has become the norm, at least here in Montreal.”

Recently, Caprice produced a recording project as part of the ArtChoral series, released by ATMA Classique, with First Nations composer Andrew Balfour, which echoed Larivière’s personal story. “I grew up near a reserve, Kahnawake, south of the Mercier Bridge,” she says. “There was a lot of racial tension surrounding the Oka Crisis in 1990, which lasted several months.

So, for me, doing this project was even more valuable. We presented it at the end of August on the Indigenous reserve. The people in the room lived on the reserve, and we were able to talk with them. It was a wonderful experience.”

This season will be primarily devoted to the Middle East, Larivière explains, with a concert on Nov. 18 at Le 9e with musicians Ziya Tabassian and Karin Cuellar Rendon. The program features works by Sayyed Darwish, Halim El-Roumi, and Joaquín Rodrigo, alongside Corelli and Purcell. “Of course, we know baroque music,” says Larivière. “We experience it through our instruments. We do a lot of research, but we’ve always wanted to explore other music as well.”

Orchestral projects, begun about 15 years ago, have also greatly contributed to the demanding nature of Caprice’s repertoire, as evidenced by Beethoven’s symphonies on period instruments and Bach’s Mass in B minor, which earned the ensemble an Opus Prize in 2009. “This component now plays a fairly important role in our seasons, with concert series at Maison symphonique. It allows us to realize our dream of playing classical and romantic music on period instruments. This is done much less here than in Europe.”

COLLECTION OF INSTRUMENTS

As a result, Maute and Larivière own around 40 flutes, including seven-key transitional romantic flutes. These predate the introduction of the Boehm key system, which would later revolutionize most wind instruments, explains Larivière. “The recorder is an instrument that runs in families, certainly during the Renaissance. So there are all formats. In addition, when you look at the transverse flute and the baroque [flute], you find a variety of instrument tones in different countries.

“In Quebec, we have an extraordinary maker, Jean-Luc Boudreau. Many of our recorders come from his workshop. For the transverse flutes, we called on Boaz Berney, who lives in Montreal. Bob Marvin, for his part, lives in Woburn and makes exceptional instruments, among the best in the world. The waiting lists for a consort—a Renaissance recorder ensemble—are very long. We are fortunate to have one as well.”

Caprice’s co-artistic directors have been fortunate enough to participate in several symposiums on the recorder and baroque music, ensuring they maintain close contact with the field.

THE FOUR NATIONS

Apart from Vivaldi, Maute believes there isn’t much top-notch historic flute repertoire. “The loss of several of his concertos is a tragedy for recorder players. I’ve long hoped to be able to do something about it. The pandemic has provided the perfect opportunity.”

For their newest recording, the performer and composer set himself the goal of reconstructing three of the four concertos known as *The Four Nations*. *Il Gran Mogol*, a reference to India, is the only one that has survived. Maute only had the titles of the other works, linked respectively to France, England and Spain, but he did not seek to imitate any particular school of composition related to each country. “The Indian concerto [played on transverse flute by Larivière on the recording] gave me a good idea of how to put the others in place. You can see how little descriptive *The Four Nations* had to be, compared to the concertos of *The Four Seasons*, which are very figurative. The elements I used, therefore, belonged much more to the Vivaldian style than to clichés attributable to certain countries,” explains Maute, who had previously reconstructed the lost music of the opera *Moteczuma* in 2013.

“There is a whole exchange between the 18th and 21st centuries. At that level, that’s what the arts allow us to do: transcend the limits of space and time, enter a world that is not our own, and return. The beauty of this project is that it’s an artistic—and not a musicological—playground where we can wear masks, as if we were at the Venice carnival, and step into Vivaldi’s shoes.”

The rest of the album (reviewed on p.43) includes pieces that are not by Vivaldi, but reflect the character of each country. The recording concludes with a version of *Spring* from *The Four Seasons*, this time revisited by Maute. His desire to compose came at the age of 16 or 17, he says. “I had no idea how to do it, having not studied composition before or after. For me, it happened as an autodidact when I studied the masters of the past, starting with the 17th century. I composed works following certain styles. This is also a bit like the way of learning that was typical in the 18th century, in a master-and-apprentice dynamic. This is how I learned the trade.” **LSM**

www.ensemblecaprice.com

TRANSLATION: WAH KEUNG CHAN

WOODWINDS

LA SCENA'S TOP 10 SOLOS

by JUSTIN BERNARD

NATIONAL ARTS CENTRE ORCHESTRA WOODWINDS
PHOTO: CURTIS PERRY

It must be recognized that composers love to showcase the flute, oboe, French horn, clarinet and bassoon front and centre in symphonic repertoire with solos, both long and short. These melodies stay with us long after the concert is over.

the overture. The first instruments we hear are the oboe, clarinet and flute. They greatly influence what follows, with the orchestral ensemble seeming to react to what was first played by the woodwinds. The woodwinds also take precedence in Beethoven's *Violin Concerto*, in this case in a pastoral ambience.

9. RAVEL, *DAPHNIS AND CHLOÉ*

Originally composed as a ballet, *Daphnis and Chloé* features Greek mythological characters, including the god Pan whose key attribute is the flute. Ravel musically evokes the scene in which the nymph Syrinx, fleeing his advances, is transformed into a reed by her sisters in order to hide her. Pan, thinking she has disappeared, decides to pick a few reeds of different lengths with which to make a musical instrument in her memory. He then plays a melancholic tune which becomes a flute solo that inspires Chloé to dance. Its importance in this narrative cannot be understated.

8. MOZART, *PIANO CONCERTO NO. 2*

In the slow movement of this piano concerto, one of Mozart's most famous, the woodwinds shine particularly in response to the soloist. First of all, they start the second theme, a few measures before the piano's entrance. Then they offer a harmonic setting to the melody's development, suffusing it with suffering. Later, the oboe delivers a harmonic march out of step with the piano, causing a satisfactory friction. The flute and the bassoon also contribute greatly to the thematic range of the *andante*. Despite its absence in the instrumentation, we know that the composer thought highly of the clarinet, to which his Concerto K.22 was dedicated. Mozart even attributed an esoteric as-

pect to it connected to Freemasonry, with several of his masonic compositions honouring this instrument.

7. RACHMANINOFF, *PIANO CONCERTO NO. 2*

Speaking of the clarinet and the slow movement, *Piano Concerto No. 2* offers us another superb example of melodic meshing between the orchestra and the soloist's instrument. Following a brief introduction by the flute, the main theme is taken up by the clarinet while the piano accompanies with a line of arpeggios. This theme, well-known via pop music, is taken up again by the piano and then it's the flute's turn to perform the accompaniment with a line of arpeggios.

6. MAHLER, *SYMPHONY NO. 1*

In the third movement, "solemn and measured," of his first symphony, Mahler chooses to evoke a procession with the song *Frère Jacques*, transposed into a minor key and played in canon. The bassoon and the flutes take up, in order, the theme of the double basses while the oboe plays an energetic countersubject, presaging the movement's wild character. The next theme, delivered by two oboes, is inspired by klezmer music, as a nod to the composer's origins. It is followed soon after by clarinets, transforming the procession into a grotesque caricature. Needless to say, the entire woodwind section is ultimately mobilized.

5. DVOŘÁK, *SYMPHONY NO. 9*

We are now in the top five. The solos become more and more memorable, such as the English horn in the second movement of



ORCHESTRA OBOE SECTION
PHOTO: VSO SCHOOL OF MUSIC

The following is a ranked list of the 10 most memorable woodwind solos, with a few forays into opera and concert music, excluding concertos written especially for this family of instruments, since these deserve their own ranking. So, a disclaimer: no Vivaldi nor Telemann in this list, but a brief note on Johann Sebastian Bach.

10. BEETHOVEN, *SYMPHONY NO. 7*

This is not the famous second movement which has inspired many movie scenes, it is



BASSOON SECTION
PHOTO: COLORADO STATE UNIVERSITY



ORCHESTRA WOODWINDS
PHOTO: PHILHARMONIA

Dvořák's *New World Symphony*. Its fame reaches well beyond the classical world and certainly constitutes the most emblematic use of American folk music in the symphonic repertoire. This solo is supported by rich music written for woodwinds. Indeed, the composer entrusts the exposition of the second theme, with its romantic character, to the flute and oboe.

4. DEBUSSY, *PRELUDE TO THE AFTERNOON OF A FAUN*

Prominent in this ranking is one of Debussy's compositions, considered to be a pioneer in the development of the impressionist style to which the composer is everlastingly linked. The introductory motif, played by the flute, is composed of a chromatic descent and then an ascent, immediately evoking the sensuality of the nymphs who inhabit the wilderness. Apart from the harp and the horns, other motifs are heard from the oboes and clarinet, complementing the flute, which transport us momentarily away from the aquatic world. The woodwinds seem to initiate most of the work's movements.

3. STRAVINSKY, *THE RITE OF SPRING AND THE FIREBIRD*

In the same way, the bassoon initiates the tone of Stravinsky's *The Rite of Spring*, suggesting along with other instruments of that family (clarinets, English horn, oboe, etc.) a nature full of all sorts of bird songs. Among Stravinsky's other stage works, *The Firebird* deserves mention. It is based on Russian folklore and tells the story of Prince Ivan who is assisted in his quest by a bird with magical powers. The flute and piccolo personify the incandescent creature, particularly for one of the work's main themes subtitled *Dance of the Bird*. Its chromatic outline evokes Debussy's *Prelude*.

2. WAGNER, *TRISTAN UND ISOLDE*

A brief visit to the lyrical repertoire with an opera by Wagner in which the orchestra takes on decidedly symphonic dimensions. The prelude to *Tristan and Isolde's* Act III is marked by several long interventions by the solo English horn. The instrument sings a shepherd's song; a lament which presages Tristan's death, grievously wounded after a duel at the end of Act II.

HONOURABLE MENTIONS

Before announcing the first-place composition, here is a brief overview of orchestral works which incorporate remarkable woodwind solos. When it comes to representing a pastoral scene or a mountainous landscape, like the Swiss Alps, the English horn is often used. Examples could be the elegy in R. Strauss's *An Alpine Symphony* or even the herd of cows in the overture of Rossini's *William Tell*. It is also said of Sibelius that he took advantage of the range of orchestral colours to conjure up the vast spaces of his native country, Finland. In any case, the composer was able to make good use of the woodwinds' expressive palette, entrusting the solo clarinet with the opening notes of his *Symphony No. 1*. In addition, the oboe has been used in a variety of contexts to represent the Orient in music, similar to the instrument used by snake charmers. It is particularly true in the case of *Tamara*, a symphonic poem by Balakirev, which overflows with scales and bewitching motifs.

Although he wrote *sinfonias*, Bach rarely highlighted the woodwinds in an exclusively orchestral setting, favouring equilibrium between each instrumental family, and reserving their solos for concert works. However, the composer often had his songs accompanied by a solo line from the orchestra. To name a couple: *Aus Liebe will mein Heiland sterben*, in the *Saint Matthew Passion*, soprano and flute forming a suitable duo; the cantata *Ich habe genug*, BWV 82, also matching the soprano with the flute, or the bass with the oboe, depending on the register.

Still in the baroque repertoire, the flute solo in *Dance of the Blessed Spirits*, at the beginning of the second scene, Act II of Gluck's *Orpheus and Eurydice* ranks as one of the most remarkable passages that is neither in a concerto, nor an accompaniment, but in an orchestral number.

1. PROKOFIEV, *PETER AND THE WOLF*

This is a symphonic tale which cradled our childhood and continues to reach all types of people. An indispensable element of initiation to classical music, *Peter and the Wolf* remains famous for its visual solos, capable of imitating the style and tone of voice of its characters. Woodwinds provide the bulk of the palette of sounds, each instrument having its own musical theme: a flute interprets the bird, the oboe the duck, the clarinet the cat, while the bassoon designates the grandfather.

Peter and the Wolf has gained a life of its own beyond symphonic orchestra programs, particularly due to its educational aspects. However, if most of its listeners can still identify specific woodwind instruments, it is in large part—consciously or not—thanks to this composition.

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TRANSLATION: KARINE POZNANSKI

WOODWIND MAINTENANCE AND REPAIR

THE HIDDEN WORLD OF INSTRUMENT TECHNICIANS

by HAL KOWALEWSKI



BILLY TURNER, TECHNICIAN WITH MUSICAL INSTRUMENT REPAIR FACILITY

PHOTO: DOUGLAS PARKER



JULIE DUBREUIL AT TWIGG MUSIQUE



WOODWIND TECHNICIAN MARK ROTENBERRY OF MUSICAL INSTRUMENT REPAIR FACILITY

PHOTO: CHRISTOPHER BRECHT

To truly succeed in their craft, musicians need to pair up with the right instrument. Their artistry and technical skills are matched by their often-hidden counterparts, the technicians who devote their careers to constructing, maintaining and repairing the instruments that make the music possible.

For woodwind technician Julie Dubreuil, the inner workings of woodwinds are a fascinating puzzle to solve. During her 15 years in the field, including her time at Twigg Musique's repair workshop, Dubreuil has developed a reputation as the go-to technician for Quebec's professional woodwind musicians.

She says her work is "a weird mix between manual labour, puzzle-making and acoustics." Her background as a musician—as well as a brief stint in computer science—lends her the eclectic blend of skills that seems to draw so many technicians to the field.

Jeff Willis, the supervisor at Long & McQuade's Vancouver repair shop, has been a woodwind technician since 1998. But his interest began even earlier, during his primary school years, when he began collecting and taking apart instruments. "I played saxophone and flute in school," he fondly recalls. "I purchased and repaired multiple instruments of the woodwind family to experiment with, at one point owning such oddballs as a contrabass clarinet and a sopranino saxophone."

These oddball instruments—including the uncommon sopranino saxophone, which has seen its greatest popularity in rock music—are a departure from much of Willis's daily work. He spends most of his time maintaining instruments that are used in school-band programs, ensuring that school-owned instruments are at their best for young musicians still learning to play. Dubreuil, too, highlights the important place that technicians play in music education. "We're there to teach the students from the beginning that their instrument is their tool," she says.

Even for seasoned professionals, technicians can act as an essential source of social and emotional support. "I have so many customers that come to me before auditions to soothe their anxieties," says Dubreuil. "My job is to make their lives easier, and to make sure they can express themselves freely without anything in the way." She speaks fondly of her connections with professional musicians and beginners alike, describing how the technician's place in the music world spans far beyond a simple repair.

Though the classical-music world is increasingly recognizing the important place of technicians, there are no Canadian schools teaching the craft. As a result, Willis's skills were built

slowly through a combination of apprenticeships, personal study and a fair share of experimentation. Dubreuil, similarly, worked as an apprentice while she found her place in the field. Both technicians share that, in this field, they are never done learning. For woodwinds, the repair process can be particularly daunting. "There are so many parts on a woodwind instrument that it really opens up the possibilities of things that can be bent or damaged," Willis says.

Sometimes, musicians ask Willis to restore, or even overhaul, vintage instruments. "These jobs take an enormous amount of time and concentration," he says. To make the instrument "play and feel new again," Willis may replace degraded materials, undertake complete bodywork or refit the instrument's keys.

Dubreuil specializes in flute, piccolo, clarinet and bass clarinet, and relies on an ability to maintain intense focus. "You need to be a monk, sometimes. It seems like an easy instrument, just a tube with keys," she laughs, "but it's hard to fix such a simple mechanism!" Technicians must often disassemble large segments of woodwind instruments to make even minor changes. Even the smallest adjustment can make a profound difference in the seemingly-simple mechanisms.

For musicians looking to care for woodwinds, the two technicians share a few pieces of advice. They say that woodwinds should be swabbed clean inside with a cloth every time they are played, and that musicians should pay attention to how their instrument feels and plays in order to catch any issues early.

Artists should also seek routine, yearly maintenance for their instruments, especially woodwinds. "It's a little machine with many complex mechanisms. You need to check up on it, just like a car," says Dubreuil.

Pursuing maintenance proactively, rather than waiting for problems, can help keep your beloved instrument in your hands and out of the shop, says Willis. "Don't wait for an emergency, because by then there's bound to be several issues and you might need the instrument quicker than a repair shop can get it back to you!"

Most comfortingly, Dubreuil encourages musicians to seek support from a technician if they notice a decline in their ability to play. "Sometimes, musicians arrive feeling discouraged about their talent. When I hand them back their instrument, I see their eyes light up because they realize it isn't *them*, their instrument just needed some maintenance! As a technician, I'm there to make sure they can express themselves without anything getting in the way."

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FLUTIST LJUBIŠA JOVANOVIĆ

IN SEARCH OF THE IDEAL SOUND

by VIKTOR LAZAROV

Perhaps more than any other member of the orchestra, the flute carries a mythical flair. From the Neanderthal flutes discovered at Divje Babe cave in Slovenia, to the Greek myth of the god Pan who cast his seven-reed flute in the image of his unrequited love, to the tale of the Pied Piper of Hamelin who hypnotized the children of citizens who refused him payment after he freed their town from rats—the sound of the flute mesmerizes mankind.

The case of one of Serbia's greatest flutists, Ljubiša Jovanović, is no exception. "My life's path began when I heard the Berlin Philharmonic play

at the BEMUS (Belgrade Music Festival) in 1972," says Jovanović. "Herbert von Karajan conducted, and Sir James Galway played the solo flute. At 15 years old, this experience changed the course of my life. Every phrase I heard that evening remained engraved in my memory until this very day."

A few years later, Jovanović joined the flute class of Prof. Miodrag Azanjac as an undergraduate student at the Music Academy in Belgrade (now Faculty of Music, University of Arts). A charismatic personality, Azanjac guided his talented newcomer to uncover the full potential of his natural musicality through the instrument.

A major shift in Jovanović's early career occurred in May 1980 when famed French flutist Jean-Pierre Rampal arrived in Belgrade to play a recital. "He offered a master class to local students, for which I was selected," he explains. The two worked for hours together in the Kolarac Foundation Concert Hall (which hosts the Belgrade Philharmonic). "Rampal was impressed with my sincere musicality and offered to introduce me to Christian Lardé, who taught at the École Normale de Musique de Paris," says Jovanović.

At Rampal's recommendation, Jovanović met Lardé the following year, and passed his entrance exam to join his international class in Paris. One of the jury members at his audition was the school's director, the composer and music writer for *Le Figaro*, Pierre Petit, who insisted that the young flutist from Belgrade receive a full scholarship. This support allowed Jovanović to obtain the highly coveted *Diplôme de concertiste* two years later, a distinction given to only two or three of the most talented performance students each year.

After the conclusion of his studies in Paris, in 1983, Jovanović studied privately with Aurèle Nicolet for a year in Basel, Switzerland. Considered to be one of the greatest flutists of the 20th century, Nicolet taught generations of flutists from Emmanuel Pahud (Berlin Philharmonic) to soloists Irena Grafenauer and Marina Piccinini.

"My friendship with Nicolet was deep, sincere, and lasted until his death," Jovanović recalls. "I can say

that both Lardé and Nicolet, with their love, patience, and wisdom, left the deepest impact on me." After three years abroad, he returned to Belgrade with a desire to pass on his experience to generations of talents in Serbia.

From 1988 to 1997, Jovanović spread his roots in his hometown through his appointment at the Radio Orchestra, then as solo flutist of the Belgrade Philharmonic, followed by teaching positions at the Faculty of Music in chamber music and flute performance—a post he occupies to this day. While sanctions imposed on the country during the wars of the 1990s brought severe limitations to the development of artistic life in Serbia, Jovanović kept performing extensively.

As his country progressively re-emerged in the early 2000s, a sense of hope gave new wind to his sails. To celebrate 25 years of artistic work in 2004, Jovanović invited Emmanuel Pahud and Silvia Careddu to perform with him and the newly founded Camerata Serbica, a 45-member orchestra, in a filled-to-capacity concert at the 3,000-seat Sava Centre in Belgrade. Through his leadership, the orchestra brought some of the biggest names in music to Serbia: Luciano Pavarotti, Vladimir Ashkenazy, Sting, Andrea Bocelli, and others.

In 2005, as a jury member at an international flute competition in Bucharest, Jovanović encountered Guoliang Han, flute professor at the Central Music Conservatory in Beijing. "Han brought a phenomenal group of youngsters he had trained. Thanks to their playing quality, six of them were among the 10 finalists of the competition. This was a revelation for me," says Jovanović. Recognizing the potential of the Chinese competitors, unlike other members of the international jury, Jovanović lent his support as they earned top prizes.

"Professor Han and I understood each other. Like me, he trained in the West, but chose to return to his own country instead of staying abroad," explains Jovanović. A few months later, he received an invitation to teach a master class and play a series of recitals at the Beijing Conservatory. The warm reception of students and faculty grew into a collaboration between Jovanović, Han and their students who met in China every year over the last 20 years. This partnership culminated in an award given to Jovanović by the China Flute Association in recognition of his contributions to the Chinese flute community.

A Haynes artist since 2015, Jovanović plays on a Haynes flute, a wooden Sankyo flute, and two heads: a golden Faulisi and a wooden Mancke. "All musical life is the search for an ideal sound," he says, recalling the years spent with generosity, empathy, and sharing his art with the world.

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GUOLIAN HAN & LJUBIŠA JOVANOVIĆ



LJUBIŠA JOVANOVIĆ & STUDENTS AT SUMMER ACADEMY IN BEIJING

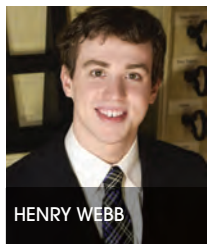
CHORAL CALENDAR

by MARIE-CLAIRE FAFARD-BLAIS

MONTREAL

TOWARDS PEACE

Oct. 18, 7:30 p.m. at Église du Très-Saint-Nom-de-Jésus



HENRY WEBB

Voces Boreales kicks off its 20th season with a soothing concert in which beauty and humanity lay at the heart of a meditation on the universal desire for peace. Conducted by Andrew Gray, the choir will perform works by

Taverner, Schönberg, and Dove, among others. They will be accompanied by organist Henry Webb. www.vocesboreales.org

AU CHŒUR DU QUÉBEC

Oct. 30, 7:30 p.m. at Notre-Dame-de-Bon-Secours Chapel

The Temps Fort choir, under the musical and artistic direction of its conductor Pascal Germain-Berardi, presents *Au chœur du Québec*, a concert dedicated to Quebec choral music. The program will feature works by Lionel Daunais, Denis Gougeon, Louis Desjarlais, and Ana Sokolović, among others. This concert is presented as part of the Tribute Series/60 Years of the SMCQ: Intergenerational Dialogue. www.smcq.qc.ca

ARCS OF LIGHT AND SHADOW

Nov. 1, 7:30 p.m. at St. Matthias' Church in Westmount

Chœur de chambre du Québec, conducted by Robert Ingari, will present an *a cappella* concert showcasing the beauty of contrasts in music. www.chœurdechambre.ca

QUEBEC CITY

SPOTLIGHT ON HOLST'S *THE PLANETS*

Nov. 5, 8 p.m. at Grand Théâtre de Québec
Orchestre Symphonique de Québec, conducted by Delyana Lazarova, presents a concert that evokes the immensity of the universe, in collaboration with ASTROLab. The program will include *Orpheus' Comet* by Bulgar-

ian composer Dobrinka Tabakova, Sergei Prokofiev's Violin Concerto No. 2, and, of course, Gustav Holst's *The Planets*, featuring the female voices of the Orchestre Symphonique de Québec choir, prepared by David Rompré. www.osq.org

OTTAWA

NORTHERN ELEMENTS

Oct. 19, 3 p.m. at St. Joseph Parish

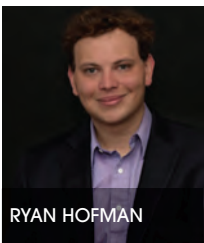


ANDREW BALFOUR

Capital Chamber Choir presents a concert with a northern theme. The program will feature *Ziibiwan (like a river)*, a five-movement work composed in 2021 by Ian Cusson, as well as *21* by Soroosh Kahnemuyipour. Regulars will recognize *Winter Sun* by Don Macdonald, *Qilak* by Andrew Balfour, and *Peace; come away* by Stephanie Martin. The vocal ensemble will be conducted by its musical and artistic director, Jamie Loback. www.capitalchamberchoir.ca

EIN DEUTSCHES REQUIEM

Nov. 9, 4 p.m. at Christ Church Cathedral



RYAN HOFMAN

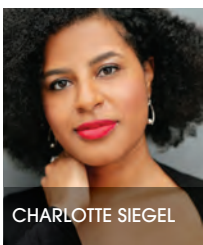
Cantata Singers of Ottawa, conducted by Andrew McAnerney, will present Brahms's *A German Requiem*, a timeless masterpiece of Romantic choral music. Soloists Susan Elizabeth Brown (soprano) and Ryan Hofman (baritone) join the choir. They will be accompanied by Jennifer Loveless and Roland Graham on piano four hands. www.cantatasingersottawa.ca

TORONTO

SONGS OF THE FOREST

Oct. 25, 3 p.m. at Metropolitan United Church

The Toronto Children's Chorus will immerse you in the enchanted world of children's stories. The program features songs about forest animals. A concert with narration for young and old alike! www.torontochildrengchorus.com



CHARLOTTE SIEGEL

BRAHMS: A GERMAN REQUIEM

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

Conductor Jean-Sébastien Vallée and the Toronto Mendelssohn Choir present Brahms's *German Requiem* with soloists Russell Braun (baritone) and Charlotte Siegel (soprano) and the Kitchener-Waterloo Symphony Orchestra. The concert will be rounded out by the world premiere of Stephanie Martin's *ECHO*. www.tmchoir.org

CALGARY

LIBERTÉ

Nov. 9, 3 p.m. at Bella Concert Hall, Mount Royal University

Luminous Voices, conducted by Timothy Shantz, presents a concert on the themes of war, peace, and freedom. Francis Poulenc's *Figure humaine*, based on a poem by Paul Eluard, will be the main work on the program. The choir welcomes soloists Laura Brandt (soprano) and Adam Brousseau (baritone) for Ralph Vaughan Williams's *Dona nobis pacem*. The concert is rounded out with a work by Quebec composer Robert Ingari. www.luminousvoices.com

VANCOUVER

TRUE NORTH

Oct. 24, 7:30 p.m. at St. Philip's Anglican Church



NICO MUHLY

Vancouver Chamber Choir presents *True North* in Vancouver on Oct. 24, concluding a week-long tour of Northern Canada. Conducted by Kari Turunen, the program, imbued with northern spirit, evokes the northern lights, northern nature and its inhabitants. *Rough Notes* by Nico Muhly, *Snowforms* by R. Murray Schafer, and *Autumn Landscapes* by Veljo Tormis are among the works. www.vancouverchamberchoir.com

IN PARADISUM

Nov. 1, 7:30 p.m. at Pacific Spirit Church

Vancouver Cantata Singers opening concert of their 2025–26 season features the Mass in G minor by Vaughan Williams. The program will be rounded out by *Raua needmine* by Veljo Tormis, *Nox Arumque* by Eric Whitacre, and *In Paradisum* by Christine Donkin. www.vancouvercantatasingers.com

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TRANSLATION: KAITLYN CHAN

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WORD SEARCH

THEME: INSTRUMENTS

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**: 9 letters) that is related to the theme.

SOLUTION: www.myscena.org or see next issue.

O	L	L	E	C	E	N	O	H	P	O	L	Y	X	E
R	N	A	C	C	O	R	D	I	O	N	P	A	M	T
G	X	A	P	N	C	V	I	O	L	I	N	B	A	U
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ACCORDION	MARIMBA
BANJO	OBOE
BASSOON	OCARINA
BONGOS	ORGAN
CELLO	LOUD
CLARINET	PIANO
CORNET	PICCOLO
CYMBALS	SITAR
DIZI	SYNTHESIZER
ERHU	TAMBOURINE
EUPHONIUM	THEREMIN
FLUTE	TIMPANI
GONG	TRIANGLE
GUIRO	TROMBONE
GUITAR	TRUMPET
HARP	TUBA
KOTO	VIOLA
LYRE	VIOLIN
MANDOLIN	XYLOPHONE

Solution to Word Search September 2025: RUBINSTEIN. See www.myscena.org for complete details.

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NEW RELEASES

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

For Electric Guitar
 Tim Brady, guitar
 People Places Records
 Release: Oct. 20, 2025

Following the breakout success of Brady's 100 *Guitars* at the Brisbane Festival in Australia this past September, the Montreal composer/guitarist has released an ambitious new double CD of solo electric guitar music on People Places Records. The music ranges from quietly introspective to fiery virtuosity, and comes 40 years after his first solo album, *dR.E.aM.s.*

Ludwig van Beethoven: Cello Sonatas Op. 5, Nos. 1 & 2
 Keiran Campbell, cello;
 Sezi Seskir, fortepiano
 SSKC2025
 Release: Oct. 31, 2025

Keiran Campbell and Sezi Seskir bring a revelatory freshness to Beethoven's Cello Sonatas, Op. 5. Performed on period instruments, their interpretation highlights Beethoven's bold reimagining of the cello-piano partnership, where dialogue replaces dominance. The fortepiano's straight-strung clarity and leather hammers lend transparency and bite, while the gut-strung cello, played with a supple classical bow, offers warmth and rhetorical nuance. Together, they recapture the sonatas' original vitality, at once earthy, articulate, and strikingly modern.

LA SCENA A TAVOLA

JUSTINE LEDOUX'S CHARCUTERIE NIGHTS

by ADRIAN RODRIGUEZ

Welcome back to La Scena a tavola, where artists invite us into their kitchens and share the dishes that keep them grounded between performances. This month, mezzo-soprano Justine Ledoux serves up The Charcuterie Board.

The Montreal-born mezzo is one of Canada's most compelling emerging voices. She is a current member of Opéra de Montréal's Atelier Lyrique. Known for her strong stage presence and luscious lyrical timbre, she was named by CBC Music as one of its 30 Hot Classical Musicians Under 30 in 2025 and is the recipient of the Choquette-Symcox Award from the Jeunesses Musicales Canada Foundation. Offstage, she is married to tenor Thomas Viñals. In fact, the charcuterie board has become their way of reconnecting and a favourite way to host friends.

"When my husband and I first moved in together, we started a tradition," Justine recalls. "Charcuterie nights, smooth jazz playing in the background, and no rush to be anywhere, which is rare in our careers."

Her approach is simple but efficient: contrast and variety. Soft cheeses like brie or goat meet stronger ones like aged cheddar or blue. "My personal favourite is truffle Boursin," she confides. Prosciutto, salami, and saucisson anchor the plate alongside pickles, olives, fresh grapes, figs, or crisp Asian pear. Add nuts, honey, a little dark chocolate, and plenty of crackers or sliced baguette, or even mini naan.

"It's less about perfection," she says, "more about creating something generous and inviting. It's our go-to ritual after long days, between



"MADE THIS BOARD IN CALGARY WHEN MY MOM CAME TO VISIT!" SAYS JUSTINE LEDOUX

projects, or when we want to celebrate something—even something small."

Suggested drink pairing: "My favourite drink to pair with the charcuterie board is Beaujolais red wine, or Perrier if I'm being more vocally cautious!"

LSM

Justine Ledoux's Upcoming Engagements:

OSM Competition 2025, Voice, semifinalist. The competition's semifinal rounds are scheduled during the week of Nov. 10, with the Grand Finale on Nov. 15 at 2:30 p.m. at Montreal's Maison symphonique.

Jenůfa (Pastuchyna), Opéra de Montréal, Nov. 22 & 27 at 7:30 p.m., and Nov. 30 at 2 p.m.

The Turn of the Screw (Mrs. Grose), Atelier Lyrique de l'Opéra de Montréal in collaboration with NACO. Montreal performance on Feb. 14, 2026; Ottawa performance on Feb. 28.

Carmen (cover), Opéra de Montréal, May 2, 5, 7, 10, & 12, 2026.

www.justineledoux.com

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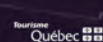
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Montreal



GUIDE *des* CONCOURS

COMPETITION GUIDE



THE SHEAN PIANO COMPETITION

Mailing: 14004 75 AVE NW,
Edmonton, AB T5R 2Y6

Venue: Competition will be virtual
via YouTube links

Tel: 780-982-9916

sheancompetition@gmail.com

www.sheancompetition.com

Dates: May 14-16, 2026

Deadline: December 8, 2025

Age Limit: 15-28

Instruments: Piano

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



HONENS INTERNATIONAL PIANO COMPETITION

1175 – 105 12 Avenue SE, Calgary,
AB, Canada, T2G 1A1

Tel: 403 299 0130

info@honens.com

www.honens.com

Dates: 15 to 24 October 2025

Deadline: Applications for the 2028 Honens International Piano Competition open in Fall 2026

Age Limit: 20 to 30

Instrument: Piano

The Honens International Piano Competition returns in 2025 in search of the world's most promising emerging pianists come to Calgary to compete for one of the world's largest and most respected prizes in classical piano—\$100,000 CAD and a three-year artistic development and career accelerator program. For more information, visit honens.com.



CONCOURS DE GENÈVE INTERNATIONAL MUSIC COMPETITION

Address: Boulevard St-Georges 34,
1205 Genève

Tel: 022-328-6208

application@concoursgeneve.ch

www.concoursgeneve.ch

Dates: 31 October – 12 November 2025 : Viola & Conducting (1st and 2nd rounds)

6 – 13 November 2026 : Composition & Conducting (semi-finals and finals)

Deadline: 12 February 2026 (Composition 2026)

Age Limit: Varies per Discipline

Instruments: Piano, Flute, Clarinet, Cello, Viola, String Quartet, Voice, Percussion, Composition, Conducting

Founded in 1939, the Concours de Genève is one of the world's leading international music competitions. Its mission is to discover, promote and support young talented artists, providing them with the necessary tools to launch an international career. Featuring rotating disciplines such as piano, voice, strings, winds, percussion, and composition, it has revealed over 800 artists.



THE JOHANSEN INTERNATIONAL COMPETITION FOR YOUNG STRING PLAYERS

johansencompadmin@fmmc.org

fmmcfoundation.org

Date: March 2028

Age Limit: 13-17

Instruments: Strings

The Johansen International Competition for Young String Players (Ages 13-17) (JIC) is hosted by the FMMC Foundation. The JIC was established in 1997 and is held once every three years. The 11th triennial JIC is scheduled for March 2028. For more information, check the JIC pages of the FMMC Foundation website at fmmcfoundation.org or follow us on Facebook. Please direct any questions to johansencompadmin@fmmc.org.

HONENS INTERNATIONAL PIANO COMPETITION

MEET THE SEMIFINALISTS

by HAL KOWALEWSKI

As we approach this year's Honens International Piano Competition, beginning Oct. 16 in Calgary, 10 semifinalists remain. These young pianists boast vibrant lives outside of the competition as multidisciplinary artists, writers, students, teachers and activists.



ÁDÁM BALOGH

Winner of the Honens 2022 prize for Best Performance of the Commissioned Work, Balogh is one to watch throughout this competition. Since 2022, Balogh has pursued a career as a piano soloist alongside a master's degree, studying with Arie Vardi, Dénes Várjon and Gábor Farkas.



ELIA CECINO

One of the youngest competitors this year, Cecino is no less accomplished than his peers. In 2020, he recorded the album *Un pian pentru București* ("A Piano for Bucharest") as part of the Kinder in Not Association, which aids unhoused children in Bucharest, Romania. The sales helped him to purchase a piano for the children living at a group home. He has competed in numerous competitions, including the Iturbi International Piano Competition, where he received the first prize.



CARTER JOHNSON

Born in Campbell River, B.C., Johnson is not only a performer, but also an instructor as he completes his studies at the Yale School of Music. His unique educational background in speech and drama lends him the ability to not only perform with technical precision, but also to provide thoughtful, eloquent pre-performance discussions.

GIORGIO LAZZARI

Lazzari is from Bergamo in Northern Italy, which might explain his particular fondness for German and Austrian repertoire. His work



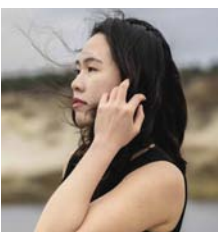
with fellow musician and violinist Sofia Manvati as part of their group Duo Rodin is only one aspect of his work as a collaborative performer. His recent work with Duo Rodin, "Cavalcando l'altro ieri per un cammino," inspired by Dante's sonnet, touches on themes of identity, cultural exchange and a love for Italy.



SANDRO NEBIERIDZE

Only one of two contestants under the age of 25, Nebieridze's diverse artistic pursuits include not only the piano, but also a fascination with opera

since he was a child, and a love for writing poetry. His book of poetry, *Departure of the Prodigal Son*, touches on his experiences leaving his home in Tbilisi, Georgia, to pursue music in Germany.



CHAEYOUNG PARK

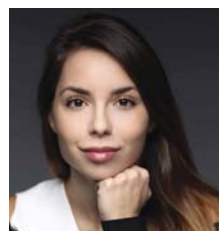
Park made her Carnegie Hall debut in 2019, at just 21 years old, after winning the Hilton Head International Piano Competition. She is also a staple of Groupmuse, a musician-led co-operative which provides affordable access to music by bringing prominent musicians to casual spaces like local living rooms and backyards. Park frequently returns to her hometown of Lawrence, Kansas, to share music with her community.



ÉLISABETH PION

Having performed with the Edmonton Symphony Orchestra, Pion will be at home in nearby Calgary. She has appeared on CBC/Radio-Classique, and was nominated to

join Révélation Radio-Canada 2024-2025 as a representative of the Canadian classical music scene. Her original composition for the short film *Spirit of the Tree* was awarded Best Original Score at the Vesuvius International Film Festival 2023.



ANASTASIA VOROTNAYA

Vorotnaya can point to a singular pivotal moment in her music career: her performance of Beethoven's Concerto No. 3 alongside the Orquesta de Cámara de la Escuela Superior de Música Reina Sofía. There, Vorotnaya feels she achieved a depth of emotion that she now prioritizes in her work. The Russian pianist has also recorded a CD of piano sonatas by Medtner and Rachmaninoff.



DEREK WANG

Wang describes himself as a "pianist and communicator," emphasizing the social aspects of music and performance as exemplified in his world with Juilliard Station,

a free multidisciplinary celebration of the arts. As the space's curator, Wang aims to celebrate the arts scene of New York with a series of community-facing classes and performances. This showcase is informed by his multidisciplinary work with choreographers, film directors, opera houses and poets.



YUANFAN YANG

Yang's improvisational performance at the 2025 Casagrande International Piano Competition welcomed audience suggestions, culminating in original pieces created in a uniquely collaborative environment.

It is, therefore, no surprise that he won the Audience Prize. His compositions often take a narrative approach, drawing on allegories and folktales that allow him to connect to audiences through familiar emotions.

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www.honens.com



BARRON JIYU JIANG



ETHAN WANG



JULIEN GAGNÉ



SACORA TRIO

CANADIAN MUSIC COMPETITION

A BOLD RETURN AND REVISION

by KAITLYN CHAN

Founded in 1958, the Canadian Music Competition (CMC) has discovered and supported generations of high-level classical musicians. Its continued relevance has relied on the organization's ability to innovate, adapt, and meet challenges. With the end of a vital sponsorship in 2024, the CMC had to apply these strategies and now returns with renewed vigour in 2025.

Newly sponsored by the Azrieli Foundation, the CMC introduced a revised structure for its 2025 edition that focuses on education, Canadian culture, and putting more power in the hands of its "chapters" (organizations affiliated with the CMC based in each province). Instead of its previous practice, which had CMC judges fly around the country, the chapters now organize the CMC auditions in their own provinces. Each chapter works with the national office to agree on juries, repertoire, and criteria. Then, they select the best of the best from their province to compete at the National Final at Bishop's University in Sherbrooke, Que.

"The goal is to create an event where [young artists] can perform, have juries, receive comments, make friends. ...It has to be a big event in their chapters, and not only a step where they hope to go to the final," says Executive Director Carmen Picard. This new format supports the growth and vitality of the Canadian classical-music scene by encouraging young musicians to learn and connect with fel-

low artists in the musician's community. Not only that, but the grand-prize winners from each age group get to perform with an orchestra from their local area, allowing their families, friends, and mentors to attend.

The CMC sees value in applying this community-based approach to their Gathering With the Stars event. For the last two years, each chapter has sent young musicians to attend master classes, lectures, and concerts given by professional musicians, at Bishop's University in Sherbrooke. "We would like to develop that a little bit more locally in the future," says Picard, "so, the [musicians] can have opportunities to play in places other than a competition."

With its return, the CMC is poised to uplift many generations of Canadian artists to come. Picard notes that, from her point of view, the Canadian classical-music scene is in good health given the exceptional young musicians she has witnessed at the CMC and who other Canadian organizations are happy to showcase on stage again. "[They] are the future," she says.

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Visit www.cmcnational.com to learn more about the Canadian Music Competition.

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SYLVA GELBER MUSIC FOUNDATION

MEET THE 2025 LAUREATES

by EMMA YEE

Since 1981, the Sylva Gelber Music Foundation has supported emerging classical musicians. In the foundation's history, more than 200 musicians have received awards. Musicians compete for awards through video submission before moving on to a live audition round for a jury, which this year comprised flutist Camille Churchfield, violinist and violist Scott St. John, clarinetist James Campbell, soprano Rosemarie Landry, and pianist Stéphane Lemelin. In August, the foundation announced its 2025 laureates.

Previously recognized by the foundation in 2023, pianist **Chloé Dumoulin** recently completed her Artist Diploma at London's Guildhall School of Music & Drama. In June, she released an album with violist Frédéric Lambert titled *Nouveau Lyrisme*. After beginning a Junior Fellowship at the Guildhall, Dumoulin will return to Quebec for a full autumn of recitals, in Laval (Oct. 29), Montreal (Nov. 1), Sherbrooke (Nov. 6), Sorel-Tracy (Nov. 9) and Val-David (Nov. 29). She will also perform at both the National Arts Centre (March 13 & 14) and Bourgie Hall (March 28 & 29) with baritone Olivier Bergeron and choreographers Diana León and Paco Ziel in a Schubert program this spring.

Bass trombonist **Malena Lorenson** is pursuing a master's degree at the Hochschule der Künste Bern. Recently, she won both the Donald Yaxley Solo Competition and the ITA Quartet Competition at the 2025 International Trombone Festival, and was named to CBC's 30 Hot Classical Musicians Under 30 list in 2025. In the fall, she will perform John Williams's Tuba Concerto (on bass trombone) with the Red Deer Symphony (Oct. 18).

Countertenor **Kelan Lynch** is pursuing a master's at the Guildhall. He was recently a soloist with Bach op Zaterdag in the Netherlands, and performed a recital in Edmonton with pianist Shannon Hiebert. Lynch is also a member of podcast and social media group The Fearless Artist Mastermind, dedicated to career-building for musicians.

Juliana Moroz is a cellist who will spend this season as a Rebanks Fellow at The Royal Conservatory of Music in Toronto. Moroz completed her master's at Rice University. Recently, she was a fellow at the 2025 Toronto Summer Music Chamber Music Institute, a finalist in the Eckhardt-Gramatté Competition, and performed in the Winnipeg Symphony Orchestra's Masterworks Series.

Soprano **Sophie Naubert** is a permanent ensemble member of Theater Lübeck in Germany. This season she will sing Cunegonde (*Candide*), Olympia (*Les contes d'Hoffmann*), and Poppea (*L'incoronazione di Poppea*). She was a member of the Atelier Lyrique of Opéra de Montréal from 2023 to 2025, and recently returned there as Zer-



LUCA ORTOLANI



ANNA STUBE



KORIN THOMAS-SMITH

lina in this season's opening production of *Don Giovanni*.

Oboist **Luca Ortolani** is currently enrolled in the Artist Diploma program at The Colburn School in Los Angeles. In 2024, he won the NAC Orchestra Bursary and Sturdevant Prize, and was named to CBC's 30 Under 30 list. Recently, he performed with Music Academy of the West, the NAC Orchestra Mentorship Program, and at the Tianjin Juilliard Orchestral Symposium.

Violinist **Daria Schibitcaia** also appeared at the Tianjin Juilliard Orchestral Symposium. She is completing an Artist Diploma at The Glenn Gould School and is profiled further in this issue's Rising Stars feature.

Cellist **Michael Song** is currently artist-in-residence at the Queen Elisabeth Music Chapel, and is a winner of the Kronberg Academy Landgrave of Hesse Prize, and laureate of the Fondation Gautier Capuçon. This year, he will be touring in France, Belgium, the U.S., the U.K. and Japan.

Anna Stube is a violinist who was previously awarded in 2024, won the OSM Competition in 2019, and was on CBC's 30 Under 30 list in 2022. She is currently completing her Bachelor of Music at The Glenn Gould School and, in July 2025, gave a recital at Toronto Summer Music with pianist Philip Chiu. In April 2026, she will play the Sibelius Violin Concerto with the Oakville Symphony.

Baritone **Korin Thomas-Smith**, previously awarded in 2022, was a COC Ensemble Studio member from 2023 to 2025, where he played Wagner (*Faust*), Second Apprentice (*Wozzeck*), Captain (*Eugene Onegin*), Officer (*La bohème*), The Poacher (*The Cunning Little Vixen*) and Malatesta (*Don Pasquale*). Recently, he was an apprentice artist at Santa Fe Opera, where he sang Schaunard (*La bohème*) and Count Ceprano (*Rigoletto*). This season, he returns to the COC as Mercutio (*Roméo et Juliette*) and will sing The Business Man (*The Little Prince*) at Dallas Opera.

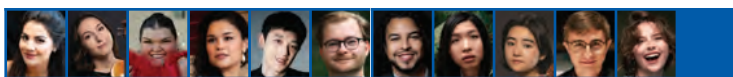
Pianist **Paul Williamson** is currently completing his DMA at Northwestern University. In 2017, he won first prize in the 2017 CFMTA National Piano Competition and appeared on CBC's 30 Under 30 list and, in 2023, released a solo album of Liszt for Naxos. He recently appeared at Music Academy of the West, and the Victoria Summer Music Festival.

This September, violist **Emad Zolfaghari** was named as one of eight semifinalists of the Concours de Genève Viola Competition. In 2025, he was artist-in-residence with Minnesota Public Radio and won third prize in the Tokyo International Viola Competition. In the fall, Zolfaghari will perform with the Jupiter Chamber Players (Oct. 27), Santa Cruz Symphony (Nov. 1) and Ars Classica International Competition Grand Final (Nov. 29).

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by KAITLYN CHAN



ARIANA MAUBACH

MEZZO-SOPRANO COC'S
CENTRE STAGE COMPETITION

For Canadian mezzo-soprano Ariana Maubach, pursuing an opera career felt organic. "I've been fortunate to have phenomenal teachers and parents who have supported me unconditionally from the very beginning," she says. Maubach is also motivated by her younger self who, she says, could only dream of expressing herself with the vocal freedom Maubach has today.

Last year, Maubach competed in Canadian Opera Company's Centre Stage Competition. She sang "Seguidilla" from Bizet's *Carmen* in the closed round and "Cruda sorte!" from Rossini's *L'italiana in Algeri* for the public performance. "I love both of these characters—they're clever, bold and incredibly fun to embody," Maubach says. Her passionate performances paid off as she took home the \$7,500 First Prize and the \$1,000 Audience Choice Award.

The Toronto-born singer acknowledges that embodying characters—especially those who are vastly different from oneself—can be a challenge. "Performing is a constant balancing act," she says, referring to the emotional and physical demands of operatic performance. "It helps that the biggest challenges of performing are also the reasons why I love it."

One of Maubach's favourite moments from the last season was performing in the world premiere of Derrick Wang's *Fearless* with Opera Delaware, portraying trailblazing aviator Hazel Ying Lee. She also spent her summer in San Francisco at the Merola Opera Program and sang Ragonde in *Le comte Ory*.

In the coming year, Maubach looks forward to singing Rosina alongside her fellow COC ensemble members in their special performance of *The Barber of Seville*. However, her dreams don't end with next season. Maubach hopes to one day have an international career and a family, determined to make space for both of these immense life goals.

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DARIA SCHIBITCAIA

VIOLIN
SYLVA GELBER

Alongside a 2025 Sylva Gelber Music Foundation award, violinist Daria Schibitcaia also earned herself the Walter Prystawski Prize. The young musician doesn't take the prize for granted, emphasizing her gratitude and excitement for what she can now pursue with the foundation's support.

"This year feels like a big turning point for me, as I'll be deciding where in the world I want to pursue my next degree," Schibitcaia says. The Moldovan-born violinist is currently completing her Artist Diploma at The Glenn Gould School, studying with violinists Barry Shiffman and Erika Raum. Though she began playing violin and piano at the age of six, it was during a youth orchestra tour to Germany at 14 that she decided to dedicate her life to music.

Since then, Schibitcaia has embraced every opportunity to develop as an artist. "I've learned that steady, focused work leads to growth in ways that talent alone never could," she says. This commitment has resulted in plenty of special opportunities. Her busy last season included performing the North American premiere of "The Journal of Hélène Berr" by Bernard Foccroule and Bartók's Second Violin Concerto alongside the Royal Conservatory Orchestra as the winner of their Concerto Competition.

Schibitcaia continues into this next chapter with an open mind. "I'm hoping to have the ability to play for as long as I can," she says, "not only physically, but also mentally: to remain curious and always have the courage to leap into the unknown!" She looks forward to a season with more competitions and auditions. Not to mention the opportunity to discover the unique voice and colours of a Gagliano violin, which has been loaned to her by Canimex Inc. this season.

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EMMA PENNELL

SOPRANO
BERNARD DIAMANT PRIZE

Soprano Emma Pennell has been making waves in the Canadian opera scene. In the past year alone, they were awarded the Bernard Diamant Prize, the RBC Emerging Artist Award, and second place in the Canadian Opera Company's Centre Stage Competition. With many opportunities on the horizon, Pennell wants to honour the resilience and amplify the stories of their community.

"I grew up in Northern Ontario, where my family and I worked to preserve our Mi'kmaw knowledge and traditions despite the impacts of colonial displacement," says Pennell when asked about their upbringing. Following their musical passion, the soprano has journeyed from the stages of small-town arenas and legions to their current place in the Ensemble Studio at the Canadian Opera Company (COC). With many new eyes on Pennell, they recognize how their position is both a gift and a responsibility.

"As an Indigenous storyteller, I carry the voices, histories, and resilience of my community through my music," they say. "My work is not only creative but also a fight—a pushback against what the world considers 'normal.'" Pennell hopes to uplift the next generation of Indigenous peoples and remind them that they can use their gifts to resist, to create, and to live in a good way.

In the coming season, Pennell is excited to see how the COC's excellent training and guidance will continue to shape their technique as a singer. They are also thrilled to perform roles on the main stage of the Four Seasons Centre, including singing Berta in *The Barber of Seville*. When they're not working, you may find Pennell going for a "hot girl walk," grabbing a sweet treat and iced coffee, and thrift-shopping for treasures that carry stories of the past.

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www.emmapennell.com



FLEURANNE BROCKWAY

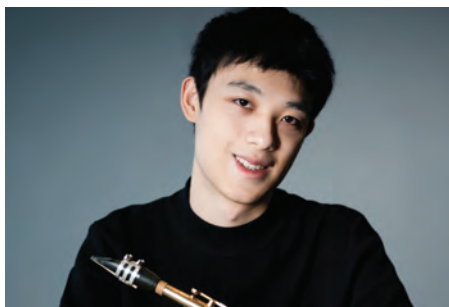
MEZZO-SOPRANO
CMIM - VOICE

Australian Fleuranne Brockway's first trip to Canada was a great success. The mezzo-soprano was crowned Grand Laureate in the 2025 Concours musical international de Montréal (CMIM), winning \$30,000 and a career-development grant. "Unlike many competitions, CMIM asks for true versatility—arias, art song, and oratorio—which gave me the chance to show every facet of my artistry," she says. "I loved being able to present such variety in one place and share all parts of myself as a classical musician."

During her school years in Perth, Brockway participated in many choral programs. She went on to complete a Bachelor of Music at the University of Western Australia before joining several young-artist programs in Australia. Her studies continued in London, where she completed an Artist Diploma in Opera at the International Opera Studio of the Royal College of Music. She is now in her seventh season as a *fest* mezzo-soprano at the Hessisches Staatstheater Wiesbaden in Germany.

Brockway had many dazzling moments last season. "A huge highlight was returning home to Western Australia after eight years to perform Suzuki in *Madama Butterfly*," she says. Puccini being her favourite composer, the singer shares that this opportunity felt like living inside some of the most beautiful storytelling ever written. Another joy was performing with her pianist, Yuriko Watanabe. "I feel so grateful to have found such a gifted and inspiring collaborator to share the Montreal stage with."

Next season, she will return to a favourite role, Carmen, sing *Lel* in Rimsky-Korsakov's *Snegurochka*, and start to prepare for one of her dream roles, the Komponist in *Ariadne auf Naxos*. With many exciting engagements on the horizon, Brockway says that curiosity and excellence drive her forward. **LSM**



JASON XU

SAXOPHONE
OSM COMPETITION

Last year, Ming Jie (Jason) Xu made history as the first saxophonist to win the OSM Competition. He looks back fondly on the experience, especially the opportunity to perform his own arrangement of George Bizet's "Air de La Fleur" from *Carmen* in the semifinal round. "In that moment, I did not care about anything but [playing] my heart out—and people really loved it!" he says.

Expression is a driving force behind Xu's journey to become a full-time musician. His playing allows him to convey his emotions and connect with the audience through this form of storytelling. He aims to improve his technical ability so that he can more accurately play out his emotions as he envisions them.

Xu views his pursuit of a music career as quite gradual. However, he says that the COVID-19 pandemic allowed him time to reflect on his future goals and pushed him to follow his love for music. Now a third-year undergraduate student at the University of Michigan, Xu is taking the steps necessary to make this dream a reality. Looking to the future, he hopes to help the Canadian saxophone community grow and gain more attention. "Even though many schools in Canada now have saxophone programs, it is not getting programmed or being heard as much as other instruments," Xu says.

In this coming season, the Chinese-Canadian saxophonist looks forward to his official debut with the Orchestre symphonique de Montréal (OSM). On May 22, 2026, he will play Frank Martin's *Ballade* with conductor Dina Gilbert and OSM. With this performance, Xu advances toward his goal of uplifting the classical saxophone in the Canadian classical music scene. **LSM**

www.jasonxusaxophone.com



JOHANNES SKOOG

ORGAN
CANADIAN INTERNATIONAL
ORGAN COMPETITION

Newly appointed Royal Court Organist of Stockholm, Johannes Skoog finds inspiration in every aspect of performance: the instruments, venues, and collaborators. His most impactful memories focus on how sound and space work together, resulting in a harmonious whole. His goal is to one day be completely free at the keyboard—to listen, to sense, and to let the music take unexpected paths.

"The painter Paul Klee once said that one must paint what cannot be painted; I believe the same is true in music, and that is where I want to go," says Skoog. With his extensive training and recent wins at the 2024 Canadian International Organ Competition, Skoog proves to be on the right track.

Still, the organist experiences challenges. "The hardest part [of performance] is conserving energy and focus until the moment it truly counts," Skoog says. "As organists we cannot bring our instrument with us, and often have limited time to develop a real relationship with it." As such, it can be more difficult to find immediate calmness on stage. But when the focus does arrive, Skoog asserts that the feeling is incomparable.

When he is not playing, the Swedish organist enjoys cooking and sharing wine with friends and family. He claims if he had not become a musician, he would have been a chef. "I often find parallels between taste and sound: stock as the bass, bitterness as the very darkest register, and lemon as the bright descant," he says.

Skoog eagerly anticipates meeting new people, new instruments, and performing more and more this year. A sense of responsibility, combined with curiosity, continues to push him forward. **LSM**



LAUREANO QUANT

BARITONE
CMIM - VOICE

Colombian baritone Laureano Quant's musical journey started at age nine with the guitar. "I became obsessed with learning my favorite songs by ear, playing regularly on Sundays at church and ... in different bands." When he was about to graduate from high school, he went to a recording studio for the first time to interview a music producer. This experience—watching them direct a session—inspired Quant to pursue a formal education in music. "At the time, I didn't know that it would take me to sing opera!" he says.

Now an active opera singer, Quant recently won the Art Song Prize at the 2025 Concours musical international de Montréal. His experience at this competition is one that he will always remember, particularly the liberty of the art-song rounds. "I curated the programs with pieces that were crucial in different stages of my process as a singer," he says. "My goal was ultimately to share the music I love doing most."

Quant had many other successes this past season. In the spring, he made his European debut as Bill in Kurt Weill's *Aufstieg und Fall der Stadt Mahagonny* at Staatsoper Stuttgart. He spent his summer at Wolf Trap Opera, stepping into the role of Escamillo in Bizet's *Carmen*, one of his favourite operas.

The baritone is eager for more opportunities to learn from amazing artists and grace new stages. As he does so, he keeps in mind the bigger picture: "My dream as a musician is to be able to nurture my community, especially in my native Colombia." He hopes he can inspire the younger generation to continue building lasting peace as the country heals its wounds from an era of violence.

LSM

www.laureanoquant.com



LINDA RUAN

PIANO
ECKHARDT-GRAMMATTÉ NATIONAL
MUSIC COMPETITION

At the 2025 Eckhardt-Grammatté National Music Competition, pianist Linda Ruan won First Prize and Best Performance of the Commissioned Work: "where poppies still bloom and fall" by Rita Ueda. She played an almost entirely female program featuring works by composers Elisenda Fabregas, Alice Ping Yee Ho, Ann Southam, Vincent Ho, Rita Ueda, and Keiko Devaux.

This competition allowed her to develop new performance skills aside from technical ability. "For instance," she says, "I thought a lot about body movements and physicality in [Vincent Ho's] *J6ker*, which eventually led to the maniacal and hysterical laugh at its conclusion." This ability to remain engaged while also being physically free is something Ruan considers a gratifying challenge.

Ruan currently studies at UBC's School of Music with Dr. Corey Hamm. She received her Bachelor of Music degree with Honours and Master of Music degrees from The Glenn Gould School, The Juilliard School, and the Tianjin School respectively. One of her favourite musical memories was accompanying a Vocal Stagecraft class taught by director Tom Diamond during her undergraduate degree. "What I learned about acting and revealing oneself through the character and music still inspires me to this day," she says.

Also inspired by her family, friends, and the natural world, Ruan hopes to one day participate in multidisciplinary projects or unconventional concert series that will allow her to connect to communities in new and more profound ways. The Canadian pianist will tour several Canadian cities this October and November, aiming to foster new connections and memories on the road.

LSM

www.lindaruan.com



MIRA KARDAN

CELLO
SHEAN STRINGS COMPETITION

"There is really nothing I love more than spending time with my cello," says Mira Kardan. The young cellist grew up with two musician parents who, through their dedication to the arts, encouraged Kardan to pave her own path as a musician. With their support and guidance, she has discovered one of her greatest passions in life.

Earlier this year, the American cellist competed at the 2025 Shean Strings Competition with a program featuring works by Bach, Ligeti, Debussy, Popper, and Shostakovich. "It was really exciting to prepare a program that was completely diverse, not one work similar to another," says Kardan, "Each piece demanded something different from me." Her versatility resulted in a first-place finish.

This last season allowed Kardan to foster strong relationships with future collaborators. In April, she performed Joseph Haydn's Cello Concerto No. 1 with the Lavinia Chamber Ensemble, who she will join again in their 2025-26 season to perform Haydn's Cello Concerto No. 2. Another standout performance was with her string trio at the 2025 Glenn Gould School Chamber Competition. Kardan and her fellow group members came out on top, winning \$3,500 in prize money.

Kardan envisions a future where she can find a way to popularize the classical-music canon among the younger generation. "I want to wear many hats in my future as a musician," she says, "I love to perform, both solo and chamber, and I would certainly love to teach later in life." With her enthusiasm for her instrument, Kardan will surely pass along a similar musical passion that was once given to her by her parents and educators.

LSM



SAMUEL LAUZON-SCHNITTKA

PIANO
PRIX D'EUROPE

Pianist Samuel Lauzon-Schnittka suggests that music fosters deep human connection. Whether between collaborative partners, the performer and their audience, or the composer and the interpreter, Lauzon-Schnittka recognizes the many different ways in which music allows us to truly see one another. This is perhaps why he says that honesty—or authenticity—is the quality he most looks for in an artist.

Two of Lauzon-Schnittka's most impactful musical experiences exhibit the connective power of music. Firstly, the pianist says that developing a deep and stimulating musical relationship with his duet partner, violinist Amellie Gendron, has resulted in rewarding work. The two have collaborated together for more than two years and recently gave a chamber-music concert they had been working on for several months entitled *Du crépuscule à l'aurore : sous les étoiles de la Belle Époque*. This concert was one of his highlights from last season.

Secondly, for more than two years, Lauzon-Schnittka has been regularly visiting CHSLDs (long-term care centres) in the Montreal area. He walks the floors and plays well-known gems from the classical repertoire and, above all, popular French songs from the 1950s and 1960s. "It is this project that has shown me most clearly the enormous impact that music can have on a person's life," says the pianist.

Winner of the 2025 Prix d'Europe, Lauzon-Schnittka has big plans for the upcoming year, including performing with two orchestras. On Feb. 1, he will perform Brahms's First Concerto with the Orchestre symphonique du conservatoire de musique de Montréal. On March 14, he will join the Orchestre symphonique des jeunes de Montréal for Beethoven's Second Concerto. With his Prix d'Europe scholarship, Lauzon-Schnittka plans to pursue his master's degree and will audition at several German universities in June.

LSM



TESSA FACKELMANN

MEZZO-SOPRANO
OPÉRA DE MONTRÉAL'S TALENT GALA

After failing chemistry in high school, Tessa Fackelmann's career path took an unexpected turn from nursing to music. Now, 10 years later, she is a young artist in Opéra de Montréal's Atelier Lyrique, studying with internationally-acclaimed soprano Nova Thomas. "I'm so grateful to be living my dream as a musician," she says.

At Opéra de Montréal's 2024 Talent Gala, Fackelmann won the Jury Prize, performing "Enfin, je suis ici" from Massenet's *Cendrillon*, an aria she loves for its combination of vocal virtuosity and heartfelt meaning. With her powerful performance abilities, Fackelmann was also named the First Place Winner of the 2024 Rumbold Vocal Prize and a finalist in the 2025 Hans Gabor Belvedere Singing Competition.

The mezzo-soprano aspires to bring to life characters that are especially meaningful to her. From heroines like Angelina in *La Cenerentola* to spirited pants roles such as the Komponist in *Ariadne auf Naxos*, she seeks to understand and communicate their depth. "For me, the joy lies in discovering each character and sharing their stories with as much heart and authenticity as possible," she says. Fackelmann was given the opportunity to explore one of these characters this past season when she sang Cherubino in Mozart's *Le nozze di Figaro* in her house and role debut at Sarasota Opera.

The upcoming season proves to be just as busy and exciting as the last for Fackelmann. She will make two debuts: one with the Opéra de Montréal as Karolka in *Jenůfa* and the other with The Dallas Opera as The Fox in *The Little Prince*. She will also perform a recital in the Yukon just before Christmas. With all of these opportunities on the horizon, Fackelmann emphasizes that she's most excited to grow as an artist, embrace new challenges, and share music that inspires and connects with audiences.

LSM

www.tessafackelmannmezzo.com

31st Benefit Gala of the Jeunes Ambassadeurs Lyriques

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FROM COAST TO COAST

RECOMMENDED FALL GIGS

by **FÉLIX-ANTOINE HAMEL**

VANCOUVER

For an Easterner, the Vancouver jazz scene always seems bursting with activity. This reviewer admits being a bit jealous of all the comings and goings in the city's clubs and concert halls. In the past few weeks, for example, Vancouver jazz fans were able to see saxophonist George Garzone (on Sept. 23), the Bill Charlap Trio (Oct. 8), drummer Ches Smith's new project Clone Row (with the twin guitars of Mary Halvorson and Liberty Ellman and the bass of Nick Dunston, Oct. 10), local legend PJ Perry (Oct. 17 & 18) and Indian-American saxophonist Rudresh Mahanthappa's Hero Trio (Oct. 18). Two further shows are also worthy of attention: first, saxophonist Seamus Blake will play at the Rickshaw on Nov. 2 in a quartet including organist Sam Yahel. Then, guitarist Peter Bernstein will play three nights at Frankie's Jazz Club backed by the Tilden Webb Trio (Dec. 12-14); in addition, on the 14th he will also accompany Toronto singer Ale Nuñez for a unique afternoon show.

MONTREAL'S ONJ HONOURS WOMEN COMPOSERS

For more than a decade, Montreal's Orchestre National de Jazz has been an essential institution of the highest calibre, capable of delivering intricate modern jazz charts but also willing to reach a wider public by backing the occasional pop singer. With its program *Compositrices d'hier à aujourd'hui*, the ONJ will be revisiting works by great women jazz composers such as Mary Lou Williams, Toshiko Akiyoshi, Maria Schneider and Satoko Fujii. True to the "national" part of its name, the orchestra will also feature works by Canadians Anna Webber and Marianne Trudel; the latter will also conduct the performance. The ONJ will be at Place des Arts's Cinquième Salle on Oct. 30. For more information, visit www.onjm.ca

IN "FLUX"

For many years now, the Montreal OFF Jazz festival has been held in October; nothing, however, had been announced for their 26th season as we went to press. But since last year, a new festival, dedicated to creative music in all its forms, has also been taking place in the fall; for its second instalment, the Flux Festival has programmed a few interesting sets of free jazz and improvised music. Legendary drummer Andrew Cyrille (85) will give a rare



PETER BERNSTEIN
PHOTO: JIMMY KATZ



ORCHESTRE NATIONAL DE JAZZ
PHOTO: PIERRE LANGLOIS

solo performance at La Chapelle on Oct. 4; after the disappearance of his contemporaries Rashied Ali, Sunny Murray and Milford Graves, Cyrille now stands as the last great pioneer of free drumming. Cyrille is not new to solo performance, having released the groundbreaking album *What About?* back in 1969; more recently, he offered *Music Delivery/Percussion* on the Swiss label Intakt in 2023.

Fans of improvised music should also look for the performances of Argentina-born, Berlin-based saxophonist Camila Nebbia with a trio (Oct. 7 at Casa del Popolo) and that of local saxophonist Chloe Jackson-Reynolds with a sextet (Oct. 8 at Sala Rossa). Also in the field of improvised/creative musics, Dutch vocalist Jaap Blonk will appear in Quebec City at Le Lieu on Oct. 12 and in Montreal at Rocket Science Room (solo and in a duet with Lori Freedman) on Oct. 14.

For fans of straight-ahead jazz in Montreal, Upstairs never fails to deliver the goods. This month, guitarist Peter Bernstein will appear with his long-standing organ trio (with Larry Goldings and Bill Stewart) on Oct. 17, and legendary drummer Louis Hayes will appear with Montreal guitarist Mike Bruzzese's quartet on Oct. 31 and Nov. 1.

IN BRIEF: OSCAR'S CENTENNIAL CONTINUES...

The Oscar Peterson Centennial Quartet (with Robi Botos, Jim Doxas, Mike Downes and either trumpeter Lex French or guitarist Ulf Wakenius) will continue to tour all through the fall season, celebrating Canada's most famous jazzman. Dates are scheduled for many cities and towns in New Brunswick, Quebec and Ontario until Dec. 5, including stops in Burlington, Ottawa, Sherbrooke, Quebec City, Moncton, Saint John and Fredericton; see details at www.oscarpeterson.com/events

LSM

ARCHIVE OF THE MONTH



Happy Faces

The Dave Robbins Big Band; Dave Robbins, trombone, conductor; Don Clark and Bobby Hales, trumpets; Fraser MacPherson, tenor sax, flute; Chris Gage, piano; Don Thompson, bass. Recorded 1963 & 1965.

Reel To Real (RTRCD015), March 2025

From the good folks at Reel To Real/Cellar Music comes this very welcome issue of unreleased tapes from the CBC in Vancouver. Dave Robbins was an American-born trombonist, leading a big band packed with the most talented jazz musicians the city had to offer at that time. Taken from mid-1960s broadcasts, this is modern big-band music at its best. While some charts are simple swingers (the title track comes to mind), others are more intricate (sample Al MacMillan's *Minority* for example). Fraser MacPherson is undoubtedly the most impressive soloist here, but there are also some notable appearances by Don Clark, Bobby Hales, and Robbins himself. Like the best big bands, however, ensemble playing is the key here, and the orchestra seems to be placed firmly in the West Coast tradition. The only question that lingers is the presence of pianist Chris Gage, who died tragically in December 1964 and, therefore, couldn't be on the January 1965 sessions—unless these were broadcast at that date and recorded before? This minor mystery aside, this is a formidable addition to the Canadian jazz discography.

CD REVIEWS

by PASCAL BLANCHET, KAITLYN CHAN, JOHN GILKS &
HEATHER WEINREB

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OPERA



Mozart: *L'enlèvement du sérail*

Florie Valiquette (Constance), Matthias Vidal (Belmont), Gwendoline Blondeel (Blondine), Enguerrand de Hys (Pédricille), Nicolas Brooymans (Osmin).

Chœur et Orchestre de l'Opéra Royal; Gaétan Jarry, conductor
Château de Versailles Spectacles, 2025

★★★★☆

"Montreal audiences are well acquainted with soprano Florie Valiquette. A 2010 graduate of the University of Montreal, she played the role of Maria in *The Sound of Music* in more than a hundred performances, then joined Opéra de Montréal's Atelier Lyrique from 2013 to 2015. Having proven herself in several roles with the company, she moved to Europe, where she has enjoyed a successful career performing rare works. This is the case with this French version of *Die Entführung aus dem Serail*." **PB**

INSTRUMENTAL



Beach: *Children's Carnival, Op. 25*

Jeremy Van Slyke, piano
Leaf Music, 2025

★★★★☆

Amy Beach's *Children's Carnival* is a series of six short piano pieces for children, each depicting a stock character or dramatic element from European pantomime. From the mischievously meandering melodies of *Promenade* to the lilting arpeggios of *Secrets*, each piece charmingly evokes its title. European pantomime has its roots in Italian *commedia dell'arte*—a caricatural art form centred around humour and entertainment. Beach's pieces call to mind the great pantomime master Charlie Chaplin. Like Chaplin's sketches, her compositions are formally simple, yet full of playful twists and turns. Unfussy, delightful, and full of personality, Beach's music is ideal for children." **HW**



Horvat: *Banff Suite*

Vicky Chow, piano
Redshift Records, 2025

★★★★☆

Occasionally the background minimalism fades away to leave just a very sparse, mysteriously beautiful line. The second half of John-

ston Canyon has a good example of this. At the other end of the spectrum sometimes we are offered something much more "physical" and percussive. Sections of Sacred Buffalo Guardian Mountain possess this quality, with a sound like hammering on an anvil (extended technique?) but even this resolves into tranquillity. It's a very effective palette for what this piece is seeking to do. This is complex music that places significant demands on the pianist. Vicky Chow does a fine job of handling and drawing out the different moods and sonorities." **JG**



Ho: *Dark Tales*

Duo Concertante
Navona Records, 2025

★★★★☆

Alice Ho's *Dark Tales* is a set of five pieces for violin and piano, each based on a Newfoundland ghost story from poet Tom Dawe's story collection *An Old Man's Winter Night*. They are played on the recording by Duo Concertante—Nancy Dahn (violin) and Timothy Steeves (piano). Programmatic instrumental music is a bit of a strange beast because it can't really tell a story. It can evoke mood though, and *Dark Tales* does that very effectively. Without a liner note, would I be able to tell that the second piece—"Landwash Spirits"—was about the ghosts of drowned sailors? I don't think so..." **JG**

VOCAL



I love evil

Dory Hayley, soprano
Red Shift Records, 2025

★★★★★

The final piece is perhaps the most strange. It's Cassandra Miller's *How weird he must think the world is*. Quite long at 21 minutes, it takes as its starting point the singer imitating a recording for banjo and vocals. There are multiple takes, while the singer's thoughts about the piece and the process are recorded between takes. The whole thing is then broken up, heavily processed and recombined. Sometimes it's almost melodic, sometimes conversational, sometimes squeaky and high-pitched—and, at one point, it sounds like the death rattle of someone being strangled. Hayley imagines what it must sound like to her baby. Hence the title!" **JG**

ORCHESTRAL



The Four Nations (Reconstructed)

Ensemble Caprice; Matthias Maute, director, recorder and traverso; Sophie Larivière, recorder and traverso
ATMA Classique, 2025

★★★★☆

"Maute's reconstructions are thoughtfully and expertly accomplished. In the album's liner notes, he explains his reasoning behind *Francia*; the orchestra opens with traditional French dotted rhythms which, in the hands of the soloist, quickly transform into soaring Italian arabesques. There is clear insight behind Maute's compositional choices. With humour and facility, he is able to get into the head of the Italian master.

Take, for example, the allegro of *Inghilterra*, which, in true Vivaldian fashion, depicts a tempestuous sea. This movement features rollicking rhythms reminiscent of an English sea shanty alongside rapidly ascending scalar passages—typical of a Vivaldi violin concerto." **HW**

JAZZ



Galamba

André Galamba, electric guitar, classical guitar, electric bass, arrangement—sand production; David Ryshtan, keyboards and synthesizers; Lara Klaus, percussion; Sacha Daoud, percussion; Tomaz Alves Souza, sound textures and effects; Bianca Rocha,

vocals; Manoel Vieira, wurlitzer

Independent, 2025

★★★★☆

"One of my favourite songs, 'Noite e Dia No Sertão,' showcases a form of storytelling that does not rely on words. The title, which translates to 'Night and Day in the Backcountry,' comes through in smooth, quiet guitar and piano sections contrasted with bright, upbeat passages. The first minute of this song seems to take the listener from twilight—the last twinkling stars—to the hustle and bustle of the day." **KC**

LSM



Cityscapes | VANCOUVER, B.C.

by KAITLYN CHAN AND HAL KOWALEWSKI

WELCOME TO CITYSCAPES

From sea to sea, Canada boasts beautiful natural landscapes and culturally-diverse cities. Our new column Cityscapes will spotlight one Canadian city per issue, offering insight into its inspiring spots, music and arts scenes, and unique neighbourhoods. For our first edition, we invited three local arts leaders to promote a gem of the West Coast: Vancouver, B.C.

ASHLIE CORCORAN



PHOTO: COURTESY OF ARTS CLUB THEATRE COMPANY

Ashlie Corcoran is artistic director of the Arts Club Theatre Company, the largest theatre company in Western Canada. She directs both theatre and opera, working across Canada and internationally. Corcoran grew up in White Rock, a municipality within Metro Vancouver, and moved away for university. Returning to the city eight years ago, she now contributes to Vancouver's rich arts scene in her role with the Arts Club and as a freelance director, working with companies such as Vancouver Opera.

COREY HAMM



Dr. Corey Hamm is in his 20th year as tenured full professor of Piano and Chamber Music at the University of British Columbia School of Music. In this role, he teaches advanced pianists, including 2024 Leeds International Piano Competition winner and B.C.-local Jaeden Izik-Dzurko. An internationally-touring concert pianist and recording artist, Hamm has commissioned, premiered and recorded more than 400 works by composers from all over the world.

LUKA KAWABATA



Nikkei-Canadian baritone **Luka Kawabata** grew up in Vancouver and is a recent alumnus of Vancouver

Opera's Yulanda M. Faris Young Artists Program. He has performed and collaborated with opera companies across Western Canada, including several Vancouver-based companies such as Vancouver Opera, City Opera Vancouver, and re:Naissance Opera. His ongoing recital series, *The HAFU ハーフ Project*, explores themes of identity, memory and culture through classical music. **LSM**

LUKA KAWABATA'S VANCOUVER

THE RAINY CITY THAT FOSTERS COMMUNITY

"I will always have a connection to this city. These lands, these waters," says Luka Kawabata of Vancouver, the site of his work as a performer, producer and arts administrator. Kawabata has spent most of his life in Vancouver, having emigrated to the city from Japan when he was six months old.

"I particularly emphasize the waters because I think that anyone who's from the West Coast feels a connection to the ocean. Even when I lived in Ontario," he confides jokingly, "I had to live right next to Lake Ontario. I thought, 'Okay, I guess I can make this work.'"

While living in Ontario, Kawabata found his love for Vancouver. He returned to the city and quickly became a major contributor to the operatic scene as both a performer and a cultural leader, a trajectory he attributes to Vancouver's universities and young-artists programs.

Like most Vancouverites, Kawabata is drawn to the abundant natural beauty of the city. But he also highlights the ways in which the sometimes-bleak conditions of the rainy city create a close-knit community and strong culture of camaraderie. In Vancouver, an event must have something special to draw residents out of their rain-induced hibernation.

For Kawabata, this something special is a sense of community. "People are very interested in building personal relationships and finding stories that they feel connected to. Vancouverites may disagree with this, but people are very warm here," he says, referring to the stereotype that Vancouver can be an isolating or unfriendly city. "Vancouverites keep you at a distance if you're a stranger," he concedes. "I think that's just a product of the rain here. But once you create a connection with them, they're so loyal to you. They

will support you, especially as a member of the Vancouver artistic community."

Kawabata has fostered these close friendships within the production team of his recital series. *The HAFU ハーフ Project*, the baritone's musical exploration of identity and community, makes reference to 千羽鶴 ("senbazuru"), the practice of folding paper cranes as symbols of peace, health and memory. Inspired by this tradition, Kawabata began folding paper cranes on his own until his set designer proposed that they cover the set with the thousand cranes that traditionally grant a blessing. Kawabata speaks fondly of the crew's dedication to creating these cranes together throughout the production process.

"This is a very personal part of my family's culture," says Kawabata, "and to realize that it's okay to bring people into it—sharing a culture that feels very personal—I don't think there's words to describe what it means, especially as a Japanese Canadian."

Outside of *The HAFU ハーフ Project*, Kawabata and friend Perri Lo build community through Opera Pubs, a monthly community meet-up which returns to the social roots of opera. Audience members—who sit only feet away from performers—are encouraged to react to the music, rather than passively observe it. Having sung at these events himself, says Kawabata, "as a performer, there's nothing like seeing joy, or seeing an overwhelming emotion that you're trying to convey. That's what, I think, drives every artist to give more during a performance."

For Kawabata, Vancouver holds the rich communities that allow him to explore his identity, both on and off stage. "All of us can benefit from being inspired by the constantly

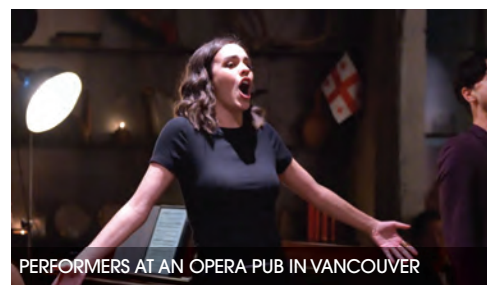
changing world around us," he insists. Kawabata finishes his statement with a cheerful "Everyone should come visit, and everyone should support the arts in Vancouver!" **LSM**



LUKA KAWABATA IN PERFORMANCE



LUKA KAWABATA AT BOHEME REHEARSAL



PERFORMERS AT AN OPERA PUB IN VANCOUVER

NEIGHBOURHOODS

OLYMPIC VILLAGE



OLYMPIC VILLAGE FROM ACROSS FALSE CREEK (2010)
PHOTO: WIKIMEDIA

Corcoran says that her favourite Vancouver neighbourhood is the mixed-use community called Olympic Village. Situated on the south-east edge of False Creek, Olympic Village was built to house international athletes and Olympic officials for the 2010 Winter Olympic Games. This neighbourhood features modern architecture, waterfront views, and innovative energy efficiency and sustainability systems.

"I love how walkable it is," says Corcoran. "You can stroll along the seawall, watch the boats, and still feel connected to the city. It's the perfect mix of urban life and nature." Corcoran finds herself spending a lot of time here as she lives and works in the area. Luckily, she finds the community always feels fresh and inspiring.

STEVESTON VILLAGE



STEVESTON MUSEUM (2016)
PHOTO: WIKIMEDIA

Steveston, at the mouth of the Fraser River, is a quaint fishing village with plenty of historical sites and museums. The neighbourhood was designated a heritage conservation area in 2009 as it was once a booming centre for salmon fishing and canning, earning the nickname "Salmonopolis."

Hamm, who now resides quite close to the village, finds the area a nice place to live. He especially enjoys visiting Little Mexico Cantina, a Mexican restaurant located in a residential neighbourhood. Hamm explains that good Mexican food can be hard to find in Vancouver, but this place is one of the best. "We were surprised to discover it on our first of many visits," Hamm says. "We asked 'How long have you been here?' [and] they answered '30 years!'"

WEST END



THE WEST END FROM ACROSS ENGLISH BAY
PHOTO: WIKIMEDIA

Vancouver's West End lies west of downtown and is surrounded on three sides by water: English Bay, Coal Harbour, and Lost Lagoon in Stanley Park. Located in the most densely populated part of the lower mainland, the West End features many shops, restaurants, and recreational amenities within walking distance. "Something that I love about this city is that you're able to get around quite easily," says Kawabata.

With Stanley Park at its northern border and two beaches along its western side, this neighbourhood blends city life with natural beauty. "Almost every evening in the summer, [I] end up at the beach to have dinner, spend time with friends and loved ones, relax, read and anything else you can think of," says Kawabata, himself a West End local who lives only a five-minute walk from the shore **LSM**

A FONT OF INSPIRATION



THE VIEW FROM SPANISH BANKS
PHOTO: KAITLYN CHAN

"I believe that inspiration can hit you in any place, at any moment, and it's your job as an artist to be ready to receive it," says Kawabata. For many Vancouverites, the city's abundant connections to nature are the greatest source of inspiration.

"You can go swimming in the ocean and half an hour later go skiing in the mountains," says Hamm. He and wife Angelique Po, the music director and organist at St. Andrew's Wesley United Church, like to walk the downtown and Steveston seawalls.

Corcoran draws inspiration from Spanish Banks, a series of soft-sand beaches which overlook Vancouver's downtown skyline. "There's something about the fresh ocean air and the sound of the waves that helps me clear my head and get re-energized," she says about her visits to the paved oceanside trails with her son and their dog.

"I feel very inspired every time I climb one of the surrounding mountains in the area," says Kawabata. "Nothing like some moderate to heavy cardiovascular fatigue to get you out of your head."

"Of course," Hamm clarifies, "being a pianist, I put in quite a few hours in the corner with the piano bench at home." He draws significant inspiration from his musical household shared with Po. **LSM**

WHERE TO LISTEN



PHOTO: TIM MATHESON

BARD ON THE BEACH:

A professional Shakespeare festival presented in Vancouver's Vanier Park, overlooking English Bay and the downtown skyline. "... They're not afraid to take risks, and it really shows. ... There's a strong sense of collaboration and experimentation in the city, and it's exciting to see how local performers and creators are constantly finding new ways to connect with audiences." *Ashlie Corcoran*

CORCORAN RECOMMENDS:

Bard on the Beach - The Cultch - Vancouver Opera

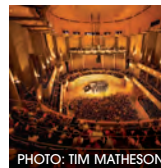


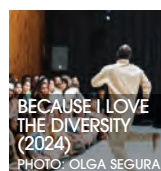
PHOTO: TIM MATHESON

UBC SCHOOL OF MUSIC:

"Getting to work with such tremendous local musicians is a privilege, and Vancouver is a real Piano City, so my piano students are astounding. ... Seeing [our] students perform so beautifully in our city's major halls like the Chan Centre and the Orpheum is very gratifying, and playing there myself is fun, too!" *Corey Hamm*

HAMM RECOMMENDS:

UBC School of Music - The Vancouver Chopin Society - Vancouver Recital Society - Vancouver Symphony Orchestra - Pacific Opus Festival - Vancouver Piano Sessions



BECAUSE I LOVE THE DIVERSITY (2024)
PHOTO: OLGA SEGURA

PUSH FESTIVAL:

An interdisciplinary arts festival aiming to promote social change by bringing together artists from numerous locations and disciplines. "[Through PuSh], I've seen more contemporary dance than I ever could have expected to as an opera singer. ... Sometimes, you have to get distracted in order to realize the complete picture of what your artistry can actually be." *Luka Kawabata*

KAWABATA RECOMMENDS:

PuSh Festival - rice & beans theatre - Asian Canadian Theatre - re:Naissance opera **LSM**

FEDOROVA AND TAKSER PIANO STUDIO

A DECADE OF EXCELLENCE

by VIKTOR LAZAROV

Ten years after opening their piano studio in Vancouver, B.C., Daria Fedorova and Ilya Takser celebrate a fruitful pedagogical decade in the company of past and present pupils. Among them, students at the Manhattan School of Music, Juilliard, the Conservatoire de Musique de Montréal, and the University of Toronto Medical School. “Our alumni stay in touch with us long after they graduate,” says Takser. “It gives us hope that we are not complete evils—except in exacting the highest pianistic standards,” he adds with typical Russian-flavoured humour.

Celebratory gatherings over dinner, coffee, and walks stimulate lively discussions around the duo’s pedagogical values, rich musical experience, and education. Fedorova’s path was that of a swiftly rising star, winning competitions and passing a prestigious audition at the College of the Moscow Conservatory at only 15 years of age. On the other hand, Takser’s was a long and winding road marked by detours and rejections. He studied violin, computer engineering, and music theory before being admitted to the piano department at the same institution.



Unlike Canada, a robust pre-university music system exists that is state-funded and accessible for free, while being highly competitive. Much of the knowledge that took root and flourishes in Russian music culture today was imported over time from Italy, Germany, or France, explains the husband-and-wife piano duo. “Russian music education is grounded in Western treatises: Carl Czerny, C.P.E. Bach, Leopold Mozart, Ignaz Moscheles, Franz Liszt, etc. Many of these works were later reworked and adapted,” says Takser. “If Soviet-style communism had one positive, it was the development of fundamental music education nationwide,” he adds.

Most music schools in Russia are state-funded, offering free education for students and a comprehensive curriculum. In addition to two instrument lessons, pre-college-age students take theory, music literature, choir, or ensembles, totalling six to seven hours per week. “Teachers must hold a state diploma in pedagogy and are well trained, thanks to strong methodological foundations,” says Fedorova.

This rigorous music training informs the core of their approach. “We are absolutely relentless in pursuit of the highest musical standards,” says Takser. “But we never train students directly for competitions or exams,” chimes in Fedorova. “We cultivate in them a love for arts, music and, most importantly, for challenges. When a student is motivated by music itself, we send them to competitions, and it usually goes very well.”

In their view, a teacher’s role is to guide students into the world of music, nurturing their individuality rather than breaking it. “We treat even our youngest students as future colleagues with whom we’d like to discuss and share music one day. If parents expect us to discipline their children in fear—that’s not us,” says Fedorova. Perhaps surprisingly, Fedorova and Takser often advise against a professional music career. “What we need are people who appreciate beauty,” she says. “There’s nothing more beautiful than a passionate amateur musician!”

Part of parents’ roles in their children’s music studies is to provide the right environment, which includes routine practising, daily listening sessions to music, and attending concerts and art galleries. Practically, students need a quiet, ideally separate, and bright workspace for practising, equipped with everything from an adjustable bench to a well-tuned piano, says Fedorova. From the psychological side, children need their parents’ emotional support; showing genuine interest in a child’s activities is the best motivation, she explains.

The duo’s holistic attitude to musical training has been nurtured by distinguished mentors: Irina Kuzmischeva, Igor Chumakov, Michael Karпов, Tamara Poddubnaya, and Richard Raymond. One teacher has exerted the largest impact on Fedorova and Takser’s pedagogical philosophy. “At the College of the Moscow Conservatory, we studied with Nina Levitskaya, former assistant to the legendary professor Yevgeny Timakin, the teacher of Mikhail Pletnev, among others,” says Takser. “Her understanding of every stage of a



child’s musical development was profoundly detailed; she taught us how to diagnose and resolve students’ challenges quickly and with a smile. All our teaching successes today are thanks to her guidance,” says Fedorova.

Fedorova and Takser make sure their alumni leave behind no gaps: they sight-read, co-ordinate complex rhythms, and develop reliable technique. “The foundation of piano playing lies in a set of small elements that follow a stepwise order,” explains Takser. “Our students first learn to play one note properly, then two notes detached (non-legato), short (staccato), connected (legato). Each step depends on the last; skip one and the whole structure is unstable.”

Despite this methodical approach, they don’t recommend more than three hours of piano practice per day. Students aiming at a professional music career should take two to three weekly lessons with a teacher. “Most students complete all 10 grades of the Royal Conservatory of Music program (RCM) in about four or five years with 45 to 90 minutes of practice per day combined with two lessons per week,” says Takser.

“In Canada, universities are at the top of their game,” says Fedorova, noting that “even general schools are doing great things: orchestras, bands, choirs. That’s fantastic for sparking interest in music and the arts, but if you want serious music study before entering university, you need to hire a private teacher, since free music schools are very rare.” Ideally, the couple wishes every municipality could have at least one free music and art school and provide subsidized tickets to cultural and musical events for children.

“We introduced scholarships about eight years ago in our studio, which has helped many of our students,” says Takser. “We also give free lectures, concerts and participate in non-profit organizations. If these efforts were scaled at the federal level, they could have a truly amazing impact. Music and culture are among the best investments a government can make—and we wish Canada would do so!”

LSM

www.fedorova-takser.com



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WESTERN PERFORMING ARTS CALENDAR

by NATHALIE DE HAN

CALGARY

Fluid Fest is Calgary's largest festival of dance, movement and art. It celebrates contemporary creation until Nov. 8. www.springboardperformance.com

Alberta Ballet unveils an all-new *Nutcracker*, reinvented by Artistic Director Francesco Ventriglia, with fresh choreography, new sets and costumes (Calgary, Dec. 3-7; Edmonton, Dec. 12-24). www.albertaballet.com

Curated by Artistic Director Blake Brooker, the *High Performance Rodeo* is a three-week-long festival that has made Calgary a destination of arts and culture for four decades (Jan. 12-Feb. 1). www.oyr.org

EDMONTON

Dedicated to experimentation, collaborative and new creative process, the Brian Webb Dance Company engages the audience in authentic dancing experiences. The new season features *Action at a Distance*, the influential contemporary choreographer and dancer Peggy Baker, Molly McDermott, and Beth Graham & Brian Webb. www.bwdc.ca

Northern Light Theatre (NLT) celebrates its 50th anniversary. A comedy directed by Trevor Schmidt and a performance played by 17 actors from the past 50 years of NLT history, ranging in age from their 20s to their 80s, are not to be missed. Take advantage of the Pay What You Can Preview nights. www.northernlighttheatre.com

The programming of Mile Zero Dance (MZD) is worth looking at. Anishinaabe playwright, producer and storyteller Josh Languedoc curates *Connections//Collisions*, ambitious and unpredictable Mile Zero Dance Cabaret series of shows that welcome both experimental and emerging artists. *The Zero Lab* initiative features local artists who present their new work in process. Don't miss *Spatial Pull*, a free performance that will take place at the City Hall. MZD will also feature Ian Mozdzen and Alida Kendell, Molly McDermott, Grand Poney and Justine Chambers. www.milezerodance.com

VANCOUVER

Ballet BC opens its season with *Trilogy*, featuring the world premiere of Florence-based choreographer Sofia Nappi's first creation for Canadian audiences. A revival of *Sway*, by Ballet BC's Artistic Director Medhi Walerski, and the return of *Bolero X* by Shahar Binyamini with its 50 dancers complete the program (Nov. 6-8). www.balletbc.com

The Transform Festival returns for its sixth year, empowering Indigenous artists and encouraging collaboration with non-Indigenous artists in a variety of performance styles including

theatre, music, drag, circus, comedy (Vancouver Playhouse, Nov. 6-15). www.transformfestival.ca

The Mush Hole is a heart-opening dance theatre performance about Canada's first Indian residential school, The Mohawk Institute. This show by Santee Smith won five Dora Mavor Moore Awards (Nov. 14-16). www.thecultch.com

In *Burnout Paradise*, the four Australian performers of Pony Cam mount treadmills, cook pasta, brush their teeth, quote Shakespeare and take the stage in the most unconventional way (Nov. 20-Dec. 7). www.thecultch.com

A West Van crew. An East Van gang. *East Van Panto: West Van Story* is a wild holiday romance in the middle of a dance battle and a housing crisis. Music by the great Veda Hille (Nov. 19-Jan. 4). www.thecultch.com

Royal Winnipeg Ballet is back with its iconic production of *Nutcracker*. Set to the famous Tchaikovsky score, the classic story follows the adventures of Clara, her Nutcracker Prince, the Sugar Plum Fairy as they discover the wonder of a distinctly Canadian holiday—hockey rink and all (Dec. 12-14). www.balletbc.com

Infinity features two of the world's leading choreographic voices. Crystal Pite's *Frontier* is back after its unforgettable 2024 Ballet BC debut. Czech choreographer Jiří Kylián makes a triumphant return with the visionary 27'52", a piece about existence, love, and death (Feb. 26-28). www.balletbc.com

In *Red Like Fruit*, Governor General's Award-winning playwright and Finalist of the Susan Smith Blackburn Prize Hannah Moscovitch crafts a fascinating, provocative work about power and memory in the post-#MeToo era (Feb. 18-22). www.thecultch.com

Since 1974, Théâtre la Seizième has been creating, producing, and presenting theatre. Its programming aims at francophones and francophiles of all ages, notably through their public and youth season. If your French is not perfect, the plays are subtitled. This year, a company of neurodivergent professional interpreters Joe Jack and John (Montreal) visit and address a myriad of ethical principles. The season will also see two women exploring the traumas associated with childhood memories, questioning with humour the paralyzing anxiety of our times. A pair of former teachers who scrutinize academic success, prejudices



BURNOUT PARADISE



THE MUSH HOLE

we hold regarding language, and the sacred writing system complete the season. www.seizieme.ca

WINNIPEG

Inspired by the well-known fairy tale, *The Sleeping Beauty* blends Tchaikovsky's famous score with the choreography of Marius Petipa, adapted by the new artistic director of the Royal Winnipeg Ballet of Canada, Christopher Stowell. Shorter performances are available during a community morning (March 12-15). www.rwb.org

The Four Seasons & Other Works is a triple bill that features the return of James Kudelka's masterpiece *The Four Seasons* and the Winnipeg debut of Indigenous choreographer Cameron sinkwə Fraser-Monroe's *šegatəm* (pronounced shAY-ga-tum), a piece that highlights the resilience and the strength of the Tla'amin Nation. The highly anticipated world premiere of the new work by contemporary choreographer Dwight Rhoden will complete the program (April 30-May 3). www.rwb.org

With its 100 years of history, the Théâtre Cercle Molière offers plays in French with English subtitles. www.cerclemoliere.com

LSM

RUMBOLD VOCAL PRIZE

EDMONTON OPERA HIGH-LIGHTS TOMORROW'S STARS

by **VIKTOR LAZAROV**



2023-24 RUMBOLD VOCAL PRIZE FIRST-PLACE WINNER SYDNEY BAEDKE WITH CLINICIAN ISABEL BAYRAKDARIAN

PHOTO: JACY EBERLEIN

What does it take to win a national competition as a classical singer? First, you must pass a pre-screening round among 140 other applicants of all voice types who are then narrowed down by half. Then, after live auditions held across five Canadian cities, you must be selected as one of four finalists (typically two male and two female voices). Finally, after a week of vocal coaching, rehearsing, and a gala performance in Edmonton, you may have the chance to earn the top prize that will launch your international career.

Created in 2022, the Rumbold Vocal Prize aims to support emerging Canadian talent through a generous endowment provided by Grace and Arnold Rumbold. "The Rumbolds have been incredible community builders in Edmonton for many years," says Robin Whiffen, executive director of Edmonton Opera. "As supporters of the arts, they wanted to create a legacy around the next generation of emerging vocal artists in this country," she explains.

While the competition is managed by Edmonton Opera, its repertoire includes *Lied*, *mélodie*, and other classical genres—opera being one of them. Prizewinners of previous years have secured professional engagements across Europe and North America. A notable prizewinner of the 2022-23 edition, bass-baritone Vartan Gabrielian, currently sings at Opéra national de Paris and Royal Ballet & Opera in London.

The four finalists are invited for a week of coaching and networking at the University of Alberta. There, they coach with key industry players from across Canada, Europe, and the U.S. These clinicians—agents, casting directors, vocal coaches, and teachers—offer their connections, guidance, and mentorship as the aspiring singers embark on professional careers. The week culminates in a gala performance in which all four finalists sing in duets, quartets, and solo arias on stage at the newly renovated Myer Horowitz Theatre.

"The clinicians choose the winners at the gala concert. After the performances, they have a live deliberation, and we name the order of winners on stage," says Whiffen. Every finalist goes away with a prize: two third-place prizes for \$5,000 each, a second prize at \$8,000, and a first prize at \$12,000. Through a collaboration with the Yukon Arts Centre, one finalist earns a recital tour of the Yukon (valued at \$3,500). This year, the Rumbold Vocal Prize introduces an audience choice award (\$1,000).

Another novelty of the 2025 edition is the live audition round. "It's an opportunity for candidates to show us what they can do in person, with a live acoustic, and great collaborative pianists so that we can assess the whole voice and not the limitations that exist on a recording," says Whiffen. "We're very proud of how this competition brings emerging artists and faculty members to Edmonton and shines a light on the incredible arts and culture that exists here in our city."

The Rumbold Vocal Prize gala concert takes place on Nov. 21. The finalists are soprano **Hannah Crawford**, mezzo-soprano **Queen Hezurmuryango**, baritone **Korin Thomas-Smith** and bass **Duncan Stenhouse**, with special recognition to University of Alberta Student Finalist, soprano **Wiktorija Jurkiewicz**. **LSM**

www.edmontonopera.com/rumbold-2025



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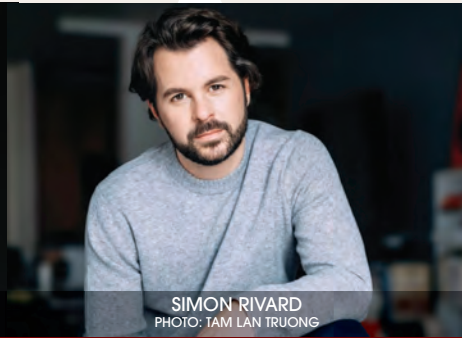
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VÉRONIQUE GENS

Cancellations sometimes occur. Please check with the organizers or broadcasters of these events. Visit our online calendar for over 1000 events in Canada.

MONTREAL

5e Salle Cinquième Salle de la Place des Arts, 175 Rue Sainte-Catherine, Montréal.
9e Le 9e Grande Salle - Centre Eaton, 1500 Blvd Robert-Bourassa, Montréal.
Ausgang Plaza Ausgang Plaza, 6524 rue Saint-Hubert, Montréal.
Basilique N-D Basilique Notre-Dame de Montréal, 110, rue Notre-Dame Ouest, Montréal.
Bell Centre Bell, 1909, avenue des Canadiens-de-Montréal, Montréal.
Bourgie Bourgie Hall, 1339, rue Sherbrooke Ouest, Montréal.
C-Champagne Salle Claude-Champagne, 220, avenue Vincent-d'Indy, Montréal.
C-Léveillé Place des Arts - Salle Claude-Léveillé, 175, rue Sainte-Catherine Ouest, Montréal.
C. mus. du monde Centre des musiciens du monde, 5043, rue Saint-Dominique, Montréal.
Chap. NDBS Chapelle Notre-Dame-de-Bon-Secours, 400, rue Saint-Paul Est, Montréal.
Chap.Prt.St-Sulp La chapelle des Prêtres de Saint-Sulpice, 2065 Rue Sherbrooke O, Montréal.
Cinémathèque Cinémathèque québécoise, 335 Boulevard de Maisonneuve East, Montréal.
CentreCultStewart Centre culturel Stewart Hall, 176 Chemin du Bord-du-Lac-Lakeshore, Montréal.
Conservatoire Salle de concert, Conservatoire de musique de Montréal, 4750, rue Henri-Julien, Montréal.
É. St-Jn-Baptiste Église Saint-Jean-Baptiste, 309, Rachel Est, Montréal.
É. Très-St-N-de-Jésus Église Très-Saint-Nom-de-Jésus, 4215, rue Adam, Montréal.
É. Unie St-James Église unie Saint-James, 463 Saint-Catherine St W, Montréal.
Egl. St. Viateur Église Saint-Viateur, 1175 Av. Laurier O, Montréal.
Es Orange Espace orange, 1435 Rue de Bleury, Montréal.
Es.Kawalees Espace culturel Kawalees, 5175A Avenue du parc, Montréal.
Es.Kengergl Espace Kengergl, 2142 Rue Crescent, Montréal.
Espc Ste.Hilda Espace Ste-Hilda, 6341 Av. De Lorimier, Montréal.

FacMus Faculté de musique, 200, avenue Vincent-d'Indy, Outremont.
GSF Église Sainte-Famille, 560, boul. Marie-Victorin, Boucherville.
Hilda Sainte-Hilda, 6341 Av De Lorimier, Montréal.
Hosp.Chap CITÉ-DES-HOSPITALIÈRES / LA CHAPELLE, 251 Av. des Pins, Montréal.
JPCouture Salle Jean-Papineau-Couture, 200, avenue Vincent-d'Indy, salle B-421, Montréal.
Le Balcon Le Balcon, 463, Sainte-Catherine O, Montréal.
Le Gesù Le Gesù, 1200 Rue de Bleury, Montréal.
M. symph La Maison Symphonique de Montréal, 1600, rue Saint-Urbain, Montréal.
MCMTNord Maison culturelle et communautaire de Montréal-Nord, 12004 Bd Roland Local 202H, Montréal-Nord.
Maisonneuve Théâtre Maisonneuve, Place des Arts, 175, Ste-Catherine Ouest, Montréal.
MarchéCentral Marché Central, 315 rue du Marché Central, Montréal.
Mn arts Laval Salle André-Mathieu, 475, boul. de l'Avenir, Laval.
MnCult.St-Lau Maison de la culture Saint-Laurent, 2727, boulevard Thimens, Montréal.
Multimediaist Multimedia Studio, 4750, ave. Henri-Julien, Montréal.
O. Peterson Hall Salle Oscar Peterson, 7141, rue Sherbrooke Ouest, Montréal.
P-Desmarais Salle Paul-Desmarais, 1920, rue Baile, Montréal.
Picasso Picasso Salon, 1155 Sherbrooke St. W, Montréal.
Pierre-Mercure Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boulevard de Maisonneuve Est, Montréal.
Redpath Redpath Hall, McGill University, 3461 McTavish Street, Montréal.
S-Garant Salle Serge-Garant, 200 Vincent d'Indy, Montréal.
S. Pauline-Julien Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Geneviève.
S. W. Pelletier Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.
S.Jo-Rou Salle Joseph-Rouleau, 305, avenue du Mont-Royal Est, Montréal.
S.Multimedia Salle MultiMedia, 527 Sherbrooke St W, Montréal.
SAT Satosphère de la Société des Arts Technologiques, 1201 Boul. Saint-Laurent, Montréal.

SJRouleau Salle Joseph Rouleau de Jeunesses Musicales, 305, Ave. du Mont-Royal Est, Montréal.
Sacré-Cœur-de-Jésus Église Sacré-Cœur-de-Jésus, 1471-1495, rue Ontario Est, Montréal.
Sala Rossa Sala Rossa, 4848 bd st laurent, Montréal.
Salon.urbain Place des Arts -Salon urbain, 1600, rue Saint-Urbain, Montréal.
SanaaqCntr Centre Sanaaq, 1200 rue du Sussex Ouest, Montréal.
Scènes contemp. La Chapelle Scènes Contemporaines, 3700 Rue Saint-Dominique, Montréal.
St-Stankostka Église Saint-Stanislas de Kostka, 1350 Bd Saint-Joseph E, Montréal.
St-Viateur Église St-Viateur, 1175, Avenue Laurier O, Outremont.
St.Andrew+St.Paul The Church of Saint Andrew and Saint Paul, 3415, rue Redpath, Montréal.
Stewart Hall Centre culturel Stewart Hall, 176 Chemin du Bord-du-Lac-Lakeshore, Montréal.
Sts.Anges Église Saints-Anges de Lachine, 1400, Blvd Saint-Joseph, Lachine.
Th. Alph. Desj. Théâtre Alphonse-Desjardins, 25 Allée de la Création, Repentigny.
Th. Outremont Théâtre Outremont, 1248 avenue Bernard Ouest, Montréal.
Très-St-Nom-de-Jésus Église du Très-Saint-Nom-de-Jésus, 4215 Adam, Montréal.
UC Usine C, 1345, ave Lalonde, Montréal.
Vincent-d'Indy École de musique Vincent-d'Indy - Salle Marie-Stéphane, 628, chemin de la Côte-Sainte-Catherine, Montréal.

► 20h. *S. Pauline-Julien*. \$40. **Gabriella**. 514-626-1616
 ► 20h. *Bell*. \$63-300. **MANÁ**. 1-855-219-0576
 ► 20h30. *Le Balcon*. \$60-180. **Le Balcon: LE MEILLEUR DES ANNÉES 90; RnB et Soul Pop**. 514-528-9766

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, Guilmant, Strauss, Kreisler, Bizet, Karg-Elert, Elmore, Sowerby, Buxtehude: Peter Richard Conte, organ**. 514-510-5678
 ► 19h30. *Scènes contemp.* \$15-35. **Le Vivier: Andrew Cyrille, batteur et compositeur, free jazz**. 514-903-7794
 ► 20h. *S. Pauline-Julien*. \$48. **J'ireh Gospel Choir**. 514-626-1616

05 Sunday

► 14h. *MnCult.St-Lau*. \$. **Indie Montreal: Yuki Isami, flute**.
 ► 14h. *S. W. Pelletier*. \$40-224. **Opéra de Montréal: Don Giovanni-Mozart**. 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. *P-Desmarais*. \$. **Chapelle du Bon-Pasteur: Romanze**.
 ► 15h. *M. symph*. \$30-80. **OCM: Mozart, Derksen, Highway, Forsyth: Tara-Louise Montour, Cris Derksen, Elisabeth St-Gelais, Andrei Feher**. 514-842-2112

OCTOBER

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

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Centre culturel Stewart Hall Cultural Centre 514 630-1220

- ▶ 15h. *Pierre-Mercure*. \$29-52. **Orchestre symphonique de McGill**. 514-987-4691
- ▶ 15h. *Stewart Hall*. \$. **Pointe-Claire: Michael Bruzese Quartet: Even When I'm Dreaming**.
- ▶ 15h. *CntreCultStewart*. \$. **Ville de Pointe-Claire: Michael Bruzese Quartet: Even When I'm Dreaming**.
- ▶ 16h. *St-Stankostka*. \$20. **Del Cinque Baroque sonatas for 3 cellos & lute Georgiev Korotkin Gallagher**. 514-524 2090
- ▶ 16h. *S. Pauline-Julien*. \$35. **Louise Bessette**. 514-626-1616
- ▶ 20h. *Scènes contempor.* \$15-35. **Le Vivier: GGRIL • C-IME • Ensemble Supermusique; Ritournelle d'Audrey Loro, comp.** 514-903-7794

06 Monday

- ▶ 13h. *S-Garant*. Gratuit. **Udem: Guillaume Sutre**. 514-343-6427
- ▶ 16h. *S-Garant*. Gratuit. **Udem: Concert d'alto**. 514-343-6427

07 Tuesday

- ▶ 17h. 9e. \$30-59. **9e Musique@17h: ArtChoral - Canada**. 902-703-0739
- ▶ 18h30. *S-Garant*. Gratuit. **Udem: Concert de saxophone**. 514-343-6427
- ▶ 19h30. *Bourgie*. \$24-40. **Bourgie: Nebulæ - Présentateurs invités. Valérie Milhot, harp.** 514 285-2000, option 1
- ▶ 19h30. *É. St-Jn-Baptiste*. \$0-45. **Grand Organ Festival: Allwood, Matter, Vierne, Messiaen, Hétu, Liszt, Sowande: Rashaan Allwood, organ.** 514-510-5678
- ▶ 19h30. *Es.Kengergi*. \$23-46. **CMC Québec: Dialogues - Récital violoncelle et piano**.
- ▶ 19h30. *Espc Ste.Hilda*. \$20-40. **Le Vivier: Joseph Houston; piano, électronique; Bryn Harrison, Cassandra Miller**. 514-903-7794
- ▶ 19h30. *Conservatoire*. \$16-33. **Quatuor Molinari: Passages. Bartók, Chostakovitch**.

08 Wednesday

- ▶ 16h. *S-Garant*. Gratuit. **Udem: Concert du secteur cordes**. 514-343-6427
- ▶ 19h30. *Bourgie*. \$20-40. **Bourgie Hall: Kauffman, Ben-Haim, Block, Korngold: ARC Ensemble**. 514-285-2000
- ▶ 19h30. *P-Desmarais*. \$. **Chapelle du Bon-Pasteur: Cage d'oiseau**.

09 Thursday

- ▶ 17h30. *Th. Alph. Desj.* \$35. **Quiet Quintet: Kenny Dorham**. 450-589-9198
- ▶ 18h. *Bourgie*. \$20-40. **Salle Bourgie: Léveillé, McKenna, Bolduc, Brady: André Moisan**. 514-285-2000
- ▶ 19h. *Sjo-Rou*. \$. **Jeunesses musicales Canada: CC Duo: Adam Cicchillitti & Steve Cowan**.

- ▶ 21h. SAT. \$27. **Akousma: multiple artists**. 514-592-3305

10 Friday

- ▶ 19h30. *Bourgie*. \$22-44. **Bourgie Hall: Beethoven: Trio Fibonacci**. 514-285-2000
- ▶ 20h. *S. Pauline-Julien*. \$25. **Little Misty**. 514-626-1616
- ▶ 20h30. *Le Balcon*. \$60-180. **Le Balcon: HOMMAGE À BUENAVISTA SOCIAL CLUB; Yordan Martinez, Cuba**. 514-528-9766

11 Saturday

- ▶ 12h30. *Le Balcon*. \$45-130. **Le Balcon: Brunch Gospel avec Sandra Étienne & The Colours Choir**. 514-528-9766
- ▶ 19h. *Hilda*. \$25-35. **VOXPOPULI: Les Triptyques**. 418-524-8264
- ▶ 20h. *Le Gesù*. \$44. **Le Gesù: Stéphane Archambault**. 514-861-4036
- ▶ 20h30. *Le Balcon*. \$60-180. **Le Balcon: Jazz improvisé, artistes variés**. 514-528-9766

12 Sunday

- ▶ 15h. *Chap.Prt.St-Sulp.* \$. **Grand Organ Festival: De Grigny, Danksagmüller, Pärt, McDowall, Southam, Hambraeus: Maria Gajraj, organ.** 514-510-5678
- ▶ 15h. *St.Viateur d'Outmt.* \$20-35. **Clavecin en Concert: RÉCITAL DE JOEL KELLER; Ouverture à la française en si mineur BWV 831 de Bach**.
- ▶ 15h. *St.Viateur*. \$20-35. **Clavecin en Concert: Récital de Joel Keller**. 514-385-6320
- ▶ 15h. *Stewart Hall*. \$. **Pointe-Claire: Tant de lumière: les variations Goldberg; Nathalie Tremblay, piano**.

14 Tuesday

- ▶ 18h. *S-Garant*. Gratuit. **Udem: Concert de flûte traversière**. 514-343-6427
- ▶ 19h30. *Redpath*. \$50. **Allegra Chamber Music: Schubert, Brahms, Mozart: multiple artists**.

15 Wednesday

- ▶ 16h. *S-Garant*. Gratuit. **Udem: Concert de musique de chambre - Les Cordes Avides**. 514-343-6427
- ▶ 19h. *Le Balcon*. \$20-60. **Le Balcon: Les Soirées Jazzcabaret Chic; James Correa**. 514-528-9766
- ▶ 19h30. *Bourgie*. \$25-\$49. **Bourgie Hall: Haydn, Mozart: Kristian Bezuidenhout, Consone Quartet**. 514-285-2000
- ▶ 19h30. *P-Desmarais*. \$. **Chapelle du Bon-Pasteur: L'Offrande musicale**.
- ▶ 19h30. *Es.Kengergi*. \$. **CMC Québec: Isak Goldschneider, piano et Steve Cowan, guitare**.
- ▶ 20h30. *Es Orange*. \$20-40. **Le Vivier: Tabandeh: multiple artists**. 514-903-7794

Upcoming CONCERTS

by GIANMARCO SEGATO, EVA STONE-BARNEY, HAL KOWALEWSKI

MONTREAL

LADIES' MORNING MUSICAL CLUB (LMMC)

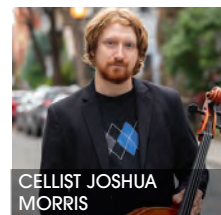
The Verona Quartet, which originated in 2013 at Indiana University, is joined by American pianist Henry Kramer, in his second LMMC appearance, on Oct. 19. They will play works by Mendelssohn, Shostakovich and Schumann. Then on Nov. 9, Russian-Lithuanian pianist Lukas Geniušas makes his LMMC debut playing Schubert's Four Impromptus, Opus 90, and his Minuet in C-sharp minor as well as Rachmaninoff's Sonata No. 1 in D minor. www.lmmc.ca



THE VERONA QUARTET

MUSICA CAMERATA

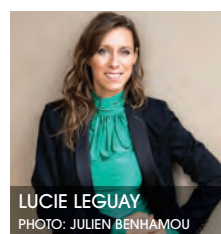
Musica Camerata will continue its 2025-26 season with a concert of trios for piano, violin and cello (Nov. 8). Featuring the ensemble's pianist, Berta Rosenohl, violinists Marc Djokic and Luis Grinhaus, and cellist Joshua Morris, the evening will include Niels Gade's Trio, Op. 42, Grieg's Andante con moto (1878), and Debussy's Trio (1880). www.cameratamontreal.com



CELLIST JOSHUA MORRIS

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

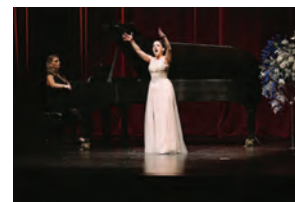
Orchestre symphonique de Montréal is joined by conductor Lucie Leguay this November for a special evening of music celebrating the tradition of French mélodie and the Belle Époque, alongside French soprano Véronique Gens (Nov. 12, 13). The program will include selections by the most famous exponents of the genre, such as Berlioz, Fauré, Massenet, Hahn, and Dukas alongside works by the lesser-known Irish-French composer, Augusta Holmes. www.osm.ca



LUCIE LEGUAY
PHOTO: JULIEN BENHAMOU

OPÉRA DE MONTRÉAL

Opéra de Montréal's Gala Talent is unlike any other event during the company's season, as they welcome emerging opera artists to the stage at Salle Wilfrid-Pelletier to compete for a spot in the Odm's two-year Atelier Lyrique training program (Nov. 11). The evening opens with a performance of opera arias, sung by finalists chosen from Odm's nationwide search for the next generation of Canadian operatic talent. The celebration continues with a cocktail reception, the awarding of various prizes, and finally, a gourmet dinner. www.operademontreal.com



ORCHESTRE CLASSIQUE DE MONTRÉAL

Orchestre classique de Montréal's 86th season continues with a trip to imperial Vienna, where the orchestra will mark the 200th anniversary of the birth of Johann Strauss II (Oct. 24). Conducted by Simon Rivard, OCM will perform Johann Strauss II's Emperor Waltz, Pizzicato Polka, and Lagunen Walzer, in addition to excerpts from the composer's



ODILE PORTUGAIS
PHOTO: JEAN-SÉBASTIEN

I MUSICI DE MONTRÉAL

2025-2026 season

ORIGINS

imusicl.com

16 Thursday

- 09h. *FacMus.* \$0. **Udem: Festival Vibrations.**
- 15h. *JPCouture.* Gratuit. **Udem: Concert de flûte traversière - Caroline Séguin.** 514-343-6427
- 17h. *Salon.urbain.* Gratuit. **Udem: 5 à 7 jazz à la Place des Arts.** 514-343-6427
- 17h. *JPCouture.* Gratuit. **Udem: Concert de musique de chambre - Les Cordes Avides.** 514-343-6427
- 19h30. *Bourgie.* \$37-74. **Bourgie Hall: Schubert: Anne Sofie von Otter, Kristian Bezuidenhout.** 514-285-2000
- 19h30. *Maisonneuve.* \$. **Show One Productions: Les Ballets Trockadero de Monte Carlo (The Trocks).**
- 19h30. *Th. Outremt.* \$20-35. **Udem: 45 years of the Udem Big Band.**
- 20h30. *Le Balcon.* \$. **Le Balcon: Dawn Tyler Watson & The Jamm; 60's Soul.** 514-528-9766

17 Friday

- 09h. *FacMus.* \$0. **Udem: Festival Vibrations.**
- 17h. *Salon.urbain.* Gratuit. **Udem: 5 à 7 jazz à la Place des Arts.** 514-343-6427
- 19h30. *Stewart Hall.* \$. **Pointe-Claire: Le Stephen Barry Band: Only a Dream - 50 ans de Blues.**
- 19h30. *5e Salle.* \$37-149. **Stella Musica Festival: Les Voix Boréales, Elisabeth St-Gelais, and Fuego Flamenco.** 514-842-2112 / 1-866-842-2112
- 20h. *S. Pauline-Julien.* \$38. **Chantal Lamarre.** 514-626-1616

18 Saturday

- 09h. *FacMus.* \$0. **Udem: Festival Vibrations.**
- 15h. *9e.* \$55. **Ensemble Caprice: Vivaldi en feu.**
- 15h. *C-Champagne.* \$20-35. **L'OUM: Symphonie n° 8 de Dvořák.** 514-343-6427

- 17h. *Salon.urbain.* Gratuit. **Udem: 5 à 7 jazz à la Place des Arts.** 514-343-6427
- 19h. *Maisonneuve.* \$48-88. **PdA: Susan Xianshu Huang, soprano; École d'art de la danse Elsa.** 514-842-2112
- 19h30. *9e.* \$55. **Ensemble Caprice: Vivaldi en feu II.**
- 19h30. *Es Orange.* \$20-40. **Le Vivier: Brook, Di Castri, Miller: Quatuor Bozzini.** 514-903-7794
- 19h30. *Vincent-d'Indy.* \$15-130. **Jeunes Ambassadeurs Lyriques 31st Gala.** 514-684-7287
- 19h30. *Très-St-Nom-de-Jésus.* \$12-50. **Voces boreales: En quête de paix.** 514-717-2993
- 20h. *S. Pauline-Julien.* \$47. **Émile Proulx-Cloutier.** 514-626-1616
- 20h30. *Le Balcon.* \$60-180. **Le Balcon: Freddie James Project; Marvin Gaye, Etta James, Kool & The Gang.** 514-528-9766

19 Sunday

- 14h30. *Bourgie.* \$32-64. **Bourgie Hall: Schubert, Schumann, Mendelssohn, mrs: Kristian Bezuidenhout.** 514-285-2000
- 15h. *Chap.Prst-St-Sulp.* \$0. **Grand Organ Festival: Bach, Duruflé, Mendelssohn, Widor, Miller, Wolfrum, Saint-Saëns: Henry Webb, organ.** 514-510-5678
- 15h. *M. symph.* \$36-220. **OM: Lisa Batiashvili, violon; Yannick Nézet-Séguin, chef.** 514-842-2112
- 15h. *P-Desmarais.* \$. **Tableaux d'une exposition - Mathieu Gaudet.**
- 15h30. *O. Peterson Hall.* \$25-60. **Ladies' Morning Musical Club presents: Verona Quartet and Henry Kramer, piano.** 514-932-6796
- 19h30. *Es Orange.* \$15-35. **Le Vivier: Mermelstein, Nezri, Schroeder, Soumah: Quatuor Bozzini.** 514-903-7794

20 Monday

- 11h. *Bourgie.* \$0-10. **Bourgie Hall: Kristian Bezuidenhout.** 514-285-2000

21 Tuesday

- 13h. *C-Champagne.* Gratuit. **Udem: Tempo Reale à la Faculté de musique.** 514-343-6427
- 17h. *FacMus.* Gratuit. **Udem: RADIOSCAPES.** 514-343-6427

22 Wednesday

- 19h. *C-Léveillé.* \$25. **SACEF: Ma première Place des Arts | Quart de finale #1.** 514-842-2112
- 19h30. *Bourgie.* \$32-64. **Bourgie Hall: Mozart, Mendelssohn: Tetzlaff-Tetzlaff-Doerken Trio.** 514-285-2000
- 19h30. *M. symph.* \$35-172. **OSM: Aïnsi parlait Zarathoustra; Wagner, Strauss; Rafael Payare, chef.** 514-842-2112
- 19h30. *P-Desmarais.* \$. **Portraits musicaux - Frédéric Waisse-Knitter(piano).**

23 Thursday

- 18h. *Bourgie.* \$20-39. **Bourgie Hall: Nabti: Mehdi Nabti et Prototype.** 514-285-2000
- 19h30. *Sacré-Cœur-de-Jésus.* \$22-50. **Le Vivier: Chants Libres.** 514-903-7794
- 19h30. *Maisonneuve.* \$60-127. **PdA: Julien Dassin chante Joe Dassin!** 514-842-2112
- 20h. *MultimediaSt.* \$10-18. **Akousma: Luciano Berio.** 514-592-3305

24 Friday

- 18h30. *Bourgie.* \$25-49. **Bourgie Hall: Schubert: Musicians of the OSM.** 514-285-2000
- 19h30. *Es.Kengerji.* \$18-41. **CMC Québec: Quatuor Cobalt - Des instruments d'époque à la musique contemporaine.**

- 19h30. *Sacré-Cœur-de-Jésus.* \$22-50. **Le Vivier: Chants Libres.** 514-903-7794
- 19h30. *Pierre-Mercure.* \$20-59. **OCM: Strauss. Odile Portugais, Tessa Fackelmann, Colin Mackey, Jamal Al Titi, Simon Rivard.** 514-487-5190
- 19h30. *Maisonneuve.* \$60-127. **PdA: Julien Dassin chante Joe Dassin!** 514-842-2112
- 20h. *Bell.* \$77-240. **GIMS.** 1-855-219-0576
- 20h. *Th. Alph. Desj.* \$30-49. **La route des concerts presents: O-Celli fait son cinéma.**
- 20h30. *Le Balcon.* \$60-180. **Le Balcon: HOMMAGE 80s avec The Breakfast Club.** 514-528-9766

25 Saturday

- 14h30. *M. symph.* \$35-172. **OSM: Aïnsi parlait Zarathoustra; Wagner, Strauss; Rafael Payare, chef.** 514-842-2112
- 19h. *5e Salle.* \$80. **PdA: Zantray | Anacaona: Mémoire autochtone - Identité Créole.** 514-842-2112
- 19h30. *É. Très-St-N-de-Jésus.* **La Nef presents: Fantômes et sorcières.** 514-523-3095
- 19h30. *Sacré-Cœur-de-Jésus.* \$22-50. **Le Vivier: Chants Libres.** 514-903-7794
- 19h30. *Mn. arts Laval.* \$50. **Opera Bouffe: La Veuve joyeuse; Zouvi, Patenaude.** 450-667-2040
- 19h30. *Maisonneuve.* \$78-138. **PdA: Concert de Alkistis Protopsalti, musique grecque.** 514-842-2112
- 20h. *Bourgie.* \$23-46. **Bourgie Hall: Dani de Morón, Kiya Tabassian, Carlos Merino, Patrick Graham.** 514-285-2000
- 20h. *C-Léveillé.* \$52. **PdA: David Myers | Genesis au piano.** 514-842-2112
- 20h30. *Le Balcon.* \$60-180. **Le Balcon: Disco des années 70.** 514-528-9766

26 Sunday

- 11h. *Th. Alph. Desj.* \$21. **Lionel et Mary.** 450-589-9198
- 15h. *Sts.Anges.* \$0. **Grand Organ Festival: Ravel, Holst, Mahler, Debussy: Shen Yuan, organ.** 514-510-5678
- 15h. *Chap.Prst-St-Sulp.* \$0. **Grand Organ Festival: Yves-G. Prefontaine, organ.** 514-510-5678
- 15h. *C-Léveillé.* \$23-37. **Stella Musica Festival: Duo Aster, Justine Ledoux, mezzo-soprano; Martine Jomphe + Katarzyna Musial, piano.** 514-842-2112 / 1-866-842-2112
- 15h. *Mn. arts Laval.* \$50. **Opera Bouffe: La Veuve joyeuse; Zouvi, Patenaude.** 450-667-2040
- 15h. *Chap. NDBS.* \$20. **Orchestre de l'Agora: Dans les rues de Paris. Elisabeth St-Gelais, soprano; Nicolas Ellis, chef.**
- 15h. *Stewart Hall.* \$. **Pointe-Claire: Solarium présente: Aube/Nocturne.**

27 Monday

- 13h. *S-Garant.* Gratuit. **Udem: Concert de violon - Guillaume Sutre.** 514-343-6427
- 19h. *5e Salle.* \$55. **PdA: Catherine Major et Jeff Moran, chanson francophone.** 514-842-2112
- 19h30. *S. W-Pelletier.* \$169. **PdA: Foreigner avec invité spécial 54.40, musique rock.** 514-842-2112
- 19h30. *Maisonneuve.* \$60-127. **PdA: Julien Dassin chante Joe Dassin!** 514-842-2112

28 Tuesday

- 20h. *S. Pauline-Julien.* \$38. **ô-Celli.** 514-626-1616
- 20h. *Maisonneuve.* \$73-93. **PdA: Rumours of Fleetwood Mac, hommage à Fleetwood Mac.** 514-842-2112



60

DEPARTMENT OF MUSIC

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UNIVERSITY OF ALBERTA

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La Nef, Red Sky at Night, Friday, November 14, église Saint-Joachim, Pointe-Claire, Montreal

29 Wednesday

- ▶ 19h. *Le Balcon*. \$20. **Le Balcon: Jazz improvisé, various artists.** 514-528-9766
- ▶ 19h. *C-Léveillé*. \$25. **SACEF: Ma première Place des Arts | Quart de finale #2.** 514-842-2112
- ▶ 19h30. *Bourgie*. \$20-39. **Bourgie Hall: Fauré, Clarke, Schumann, more: Aleksey Semenenko, Artem Belogurov.** 514-285-2000
- ▶ 19h30. *P-Desmarais*. \$. **Claude Vivier - Quasar quatuor de saxophone.**
- ▶ 19h30. *Mn arts Laval*. \$65. **OSL: 40e anniversaire; Chloé Dumoulin, piano; Adam Johnson, chef.** 450-978-3666
- ▶ 20h. *UC*. \$25-75. **Akousma: multiple artists.** 514-592-3305
- ▶ 20h. *Maison neuve*. \$49-69. **PDa: Luce Dufault, Lulu Hughes et Kim Richardson; Jean Garneau, dir.** 514-842-2112

30 Thursday

- ▶ 17h30. *Bourgie*. \$0-10. **Bourgie Hall: Jean Portugais.** 514-285-2000
- ▶ 19h. *Hilda*. \$25-35. **VOXPOPULI - Mozart et le Quatuor Voxpopuli. Concert apportez votre vin.** 418-524-8264
- ▶ 19h30. *Bourgie*. \$32-64. **Bourgie Hall: Schubert: Wolfgang Holzmair, Olivier Godin.** 514-285-2000
- ▶ 20h. *UC*. \$25-75. **Akousma: multiple artists.** 514-592-3305
- ▶ 20h. *5e Salle*. \$60. **ONJM: Compositrices d'Hier à Aujourd'hui; Trudel.** 514-804-0312
- ▶ 20h. *Stewart Hall*. \$. **Pointe-Claire: Orchestre Métropolitain: Sortilèges symphoniques.**

31 Friday

- ▶ 11h. *Bourgie*. \$0-10. **Bourgie Hall: Wolfgang Holzmair.** 514-285-2000

- ▶ 19h30. *Egl. St. Viateur*. Gratuit. **Les profs de l'UdeM: Concert.** 514-343-6427
- ▶ 19h30. *Mn. arts Laval*. \$50. **Opera Bouffe: La Veuve joyeuse; Zouvi, Patenaude.** 450-667-2040
- ▶ 20h. *UC*. \$25-75. **Akousma: multiple artists.** 514-592-3305
- ▶ 20h30. *Le Balcon*. \$. **Le Balcon: Carlos Placeres; Celia Cruz, Los Van Van et d'autres.** 514-528-9766

NOVEMBER

01 Saturday

- ▶ 14h. *GSF*. \$46. **La route des concerts presents: Requiem de W. A. Mozart.**
- ▶ 15h. *MS*. \$36-220. **OM: Sortilèges symphoniques; Maximilian Hornung, violoncelle.** 514-842-2112
- ▶ 15h. *Mn. arts Laval*. \$50. **Opera Bouffe: La Veuve joyeuse; Zouvi, Patenaude.** 450-667-2040
- ▶ 15h. *S. W.-Pelletier*. \$80-120. **Orchestre FILMharmonique: Pirates of the Caribbean: The Curse of the Black Pearl - En Concert.** 514-842-2112
- ▶ 15h. *Hilda*. \$25-35. **VOXPOPULI - Mozart et le Quatuor Voxpopuli. Concert apportez votre vin.** 418-524-8264
- ▶ 19h30. *C-Champagne*. Gratuit. **Concert Résidence UdeM-McGill; piano-art vocal.** 514-343-6427
- ▶ 19h30. *5e Salle*. \$41. **PDa: Soleil Launière, CHANCES, musique autochtone.** 514-842-2112
- ▶ 19h30. *S. W.-Pelletier*. \$80-120. **Orchestre FILMharmonique: Pirates of the Caribbean: The Curse of the Black Pearl - En Concert.** 514-842-2112
- ▶ 20h30. *Le Balcon*. \$60-180. **Le Balcon: Freddie James Project; Marvin Gaye, Etta James, Kool & The Gang.** 514-528-9766

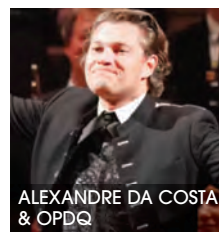
02 Sunday

- ▶ 14h30. *Bourgie*. \$20-39. **Bourgie Hall: Dutilleux, Ravel, Beethoven: Esmé Quartet.** 514-285-2000
- ▶ 15h. *P-Desmarais*. \$. **Chapelle du Bon-Pasteur: Les cordes éclatantes.**
- ▶ 15h. *Mn. arts Laval*. \$50. **Opera Bouffe: La Veuve joyeuse; Zouvi, Patenaude.** 450-667-2040
- ▶ 15h. *Stewart Hall*. \$. **Pointe-Claire: Gabriel Schwartz en trio: Folk-Bossa.**
- ▶ 18h. *Es.Kawalecs*. Gratuit. **FMA: Le balafon.** 514-747-0000
- ▶ 19h. *M. symph.* \$36-65. **PDa: Ensemble ArtChoral, Strauss, Brahms, Matthias Maute, chef.** 514-842-2112

operettas, *Die Fledermaus* and *Der Zigeunerbaron*. Also on the program are selections from Lehár's *The Merry Widow* and *Der Zigeunerliebe*. The orchestra will be joined by artists from the Opera de Montreal's Atelier Lyrique, including soprano Odile Portugais, mezzo-soprano Tessa Fackelmann, and baritones Colin Mackey and Jamal Al Titi. www.en.orchestre.ca

ORCHESTRE PHILHARMONIQUE DU QUÉBEC

Orchestre philharmonique de Québec's next concert shines the spotlight on the orchestra's brass players, who will step out in the form of a quintet to perform a wide variety of repertoire. The quintet will take to the stage at Boucherville's Église Sainte-Famille (Nov. 8). www.philharmonique.quebec



ALEXANDRE DA COSTA & OPDQ

QUEBEC CITY

ORCHESTRE SYMPHONIQUE DE QUÉBEC

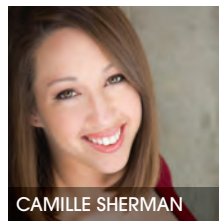
Orchestre symphonique de Québec will be joined this October by conductor Christian Kluxen, and cellist Bryan Cheng, for an evening of works by Dvořák, Bruch, Popper, and Beethoven (Oct. 15). They will then continue their season with a not-to-be-missed performance of Holst's *The Planets*, conducted by Delyana Lazarova. The orchestra will be joined by OSQ's female choir and violinist Clara-Jumi Kang, and the evening will feature digital design by ASTROLab (Nov. 5). www.osq.org



DELYANA LAZAROVA

OPÉRA DE QUÉBEC

Opéra de Québec kicks off its season with a production of Rossini's *La Cenerentola*, conducted by Jean-Marie Zeitouni, with direction by Veronika Makdissi-Warren. Camille Sherman will sing the title role, joined by Joseph Doody, Christophe Gay, Jean-Luc Ballestra, Odéi Bilodeau, Florence Bourget, and Jean-Philippe Mc Clish (Oct. 25, 28, 30 & Nov. 1). www.operadequebec.com

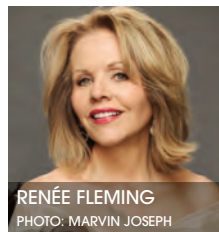


CAMILLE SHERMAN

TORONTO

KOERNER HALL

Two of classical music's biggest names join forces for a recital on Oct. 17 when baritone Matthias Goerne and pianist Daniil Trifonov present one of the cornerstones of the romantic repertoire, Schubert's song cycle, *Die Winterreise*. Superstar soprano Renée Fleming joins the Royal Conservatory Orchestra on Nov. 1 for an eclectic gala evening. In the first half, selections by Björk, Handel and Bacharach accompany a National Geographic film about nature as both inspiration and casualty of humanity. Then, in the second half, Fleming performs favourite songs and arias. Pianist Sir András Schiff presents a yet-to-be-determined program on Nov. 2. Violinist Kyung Wha Chung is joined by longtime sonata partner Kevin Kenner on piano for works by Schumann, Grieg and Franck on Nov. 9. www.rcmusic.com

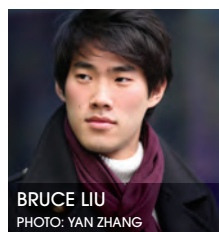


RENÉE FLEMING

PHOTO: MARVIN JOSEPH

TORONTO SYMPHONY ORCHESTRA

Former TSO Resident Conductor Earl Lee returns to conduct Beethoven's Symphony No. 5 with cellist Jaemin Han in Tchaikovsky's *Rococo Variations* (Oct. 11 & 12 at George Weston Recital Hall in North York). Franz Welser-Möst, music director of the Cleveland Orchestra, conducts Strauss's *Der Rosenkavalier Suite* on Oct. 16, 17 and 18 along with pianist Bruce Liu, who plays Mozart's Piano Concerto No. 23. Latvian accordionist Ksenija Sidorova joins the orchestra under Estonian conductor Paavo Järvi for Tõnu Kõrvits's *Dances: Concerto for Accordion and Orchestra*, a world premiere and TSO co-commission (Oct. 31, Nov. 1 & 2). The program also includes Debussy's *Prélude à l'après-midi d'un faune* and Sibelius's Symphony No. 5. www.tso.ca



BRUCE LIU

PHOTO: YAN ZHANG



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2025 / 2026 SEASON

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03 Monday

- ▶ 18h. *Es.Kawalees*. Gratuit. **FMA: Partir à la volée.** 514-747-0000

04 Tuesday

- ▶ 17h. 9e. \$30-59. **HausMusique, Orchestre de l'Agora: Beethoven. Nicolas Ellis, cond.** 514-317-9809
- ▶ 18h. *S.MultiMed*. \$. **Nouvel Ensemble Moderne: Soirée Saariaho.**
- ▶ 19h30. *Bourgie*. \$37-74. **Bourgie Hall: Tchaikovsky, Debussy, Prokofiev: Beatrice Rana.** 514-285-2000
- ▶ 20h. *C-Léveillé*. \$46. **FMA: ÉLMA; Orchestre Chaâbi.** 514-842-2112

05 Wednesday

- ▶ 18h. *S.MultiMed*. \$. **Nouvel Ensemble Moderne: Projection - cinq œuvres musicales de compositeurs et compositrices d'Europe de l'Est.**
- ▶ 19h. *C-Léveillé*. \$25. **PdA: Ma première Place des Arts | Quart de finale #3.** 514-842-2112
- ▶ 19h30. *Redpath*. \$50. **Allegro Chamber Music: Brahms, Mozart: multiple artists.**
- ▶ 19h30. *Bourgie*. \$25-49. **Bourgie: Prokofiev: David Jalbert.** 514-285-2000
- ▶ 19h30. *P-Desmarais*. \$. **Olga Kudriakova - piano.**
- ▶ 19h30. *M. symph.* \$35-172. **OSM: Ravel, Beethoven; Joseph Tawadros, Oud; Lawrence Renes, chef.** 514-842-2112

06 Thursday

- ▶ 12h. *SanaaqCntr*. Gratuit. **Chapelle du Bon-Pasteur: Midi musique.**
- ▶ 18h. *Picasso*. \$500-4000. **Orchestre Classique de Montréal: Andrei Feher, Marie-Josée Lord.** 514-487-5190
- ▶ 19h30. *Bourgie*. \$25-49. **Bourgie Hall: Debussy, Boulez, Berg, Beethoven: Florent Boffard.** 514-285-2000
- ▶ 19h30. *M. symph.* \$35-172. **OSM: Ravel, Beethoven; Joseph Tawadros, Oud; Lawrence Renes, chef.** 514-842-2112
- ▶ 20h. *5e Salle*. \$60. **FMA Ensemble Vox; Khaled Al-Hafez, voix.** 514-842-2112
- ▶ 20h. *C-Léveillé*. \$46. **FMA: Flamenco; Rae Bowhay.** 842-2112

07 Friday

- ▶ 18h. *C. mus. du monde*. \$40. **FMA: Atelier au chant chaâbi marocain.** 514-747-0000
- ▶ 19h30. *Bourgie*. \$37-74. **Bourgie Hall: Bach: Les Violons du Roy, Robert D. Levin.** 514-285-2000
- ▶ 19h30. *M. symph.* \$60-150. **Orchestre Philharmonique et Choeur des Mélomanes: Carmina Burana, Le sacre du printemps.** 514-842-2112

- ▶ 19h30. *C-Léveillé*. \$40. **PdA: Moonshine 1792; Jean-François Haché, guitare; Virginie Mongeau, soprano.** 514-842-2112
- ▶ 20h. *5e Salle*. \$60. **FMA: Légendaire Andalousie; Fairouz Oudjida, soprano.** 514-842-2112
- ▶ 20h. *Pierre-Mercure*. \$42-66. **Ménopause- La parodie musicale.** 514-987-4691
- ▶ 20h. *Sala Rossa*. \$30. **FMA: Échos migratoires.** 514-747-0000
- ▶ 20h. *Basilique N-D.* \$44-130. **OPNM: REQUIEM de Mozart.**
- ▶ 20h30. *Le Balcon*. \$60-180. **Le Balcon: NEON; Prince, Bowie.** 514-528-9766

08 Saturday

- ▶ 14h. *Basilique N-D.* \$44-130. **OPNM: REQUIEM de Mozart.**
- ▶ 15h. *Es.Kawalees*. Gratuit. **FMA: Musique arabe.** 514-747-0000
- ▶ 16h45. *Es.Kawalees*. Gratuit. **FMA: Musique de la Tunisie.** 514-747-0000
- ▶ 18h. *SjRouleau*. \$45. **Musica Camerata: Trios: Gade, Grieg, Debussy.** 514-489-8713
- ▶ 19h30. *MCMTNord*. \$. **FMA: Chaâbi Habibi.** 514-747-0000
- ▶ 19h30. *M. symph.* \$49. **Conservatoire de musique de Montréal: Jean-Marie Zeitouni, chef.** 514-842-2112
- ▶ 19h30. *Espc Ste.Hilda*. \$20-40. **Le Vivier: Posados: Pamela Reimer.** 514-903-7794
- ▶ 19h30. *GSF*. \$30-46. **Musiciens de l'OPQ - Quintette de cuivres.** 450-466-6661
- ▶ 20h. *5e Salle*. \$60. **FMA: Ya Ghorbati; Lila Borsali, voix.** 514-842-2112
- ▶ 20h. *Pierre-Mercure*. \$42-66. **Ménopause- La parodie musicale.** 514-987-4691
- ▶ 20h30. *Le Balcon*. \$60-180. **Le Balcon: DISCO QUEEN LIVE; Diana Ross, Donna Summer, Gloria Gaynor.** 514-528-9766

09 Sunday

- ▶ 11h. *S. Pauline-Julien*. Gratuit. **L'aéronaute.** 514-626-1616
- ▶ 11h. *Th. Alph. Desj.* \$21. **TNT - Trompette 'N' Tuba.** 450-589-9198
- ▶ 14h30. *Bourgie*. \$25-49. **Bourgie Hall: Schubert, Ravel, Debussy: Geister Duo.** 514-285-2000
- ▶ 15h. *P-Desmarais*. \$. **Chapelle du Bon-Pasteur: Ravel- Trio Sela.**
- ▶ 15h. *Pierre-Mercure*. \$42-66. **Ménopause- La parodie musicale.** 514-987-4691

- ▶ 15h. *M. symph.* \$60-150. **Orchestre Philharmonique et Choeur des Mélomanes: Carmina Burana, Le sacre du printemps.** 514-842-2112
- ▶ 15h30. *O. Peterson Hall*. \$25-60. **Ladies' Morning Musical Club presents: Lukas Geniuss, piano.** 514-932-6796
- ▶ 18h. *Es.Kawalees*. Gratuit. **FMA- Musique, voix et migration.** 514-747-0000
- ▶ 19h. *M. symph.* \$95-150. **Orchestre Philharmonique et Choeur des Mélomanes: Carmina Burana, Le sacre du printemps.** 514-842-2112
- ▶ 19h30. *S. W-Pelletier*. \$35-97. **Adisq: Gala de l'Adisq animé par Pierre-Yves Roy-Desmarais.** 514-842-2112
- ▶ 20h. *Ausgang Plaza*. \$30. **FMA: Diwane-Grooz.** 514-747-0000
- ▶ 20h. *Maisonneuve*. \$60-215. **PdA: Amine Hachem | Around the World, opéra.** 514-842-2112

QUEBEC CITY

- Chap.Sémi.Musée** Chapelle du Séminaire, Musée de la civilisation, 2, Côte de la Fabrique, Québec.
- GTQ-Crémazie** Grand Théâtre de Québec- Salle Octave-Crémazie, 269 Bd René-Lévesque E, Québec.
- Grand Théâtre Qc** Grand Théâtre de Québec, 269, boulevard René-Lévesque Est, Québec.
- L-Frêchette** Grand Théâtre de Québec- Salle Louis-Frêchette, 269 Bd René-Lévesque E, Québec.
- P. Montcalm-Belley** Palais Montcalm- Chez Madame Belley, 995 Rue D'Youville, Québec.
- P. Montcalm-Jobin** Salle Raoul-Jobin, 995 place D'Youville, Québec.
- P. Montcalm-Youville** Palais Montcalm- Salle D'Youville, 995 Rue D'Youville, Québec.
- Sal.Louis-Frêchette** Louis-Frêchette Hall, Grand Théâtre de Québec, 269 Bd René-Lévesque E, Québec.
- StudioTelus** Grand Théâtre de Québec- STU-DIOTELUS, 269 Bd René-Lévesque E, Québec.

OCTOBER

- 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
- 03 21h30. *P. Montcalm-Belley*. Gratuit. **Bye Parula.** 418-641-6040
- 04 10h30. *P. Montcalm-Youville*. \$16-20. **Bidule Man.** 418-641-6040
- 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. **Boss Battle.** 418-641-6040
- 04 19h30. *P. Montcalm-Jobin*. \$37-54. **Palais Montcalm: Boss Battle - Orchestre de Jeux Vidéo.** 1-877-641-6040
- 05 11h. *L-Frêchette*. Gratuit. **Guy Bernier et Shawn Mativetsky.** 418-643-8131
- 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
- 06 19h30. *L-Frêchette*. \$14-31. **Dialogue Symphonique.** 418-643-8131
- 07 19h30. *P. Montcalm-Youville*. \$19.50. **LIQ 2025-2026.** 418-641-6040
- 08 20h. *StudioTelus*. \$20-25. **Mia Kelly.** 418-643-8131
- 09 19h30. *P. Montcalm-Jobin*. \$17-105. **Violons du Roy: Concert d'Ouverture.** 418-641-6040
- 09 19h30. *P. Montcalm-Jobin*. \$17-105. **Violons du Roy: Grand concert ouverture. Lully, Bach. E. St-Gelais, sop; C. Crozman, cello, J. Cohen, cond.** 1-877-641-6040
- 10 20h. *P. Montcalm-Jobin*. \$56-61. **Lee Fields & Monophonic.** 418-641-6040
- 11 19h30. *P. Montcalm-Youville*. \$25. **Monique Désy Proulx.** 418-641-6040
- 11 20h. *L-Frêchette*. \$56-70. **Christian Marc Gendron.** 418-643-8131
- 13 19h30. *P. Montcalm-Jobin*. \$30-92. **Matthias Goerne, Daniil Trifonov.** 418-380-0590
- 14 19h30. *P. Montcalm-Youville*. \$19.50. **LIQ 2025-2026.** 418-641-6040
- 15 20h. *P. Montcalm-Jobin*. \$35-91. **La Pastorale de Beethoven.** 418-641-6040
- 16 19h30. *P. Montcalm-Jobin*. \$60. **GoGo Penguin.** 418-641-6040
- 16 20h. *GTQ-Crémazie*. \$36-48. **Guy Bélanger.** 418-643-8131
- 16 21h30. *P. Montcalm-Jobin*. Gratuit. **Opal.** 418-641-6040
- 17 20h. *P. Montcalm-Youville*. \$41. **Carl Mayotte invite Mark Kelso.** 418-641-6040
- 17 20h. *GTQ-Crémazie*. \$45. **Les Gars du Nord- Les années tranquilles.** 418-643-8131
- 18 20h. *StudioTelus*. \$22-27. **Antoine Corriveau- Oiseau de Nuit.** 418-643-8131
- 18 20h. *P. Montcalm-Youville*. \$38. **Elizabeth Shepherd.** 418-641-6040

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- 18 20h. *P. Montcalm-Jobin*. \$50. **F – Femmes de la Côte-de-Gaspé**. 418-641-6040
- 19 13h. *P. Montcalm-Jobin*. \$50. **F – Femmes de la Côte-de-Gaspé**. 418-641-6040
- 19 15h. *GTQ-Crémazie*. \$11-23. **BAM Percussion**. 418-643-8131
- 19 19h. *StudioTelus*. \$22-27. **Jacques Surette**. 418-643-8131
- 21 16h. *P. Montcalm-Jobin*. \$50-90. **La Musique de Hans Zimmer & autres**. 418-641-6040
- 21 19h30. *P. Montcalm-Jobin*. \$19.50. **LIQ 2025-2026**. 418-641-6040
- 21 19h30. *SalLouis-Frêchette*. \$55-170. **Opéra de Québec: Rossini: Camille Sherman, Joseph Doody**. 418-643-8131
- 21 20h. *P. Montcalm-Jobin*. \$50-90. **Le Roi Lion**. 418-641-6040
- 22 20h. *P. Montcalm-Jobin*. \$50-90. **La Musique de Hans Zimmer & autres**. 418-641-6040
- 23 20h. *GTQ-Crémazie*. \$42-49. **Émile Proulx-Cloutier- Solo**. 418-643-8131
- 23 20h. *P. Montcalm-Jobin*. Complet. **Viviane Audet**. 418-641-6040
- 24 19h30. *SalLouis-Frêchette*. \$55-170. **Opéra de Québec: Rossini: Camille Sherman, Joseph Doody**. 418-643-8131
- 24 19h30. *P. Montcalm-Jobin*. \$59. **Oscar Peterson Centennial Quartet**. 418-641-6040
- 24 20h. *GTQ-Crémazie*. \$42-49. **Émile Proulx-Cloutier- Solo**. 418-643-8131
- 24 20h. *P. Montcalm-Jobin*. Complet. **Viviane Audet**. 418-641-6040
- 24 21h30. *P. Montcalm-Belley*. Gratuit. **Laura Samson**. 418-641-6040
- 25 15h. *P. Montcalm-Jobin*. Complet. **Julien Dassin**. 418-641-6040
- 25 19h30. *L-Frêchette*. \$30-55. **Cendrillon (La Centerentola) de Rossini**. 418-643-8131
- 25 20h. *P. Montcalm-Jobin*. \$39. **Birds-Juulie Rousseau**. 418-641-6040
- 26 19h30. *L-Frêchette*. \$28-40. **Constantinople & Dani de Morón**. 418-643-8131
- 26 19h30. *SalLouis-Frêchette*. \$55-170. **Opéra de Québec: Rossini: Camille Sherman, Joseph Doody**. 418-643-8131
- 28 19h30. *L-Frêchette*. \$30-55. **Cendrillon (La Centerentola) de Rossini**. 418-643-8131

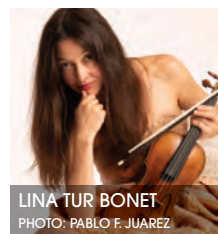
- 28 19h30. *P. Montcalm-Jobin*. \$19.50. **LIQ 2025-2026**. 418-641-6040
- 29 20h. *StudioTelus*. \$20. **Jane & Compagnie**. 418-643-8131
- 30 19h30. *L-Frêchette*. \$30-55. **Cendrillon (La Centerentola) de Rossini**. 418-643-8131

NOVEMBER

- 01 14h. *L-Frêchette*. \$30-55. **Cendrillon (La Centerentola) de Rossini**. 418-643-8131
- 01 14h. *SalLouis-Frêchette*. \$55-170. **Opéra de Québec: Rossini: Camille Sherman, Joseph Doody**. 418-643-8131
- 01 15h. *P. Montcalm-Jobin*. \$85-115. **Julien Dassin**. 418-641-6040
- 01 20h. *P. Montcalm-Jobin*. \$39. **Haingo Nirina**. 418-641-6040
- 01 20h. *StudioTelus*. \$22-27. **Kinthead**. 418-643-8131
- 02 11h. *L-Frêchette*. Gratuit. **Laurie Torres**. 418-643-8131
- 03 19h30. *P. Montcalm-Jobin*. \$30-92. **Ksenija Sidorova, accordéon**. 418-380-0590
- 04 19h30. *P. Montcalm-Jobin*. \$19.50. **LIQ 2025-2026**. 418-641-6040
- 05 12h. *L-Frêchette*. Gratuit. **Midis-Musique**. 418-643-8131
- 05 20h. *L-Frêchette*. \$35-65. **OSQ: Holst; Lazarova**. 418-643-8131
- 06 14h. *P. Montcalm-Jobin*. \$17-80. **Violons du Roy: Leçons de Bach; Levin**. 418-641-6040
- 06 20h. *P. Montcalm-Jobin*. \$49. **House of Waters**. 418-641-6040
- 07 18h. *P. Montcalm-Jobin*. Gratuit. **Brock, Lanzetti, Ogawa**. 418-641-6040
- 07 19h. *P. Montcalm-Jobin*. \$74. **Cancerto 2025**. 418-641-6040
- 07 20h. *P. Montcalm-Jobin*. \$49. **Brock, Lanzetti, Ogawa**. 418-641-6040
- 07 20h. *L-Frêchette*. \$48-65. **Coeur de Pirate**. 418-643-8131
- 08 20h. *P. Montcalm-Jobin*. \$50. **Chœur en Supplément'Air**. 418-641-6040
- 08 20h. *L-Frêchette*. \$56. **Paul Piché et invités - Grande finale**. 418-643-8131
- 09 14h. *P. Montcalm-Jobin*. \$50. **Chœur en Supplément'Air**. 418-641-6040
- 09 14h30. *L-Frêchette*. \$35. **OSQ: La Mystérieuse Métamorphose de M. et Mme Tacet**. 418-643-8131

TAFELMUSIK

Violinist Lina Tur Bonet, concertmaster of Jordi Savall's Le Concert des Nations, returns to play Vivaldi's concerto *Il Grosso Mogul* while the orchestra is featured in Geminiani's orchestral arrangement of Corelli's famous violin sonata *La Folia*. Ensemble members are the soloists in Zelenka's Sinfonia Concertante in A minor and the Concerto à Quattro in C minor by the Austrian baroque composer who wrote under the pseudonym Giovanni Henrico Albicastro (Oct. 23-26). www.tafelmusik.org



LINA TUR BONET
PHOTO: PABLO F. JUAREZ

CANADIAN OPERA COMPANY

The COC continues its season with a revival of Robert Carsen's production of Gluck's *Orfeo ed Euridice*. Welsh countertenor Iestyn Davis sings Orfeo with Canadian sopranos Anna-Sophie Neher as Euridice and Catherine St-Arnaud as Amore. Bernard Labadie conducts (Oct. 9-25). www.coc.ca



CATHERINE ST-ARNAUD

MUSIC TORONTO

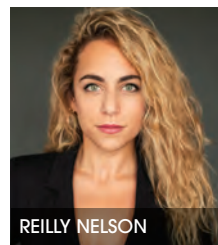
The Tetzlaff/Tetzlaff/Doerkin Trio appears on Oct. 21 with piano trios by Mozart, Smetana and Tchaikovsky. This will be Toronto's first opportunity to hear the new incarnation of the group with pianist Doerkin after the tragic early death of Lars Vogt in 2022. American pianist Michelle Cann performs Clara Schumann's Variations on a Theme of Robert Schumann, Brahms's Eleven Variations on an Original Theme in D major and Robert Schumann's Piano Sonata No. 3 in F minor on Nov. 11. www.musictorontoconcerts.com



TETZLAFF/TETZLAFF/DOERKIN TRIO

TAPESTRY OPERA

The company opens its season with Tapestry Briefs: Under Where?, a collection of 10 opera shorts by Canadian composers Rebecca Gray, Saman Shahi, Roydon Tse, Keith Klassen, and Prokhor Protasoff, and librettists Rachel Gray, Sarah Henstra, Keith Klassen, and Christene Adina Browne. Directed by Tapestry's General and Artistic Director Michael Hidetoshi Mori and Mabel Wonnacott, with music direction by Hyejin Kwon and Gregory Oh. The featured singers are Reilly Nelson, Adanya Dunn, Keith Klassen, and Jorell Williams (Oct 16-19 at the company's new downtown venue). www.tapestryopera.com



REILLY NELSON

SINFONIA TORONTO

Flutists Susan Hoepfner and Luisa Sello join the orchestra for the world premiere of Alice Ping Yee Ho's Celestial Concerto for Two Flutes and Strings. The Nov. 6 concert also includes Glazounov's Theme and Variations, Vivaldi's Concerto for Two Flutes and his Sinfonia in G major, as well as Janáček's Suite. www.sinfoniatoronto.com



ALICE PING YEE HO
PHOTO: BO HUANG

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PHOTO: A MING

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TORONTO

Bluma Appel Th Bluma Appel Theatre, 27 Front Street East, Toronto.
Ch. St. Mary M Church of St. Mary Magdalene, 477 Manning Ave, Toronto.
Redeemer Ch Church of the Redeemer, 162 Bloor St W, Toronto.
Chrysalis The Creative School Chrysalis, 43 Gerrard St E, Toronto.
Ed. Johnson Edward Johnson Building, 80 Queens Park, Toronto.
Eglinton Eglinton St. George's United Church, 35 Lytton Blvd, Toronto.
Elgin Elgin and Winter Garden Theatre Centre Events, 189 Yonge Street, Toronto.
Flato Flato Markham Theatre, 171 Town Centre Blvd, Markham.
Four seasons Four seasons Centre for the Performing Arts, 145 Queen St W, Toronto.
GWeston George Weston Recital Hall, 5040 Yonge Street, North York.
Grt Canadian TO Great Canadian Toronto, 1133 Queen's Plate Dr, Etobicoke.
Jackman Ctr Edward Jackman Centre, 947 Queen Street East, 2nd Floor, Toronto.
Jane Mallett Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St E, Toronto.
Jeanne Lamon Hall Trinity-St. Paul's Centre, 427 Bloor Street West, Toronto.
Koerner Koerner Hall, 273 Bloor Street West, Toronto.
LB Pearson Th. Lester B. Pearson Theatre, 150 Central Park Drive, Brampton.
Living Arts Ctr Living Arts Center Mississauga, 4141 Living Arts Dr, Mississauga.
Mazzoleni Mazzoleni Concert Hall, 273 Bloor Street West, Toronto.
Metropolitan Utd Ch. Metropolitan United Church, 56 Queen St E, Toronto.
Nanji Nanji Family Foundation Auditorium at the Aga Khan Museum, 77 Wynford Drive, Toronto.
Registry Th. The Registry Theatre, 122 Frederick St, Kitchener.
Rose Brampton The Rose Brampton, 1 Theatre Ln, Brampton.
Roy Thom. Hall Roy Thomson Hall, 60 Simcoe Street, Toronto.
Salvation Army Salvation Army Scarborough Citadel, 2021 Lawrence Avenue East, Scarborough.
Sanderson Sanderson Hall, St. Paul's United Church, 30 Main St. South, Brampton.

Spadina Th. Spadina Theatre, 24, Spadina, Toronto.
St. Lawrence Hall St. Lawrence Hall, 157 King Street East, 4th Floor, Toronto.
TedRogCinema Hot Docs Ted Rogers Cinema, 506 Bloor St W, Toronto.
Telus Ctr TELUS Centre for Performance and Learning, 273 Bloor St W, Toronto.
Tribute Comm Tribute Communities Recital Hall, 83 York Blvd, North York, Toronto.
Trinity St. Paul Trinity-St. Paul's United Church, 427 Bloor Street West, Toronto.
Walter Hall Walter Hall, 80 Queen's Park, Toronto.
Yorkminster Yorkminster Park Baptist Church, 1585 Yonge St, Toronto.

OCTOBER

03 Friday

► 19h30. *Salvation Army.* \$15-40.
Scarborough Philharmonic Orchestra: Voyages. 647-956-1182
 ► 19h30. *Roy Thom. Hall.* \$38-175.
Toronto Symphony Orchestra: Jonathan Crow Plays Mendelssohn. 416-598-3375

04 Saturday

► 15h. *Ch. St. Mary M.* \$10-30. **U of T: Choral Studies Concert.** 416-978-3750
 ► 15h. *Ch. St. Mary M.* \$10. **RCM: U of T Choirs.** 416-408-0208
 ► 19h. *Rose Brampton.* \$20-40.
Brampton On Stage: Flow Fest ; curated by Larnell Lewis and award winning artist Joy Lapps. 905-874-2800
 ► 19h30. *Tribute Comm.* \$10. **RCM: U of T Wind Ensemble.** 416-408-0208
 ► 19h30. *Roy Thom. Hall.* \$38-183.
Toronto Symphony Orchestra: Jonathan Crow Plays Mendelssohn. 416-598-3375
 ► 19h30. *Tribute Comm.* \$10. **University of Toronto: Wind Ensemble. Holst, Etezady. Pratik Gandhi, cond.**
 ► 20h. *Koerner.* \$. **RCM: Carminho.**

05 Sunday

► 13h. *LB Pearson Th.* Free. **SIKHLINS ARTS & FILM FESTIVAL 2025.** 905-874-2800
 ► 14h. *Four seasons.* \$343-513. **COC: Gounod. Roméo et Juliette. Yves Abel, cond.** 1-800-250-4653
 ► 15h. *Koerner.* \$. **RCM: Stephen Kovacevich, piano.**

06 Monday

► 14h. *Chrysalis.* \$12. **The Promise of Music: Jamie Bernstein on the Power of Music and Media.**
 ► 15h30. *Chrysalis.* \$12. **The Promise of Music: Music and the Arts - Saving Society Billions Through Enhanced Wellness.**
 ► 16h45. *Chrysalis.* \$12. **The Promise of Music: Positive Fatalism: Music-Making in the Harsh Realities of Kinshasa.**
 ► 19h. *Nanji.* \$38-50. **The Glenn Gould Foundation Presents: The Promise of Music Celebration.**
 ► 19h30. *Walter Hall.* Free. **U of T: Percussion Ensemble.** 416-978-3750

07 Tuesday

► 09h. *Chrysalis.* \$12. **The Promise of Music: Music Education - Transforming Children's Lives.**
 ► 10h30. *TedRogCinema.* \$10. **The Promise of Music: Tuesday Film Screening: The Soloist.**
 ► 10h45. *Chrysalis.* \$12. **The Promise of Music: Music and Social Prescribing - Holistic Health and Wellness.**
 ► 12h10. *Walter Hall.* Free. **U of T: Tuesday Voice Series; Jim and Charlotte Norcop.** 416-978-3750
 ► 12h45. *Chrysalis.* \$12. **The Promise of Music: Music in Exile: the Struggle to Preserve Culture.**
 ► 14h. *Chrysalis.* \$12. **The Promise of Music: Music Education - Preserving Culture, Preventing Erasure.**

► 15h30. *Chrysalis.* \$12. **The Promise of Music: Glenn Gould's Variations and the Human Qualities that Foster Remarkable Human.**

► 19h30. *Nanji.* \$27-50. **The Promise of Music: The Recycled Orchestra - From Landfill to Legends.**

► 20h. *Koerner.* \$49. **RCM: Firdaus Orchestra.** 416-408-0208

08 Wednesday

► 14h. *Roy Thom. Hall.* \$77-154. **Toronto Symphony Orchestra presents: The Billy Joel Songbook.** 855-593-7769
 ► 15h45. *Chrysalis.* \$12. **The Promise of Music: New Advances in Applied Music Neuroscience - from Mechanisms to Interventions.**
 ► 15h45. *Chrysalis.* \$12. **The Promise of Music: The Value and Power of Music Theory.**
 ► 19h30. *Four seasons.* \$133-395. **COC: Gounod. Roméo et Juliette. Yves Abel, cond.** 1-800-250-4653
 ► 19h30. *Koerner.* \$39. **The Promise of Music: Sistema New Brunswick Children's Orchestra & Sistema Toronto: Dan Brown's Wild Symphony.**
 ► 19h30. *Roy Thom. Hall.* \$92-191. **Toronto Symphony Orchestra presents: The Billy Joel Songbook.** 855-593-7769
 ► 20h. *Nanji.* \$27-50. **The Promise of Music: Lara Somos Vocal Ensemble: Music Beyond Barriers (Venezuela).**
 ► 20h. *Chrysalis.* \$55. **The Promise of Music: The Sinfonia por el Peru Youth Choir, with VOCA Chorus of Toronto.**

09 Thursday

► 09h. *Chrysalis.* \$12. **The Promise of Music: Music is Medicine - A Scientist's Perspective and a Personal Journey.**

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(Concert musique du monde / World music concert)

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Vendredi 14 novembre / Friday, November 14 - 20:00

Billets / Tickets : \$20 & \$12

disponibles en ligne au / available online at:

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Centre culturel Stewart Hall Cultural Centre 514 630-1220

- ▶ 10h. *TedRogCinema*. \$10. **The Promise of Music: Thursday Film Screening: Music of the Heart.**
- ▶ 10h45. *Chrysalis*. \$12. **The Promise of Music: Lessons Learned – The Sweet Sounds of Success from Winning Music Programs.**
- ▶ 12h45. *Chrysalis*. \$12. **The Promise of Music: Music and AI: Threat or Blessing.**
- ▶ 13h. *Ed. Johnson*. Free. **U of T: Brass Chamber Music Masterclass: Jessica Sneringer.** 416-978-3750
- ▶ 14h. *Chrysalis*. \$12. **The Promise of Music: SIMM Panel: Social and Community Music Projects and their Possible 'Impacts'.**
- ▶ 15h30. *Ed. Johnson*. Free. **U of T: Allie Martin (Dartmouth College).** 416-978-3750
- ▶ 15h30. *Chrysalis*. \$12. **The Promise of Music: Starting a Music Program in Your Community – Tips for Start-Ups.**
- ▶ 19h30. *Four seasons*. \$45-210. **COC: Orfeo ed Euridice.** 416-363-8231
- ▶ 19h30. *Roy Thom. Hall*. \$87-183. **Toronto Symphony Orchestra presents: The Billy Joel Songbook.** 855-593-7769
- ▶ 20h. *Rose Brampton*. \$20-40. **A Tragically Hip Tribute.** 905-874-2800
- ▶ 20h. *Yorkminster*. \$55. **The Promise of Music: Jerusalem Youth Chorus: Hope Rises.**
- ▶ 20h. *Living Arts Ctr*. \$53-114. **The Promise of Music: The Sunshine Orchestra featuring A.R. Rahman.**
- ▶ 21h. *Chrysalis*. \$12. **The Promise of Music: Music in Prisons and Detention Centres.**

10 Friday

- ▶ 09h30. *Chrysalis*. \$12. **The Promise of Music: SIMM Panel: Decolonial and Justice-Oriented Social and Community Music Practices.**
- ▶ 10h. *TedRogCinema*. \$10. **The Promise of Music: Friday Film Screening: Mr. Holland's Opus.**
- ▶ 10h15. *Chrysalis*. \$12. **The Promise of Music: Bringing Awareness to Careers in Music.**
- ▶ 11h30. *Chrysalis*. \$12. **The Promise of Music: The Musical Brain and Impacts of Learning Music – A Universe Between Our Ears.**
- ▶ 13h. *Chrysalis*. \$12. **The Promise of Music: Why Music Matters for Youth Mental Health.**
- ▶ 14h15. *Chrysalis*. \$12. **The Promise of Music: The Musical Brain and Impacts of Music Learning – Part Two – The Cerebral Symphony Orchestra.**
- ▶ 14h45. *Chrysalis*. \$12. **The Promise of Music: Inclusive Music Education: Building Transformative Music Programs for Students with Exceptionalities.**

- ▶ 19h30. *Four seasons*. \$80-200. **COC: Roméo et Juliette.** 416-363-8231
- ▶ 19h30. *Rose Brampton*. \$20-40. **Moksha by Third Space.** 905-874-2800
- ▶ 19h30. *Grt Canadian TO*. \$168-420. **The Promise of Music: AR Rahman: Up Close and Personal.**
- ▶ 20h. *Koerner*. \$. **RCM: Royal Conservatory Orchestra with conductor JoAnn Falletta.**

11 Saturday

- ▶ 19h30. *Four seasons*. \$45-210. **COC: Orfeo ed Euridice.** 416-363-8231
- ▶ 19h30. *Rose Brampton*. \$15-45. **The Rose Orchestra.** 905-874-2800
- ▶ 19h30. *GWeston*. \$92-123. **Toronto Symphony Orchestra presents: Beethoven's Fifth.** 855-593-7769

12 Sunday

- ▶ 15h. *Jane Mallett*. \$35-45. **Hannaford Street Silver Band: Ko-Ichiro Yamamoto, Jessica Sneringer.** 416-366-1656 x8277
- ▶ 15h. *GWeston*. \$92-123. **Toronto Symphony Orchestra presents: Beethoven's Fifth.** 855-593-7769

14 Tuesday

- ▶ 12h10. *Walter Hall*. Free. **U of T: Tuesday Voice Series; Brett Polegato.** 416-978-3750
- ▶ 19h30. *Four seasons*. \$80-200. **COC: Roméo et Juliette.** 416-363-8231
- ▶ 19h30. *Walter Hall*. Free. **U of T: Student Composers Concert.** 416-978-3750
- ▶ 20h. *Flato Markham Th.* \$50-85. **Markham Jazz Festival: Jaymz Bee's Music for Secret Agents.**

15 Wednesday

- ▶ 19h. *Koerner*. \$. **RCM: Chris Thiele, solo mandolin.**
- ▶ 19h30. *Four seasons*. \$45-210. **COC: Orfeo ed Euridice.** 416-363-8231
- ▶ 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival.** 416-907-5933
- ▶ 19h30. *Elgin*. \$65-\$200. **Opera Atelier: Mozart's The Magic Flute.** 416-703-3767

16 Thursday

- ▶ 19h. *Registry Th.* \$30-50. **Grand River Opera: Mozart's Idomeneo.**
- ▶ 19h. *Koerner*. \$. **RCM: Matthias Goerne, baritone, with Daniil Trifonov, piano.**
- ▶ 19h30. *Four seasons*. \$80-200. **COC: Roméo et Juliette.** 416-363-8231
- ▶ 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival.** 416-907-5933
- ▶ 19h30. *St. Lawrence Hall*. \$45-150. **Opera Atelier: Mozart's The Magic Flute.** 416-703-3767
- ▶ 19h30. *Roy Thom. Hall*. \$38-183. **Toronto Symphony Orchestra presents: Mozart & R. Strauss.** 855-593-7769

Upcoming CONCERTS

by GIANMARCO SEGATO, EVA STONE-BARNEY,
HAL KOWALEWSKI

TORONTO

KOERNER HALL

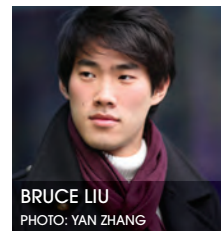
Two of classical music's biggest names join forces for a recital on Oct. 17 when baritone Matthias Goerne and pianist Daniil Trifonov present one of the cornerstones of the romantic repertoire, Schubert's song cycle, *Die Winterreise*. Superstar soprano Renée Fleming joins the Royal Conservatory Orchestra on Nov. 1 for an eclectic gala evening. In the first half, selections by Björk, Handel and Bacharach accompany a National Geographic film about nature as both inspiration and casualty of humanity. Then, in the second half, Fleming performs favourite songs and arias. Pianist Sir András Schiff presents a yet-to-be-determined program on Nov. 2. Violinist Kyung Wha Chung is joined by longtime sonata partner Kevin Kenner on piano for works by Schumann, Grieg and Franck on Nov. 9. www.rcmusic.com



RENÉE FLEMING
PHOTO: MARVIN JOSEPH

TORONTO SYMPHONY ORCHESTRA

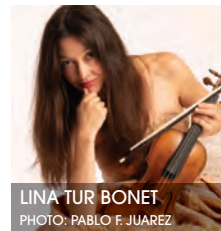
Former TSO Resident Conductor Earl Lee returns to conduct Beethoven's Symphony No. 5 with cellist Jaemin Han in Tchaikovsky's *Rococo Variations* (Oct. 11 & 12 at George Weston Recital Hall in North York). Franz Welser-Möst, music director of the Cleveland Orchestra, conducts Strauss's *Der Rosenkavalier Suite* on Oct. 16, 17 and 18 along with pianist Bruce Liu, who plays Mozart's Piano Concerto No. 23. Latvian accordionist Ksenija Sidorova joins the orchestra under Estonian conductor Paavo Järvi for Tõnu Kõrvits's *Dances: Concerto for Accordion and Orchestra*, a world premiere and TSO co-commission (Oct. 31, Nov. 1 & 2). The program also includes Debussy's *Prélude à l'après-midi d'un faune* and Sibelius's Symphony No. 5. www.tso.ca



BRUCE LIU
PHOTO: YAN ZHANG

TAFELMUSIK

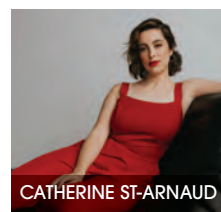
Violinist Lina Tur Bonet, concertmaster of Jordi Savall's Le Concert des Nations, returns to play Vivaldi's concerto *Il Grosso Mogul* while the orchestra is featured in Geminiani's orchestral arrangement of Corelli's famous violin sonata *La Folia*. Ensemble members are the soloists in Zelenka's *Sinfonia Concertante in A minor* and the Concerto à Quattro in C minor by the Austrian baroque composer who wrote under the pseudonym Giovanni Henrico Albicastro (Oct. 23-26). www.tafelmusik.org



LINA TUR BONET
PHOTO: PABLO F. JUAREZ

CANADIAN OPERA COMPANY

The COC continues its season with a revival of Robert Carsen's production of Gluck's *Orfeo ed Euridice*. Welsh countertenor Iestyn Davis sings Orfeo with Canadian sopranos Anna-Sophie Neher as Euridice and Catherine St-Arnaud as Amore. Bernard Labadie conducts (Oct. 9-25). www.coc.ca



CATHERINE ST-ARNAUD



17 Friday

- 19h30. *Four seasons*. \$45-210. **COC: Orfeo ed Euridice**. 416-363-8231
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933
- 19h30. *Roy Thom. Hall.* \$69-181. **Toronto Symphony Orchestra presents: Mozart & R. Strauss**. 855-593-7769

18 Saturday

- 15h30. *Redeemer Ch.* \$5-40. **Kaffeemusik: Tempus Imperfectum: A Brief History of Music & Time**.
- 16h30. *Four seasons*. \$80-200. **COC: Roméo et Juliette**. 416-363-8231
- 19h. *Flato*. \$30-50. **KSO: Mind and Magic**. 905-604-8339
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933
- 19h30. *StLawrence Hall.* \$45-150. **Opera Atelier: Mozart's The Magic Flute**. 416-703-3767
- 19h30. *Tribute Comm.* \$10. **RCM: U of T Wind Symphony**. 416-408-0208
- 19h30. *Roy Thom. Hall.* \$38-183. **Toronto Symphony Orchestra presents: Mozart & R. Strauss**. 855-593-7769
- 19h30. *Tribute Comm.* \$10-30. **U of T: Wind Symphony**. 416-978-3750
- 20h. *Spadina Th.* \$18-20. **Alliance Française Toronto: Le Diable à Cinq**. 416-922-2014
- 20h. *Flato Markham Th.* \$. **KSO: Mind and Magic. Manson Bates, Tchaikovsky, Jing Ye, violin**.
- 20h. *Koerner. \$. RCM: GoGo Penguin*.
- 20h. *Elgin. \$. Show One Productions: Les Ballets Trockadero de Monte Carlo (The Trocks)*.

19 Sunday

- 14h. *Four seasons*. \$45-210. **COC: Orfeo ed Euridice**. 416-363-8231

- 14h. *Elgin. \$. Show One Productions: Les Ballets Trockadero de Monte Carlo (The Trocks) - matinee*.
- 14h30. *StLawrence Hall.* \$45-150. **Opera Atelier: Mozart's The Magic Flute**. 416-703-3767
- 15h. *Trinity St. Paul.* \$17-55. **Off Centre Music Salon**. 647-333-6323
- 19h. *Elgin. \$. Show One Productions: Les Ballets Trockadero de Monte Carlo (The Trocks)*.
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933

20 Monday

- 18h. *Walter Hall.* Free. **U of T: Claire Désert, piano**. 416-978-3750
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933

21 Tuesday

- 12h10. *Walter Hall.* Free. **U of T: Tuesday Voice Series**. 416-978-3750
- 18h. *Ed. Johnson.* Free. **U of T: Claire Désert, piano**. 416-978-3750
- 19h30. *Four seasons*. \$45-210. **COC: Orfeo ed Euridice**. 416-363-8231
- 19h30. *Walter Hall.* \$10-30. **U of T: Contemporary Music Ensemble**. 416-978-3750
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933
- 19h30. *Jane Mallett.* \$60-65. **Music TORONTO: Tetzlaff/Tetzlaff/Doerken Trio**. 416-366-7723
- 19h30. *Walter Hall.* \$10. **RCM: U of T Music Ensemble**. 416-408-0208

22 Wednesday

- 16h. *Ed. Johnson.* Free. **U of T: Claire Désert, piano**. 416-978-3750
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933

23 Thursday

- 12h10. *Walter Hall.* \$. **U of T: Thursdays at Noon | Strings Project with Marianne Piketty**. 416-978-3750
- 17h30. *Koerner.* Free. **RCM: Oscar Peterson's 100th Birthday (Part I)**. 416-408-0208
- 18h30. *Four seasons*. \$100-150. **COC: Centre Stage**. 416-363-8231
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933
- 19h30. *Walter Hall.* Free. **U of T: Claire Désert, piano**. 416-978-3750
- 19h30. *Jeanne Lamon Hall.* \$24-95. **Tafelmusik: Vivaldi's World. Lina Tur Bonet, piano solo-dir.** 1-833-964-6337
- 20h. *Rose Brampton.* \$25-65. **Classic Albums Live: Michael Jackson's Thriller**. 905-874-2800

24 Friday

- 15h. *Walter Hall.* Free. **U of T: Claire Désert, piano**. 416-978-3750
- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933
- 19h30. *Sanderson.* \$22. **Sea Shanties: Pressgang Mutiny**. 905-874-2800
- 20h. *Koerner. \$. RCM: Oscar Peterson's 100th Birthday (Part II)*.
- 20h. *Jeanne Lamon Hall.* \$24-95. **Tafelmusik: Vivaldi's World. Lina Tur Bonet, piano solo-dir.** 1-833-964-6337

25 Saturday

- 14h. *Rose Brampton.* \$20-39. **Toronto Symphony Orchestra presents: Fiesta Sinfonica**. 855-593-7769
- 15h. *Metropolitan Utd Ch.* \$. **Toronto Children's Chorus: Songs of the Forest**. 416-932-8666
- 16h30. *Four seasons*. \$45-210. **COC: Orfeo ed Euridice**. 416-363-8231
- 16h30. *Koerner. \$. RCM: Taylor Academy Showcase Concert*.

- 19h30. *Bluma Appel Th.* \$25. **Fall for Dance North: Festival**. 416-907-5933
- 20h. *Koerner. \$. RCM: Oscar Peterson's 100th Birthday (Part III)*.
- 20h. *Jeanne Lamon Hall.* \$24-95. **Tafelmusik: Vivaldi's World. Lina Tur Bonet, piano solo-dir.** 1-833-964-6337

26 Sunday

- 11h. *Roy Thom. Hall.* \$25. **Toronto Symphony Orchestra presents: Trick, Treats 'n' Tunes**. 855-593-7769
- 13h30. *Roy Thom. Hall.* \$33-47. **Toronto Symphony Orchestra presents: Trick, Treats 'n' Tunes**. 855-593-7769
- 15h. *Jeanne Lamon Hall.* \$24-95. **Tafelmusik: Vivaldi's World. Lina Tur Bonet, piano solo-dir.** 1-833-964-6337
- 16h. *Roy Thom. Hall.* \$33-47. **Toronto Symphony Orchestra presents: Trick, Treats 'n' Tunes**. 855-593-7769

29 Wednesday

- 19h. *Koerner. \$. RCM: ARC Ensemble*.
- 20h. *Rose Brampton.* \$60. **Grease the Concert**. 905-874-2800

30 Thursday

- 09h. *Telus Ctr.* \$100. **RCM Smart Start Symposium**. 416-408-0208
- 19h30. *Roy Thom. Hall.* \$38-187. **Toronto Symphony Orchestra presents: Debussy & Sibelius**. 855-593-7769
- 20h. *Rose Brampton.* \$50-90. **Tom Morello**. 905-874-2800

31 Friday

- 09h. *Koerner. \$50. RCM Smart Start Symposium: Panels Only*. 416-408-0208

NOVEMBER

01 Saturday

- 16h. *Jackman Ctr.* \$30. **RCM: VOICEBOX OIC**. 416-408-0208
- 19h30. *Koerner.* \$200. **RCM: Renée Fleming & RCO**. 416-408-0208
- 19h30. *Salvation Army.* \$0-40. **SPO: Canadian Arabic Orchestra, Waness Moubayed, cond.; Charbel Rouhana, oud; Karla Garcia, guit.** 647-482-7761
- 19h30. *Roy Thom. Hall.* \$57-183. **Toronto Symphony Orchestra presents: Debussy & Sibelius**. 855-593-7769
- 20h. *Spadina Th.* \$18-20. **Alliance Française Toronto: Illyes Ferfera Quartet**. 416-922-2014

02 Sunday

- 15h. *Koerner.* \$80. **RCM: Sir Andrés Schiff, piano**. 416-408-0208
- 15h. *Roy Thom. Hall.* \$38-127. **Toronto Symphony Orchestra presents: Debussy & Sibelius**. 855-593-7769
- 15h15. *Walter Hall.* \$40-70. **Mooredale Concerts: Busch Trio**. 647-988-2102
- 16h. *Eglinton.* \$30-45. **EIS 47th Toronto Series: Eleanor Daley. Elmer Iseler Singers**. 416-217-0537

03 Monday

- 17h. *Ed. Johnson.* Free. **U of T: Masterclass: Nathalie Paulin, soprano**. 416-978-3750

04 Tuesday

- 12h10. *Walter Hall.* Free. **U of T: Tuesday Voice Series**. 416-978-3750
- 18h. *Walter Hall.* Free. **U of T: Baptiste Trotignon, jazz pianist and composer**. 416-978-3750

05 Wednesday

- 19h. *Koerner.* \$55. **RCM: I'm With Her, Ye Vagabonds**. 416-408-0208
- 19h30. *Walter Hall.* Free. **U of T: Baptiste Trotignon, jazz pianist and composer**. 416-978-3750

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La Nef, Red Sky at Night, Friday, November 14, église Saint-Joachim, Pointe-Claire, Montreal

- 19h30. *GWeston*. \$39-99. **TMC: Brahms. Russell Braun**, baritone **Charlotte Siegel**, sop; **Stephanie Martin**, comp.
- 19h30. *Roy Thom. Hall*. \$84-228. **Toronto Symphony Orchestra presents: TwoSet Violin**. 855-593-7769

06 Thursday

- 12h10. *Walter Hall*. Free. **U of T: Thursdays at Noon; Baptiste Trotignon**. 416-978-3750
- 19h. *Jeanne Lamont Hall*. \$20-45. **Sinfonia Toronto: Glazounov, Vivaldi, Ho, Janacek: Susan Hoepfner**, flute; **Luisa Sello**, flute; **Nurhan Arman**, dir. 416-499-0403
- 19h30. *Walter Hall*. Free. **U of T: Instrumentalis**. 416-978-3750
- 19h30. *Rose Brampton*. \$25-45. **The Prince of Egypt**. 905-874-2800

07 Friday

- 19h30. *Mazzoleni*. \$20. **RCM: The Glenn Gould School Chamber Opera**. 416-408-0208
- 19h30. *Koerner*. \$40. **RCM: Toronto Mendelssohn Choir: Brahms**. 416-408-0208
- 19h30. *Rose Brampton*. \$25-45. **The Prince of Egypt**. 905-874-2800
- 19h30. *Roy Thom. Hall*. \$57-157. **Toronto Symphony Orchestra presents: E. T. in Concert**. 855-593-7769
- 19h30. *Walter Hall*. Free. **U of T: UTOS Graduate Conductors**. 416-978-3750

08 Saturday

- 13h. *Rose Brampton*. \$25-45. **The Prince of Egypt**. 905-874-2800
- 14h. *Roy Thom. Hall*. \$87-161. **Toronto Symphony Orchestra presents: E. T. in Concert**. 855-593-7769
- 19h30. *Mazzoleni*. \$20. **RCM: The Glenn Gould School Chamber Opera**. 416-408-0208

09 Sunday

- 13h. *Rose Brampton*. \$25-45. **The Prince of Egypt**. 905-874-2800
- 15h. *Koerner*. \$55. **RCM: Kyung Wha Chung, Kevin Kenner**. 416-408-0208

ALBERTA

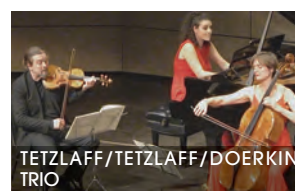
- Bella** Bella Concert Hall, 18 Mt Royal Cir SW, Calgary.
- CLVB '33** CLVB '33, 107 Tunnel Mountain Dr, Banff.
- Convocation Hall** Arts Building & Convocation Hall, University of Alberta, Edmonton.
- GreenhamTh** Margaret Greenham Theatre, 107 Tunnel Mountain Dr, Banff.
- Jack Singer Hall** Jack Singer Concert Hall, 205 8 Ave SE, Calgary.
- Jenny Belzberg Th** Jenny Belzberg Theatre, 107 Tunnel Mountain Dr, Banff.
- Kin Brewing** Best of Kin Brewing, 1059 14 St SW, Calgary.
- Lux Banff** Lux Cinema Banff, 229 Bear St, Banff.
- Mamdani** Mamdani Opera Centre, 1315 7 Street SW, Calgary.
- Max Bell** Max Bell Auditorium, 107 Tunnel Mountain Dr, Banff.
- RedsWhiteMcMahon** Red & White Club, McMahon Stadium, 1833 Crowchild Trail NW, Calgary.
- Robertson-Wesley** Robertson-Wesley United Church, 10209 123 St NW, Edmonton.
- S.AlbertaJub** Southern Alberta Jubilee Auditorium, 1415 14 Avenue Northwest, Calgary.
- TheWingspear** The Wingspear, 4 Sir Winston Churchill Sq, Edmonton.
- Wingspear C** Wingspear Centre, 4 Sir Winston Churchill Square, Edmonton.

OCTOBER

- 03 19h. *Mamdani*. \$0. **Calgary Opera: Lecture**. 403-262-7286
- 03 19h30. *Jack Singer Hall*. \$32-97. **CPO: Beethoven: Julian Kuerti, Nikolette Labonte**, Calgary Philharmonic Orchestra. 403-571-0849
- 03 19h30. *Robertson-Wesley*. \$35-60. **Edmonton Chamber Music Society: Beethoven, Goodyear: Stewart Goodyear**. 780-433-4532
- 03 19h30. *Wingspear C*. \$33-120. **ESO: Lucas Waldin, Rachel Potter, Patrick Thomas**. 780-428-1414
- 04 14h30. *Jack Singer Hall*. \$32-97. **Calgary Phil: Mozart, Atterberg, Beethoven: Calgary Philharmonic Orchestra**. 403-571-0849
- 04 19h30. *Wingspear C*. \$33-120. **ESO: Lucas Waldin, Rachel Potter, Patrick Thomas**. 780-428-1414
- 05 10h. *RedsWhiteMcMahon*. \$10. **Canadian Guitar Shows: Calgary**. 306-559-5042

MUSIC TORONTO

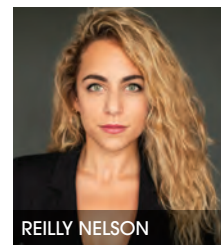
The Tetzlaff/Tetzlaff/Doerkin Trio appears on Oct. 21 with piano trios by Mozart, Smetana and Tchaikovsky. This will be Toronto's first opportunity to hear the new incarnation of the group with pianist Doerkin after the tragic early death of Lars Vogt in 2022. American pianist Michelle Cann performs Clara Schumann's Variations on a Theme of Robert Schumann, Brahms's Eleven Variations on an Original Theme in D major and Robert Schumann's Piano Sonata No. 3 in F minor on Nov. 11. www.musictorontoconcerts.com



TETZLAFF/TETZLAFF/DOERKIN TRIO

TAPESTRY OPERA

The company opens its season with Tapestry Briefs: Under Where?, a collection of 10 opera shorts by Canadian composers Rebecca Gray, Saman Shahi, Roydon Tse, Keith Klassen, and Prokhor Protasoff, and librettists Rachel Gray, Sarah Henstra, Keith Klassen, and Christene Adina Browne. Directed by Tapestry's General and Artistic Director Michael Hidetoshi Mori and Mabel Wonnacott, with music direction by Hyejin Kwon and Gregory Oh. The featured singers are Reilly Nelson, Adanya Dunn, Keith Klassen, and Jorell Williams (Oct 16-19 at the company's new downtown venue). www.tapestryopera.com



REILLY NELSON

SINFONIA TORONTO

Flutists Susan Hoepfner and Luisa Sello join the orchestra for the world premiere of Alice Ping Yee Ho's Celestial Concerto for Two Flutes and Strings. The Nov. 6 concert also includes Glazounov's Theme and Variations, Vivaldi's Concerto for Two Flutes and his Sinfonia in G major, as well as Janáček's Suite. www.sinfoniatoronto.com



ALICE PING YEE HO
PHOTO: BO HUANG

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- 05 18h30. *The Winspear*. **Edmonton Symphony Orchestra: Concordia University Choir**, more. 780-428-1414
- 09 19h. *CLVB '33*. \$0. **Banff Centre: Tom Hart**. 403-762-6100
- 09 19h30. *Winspear C*. \$33-106. **Edmonton Opera & Edmonton Symphony Orchestra: Mozart, Verdi, Bizet, Puccini**. 780-428-1414
- 10 19h30. *GreenhamTh*. \$20-45. **Banff Centre: Makuch, Ballendine: Punctuate! Theatre, Pyretic Productions**. 403-762-6100
- 10 19h30. *Jack Singer Hall*. \$32-94. **Calgary Phil: Juliane Gallant, Calgary Philharmonic Orchestra**. 403-571-0849
- 11 14h30. *Jack Singer Hall*. \$32-94. **Calgary Phil: Juliane Gallant, Calgary Philharmonic Orchestra**. 403-571-0849
- 11 19h30. *Jenny Belzberg Th*. \$20-45. **Banff Centre: Old Trout Puppet Workshop**. 403-762-6100
- 11 19h30. *Winspear C*. \$33-130. **Edmonton Opera & Edmonton Symphony Orchestra: Mozart, Verdi, Bizet, Puccini**. 780-428-1414
- 14 19h. *CLVB '33*. \$0. **Banff Centre: Bishakh Som**. 403-762-6100
- 14 19h30. *Jenny Belzberg Th*. \$20-45. **Banff Centre: Old Trout Puppet Workshop**. 403-762-6100
- 15 19h30. *GreenhamTh*. \$20-45. **Banff Centre: Makuch, Ballendine: Punctuate! Theatre, Pyretic Productions**. 403-762-6100
- 15 19h30. *Jenny Belzberg Th*. \$20-45. **Banff Centre: Old Trout Puppet Workshop**. 403-762-6100
- 16 19h. *CLVB '33*. \$0. **Banff Centre: Matt Madden**. 403-762-6100
- 16 19h30. *GreenhamTh*. \$20-45. **Banff Centre: Makuch, Ballendine: Punctuate! Theatre, Pyretic Productions**. 403-762-6100
- 16 19h30. *The Winspear*. \$40-51. **Edmonton Symphony Orchestra: McIntire, Witter-Johnson, Marsalis**. 780-428-1414
- 17 19h30. *Jenny Belzberg Th*. \$20-45. **Banff Centre: Old Trout Puppet Workshop**. 403-762-6100
- 17 19h30. *Jack Singer Hall*. \$32-102. **Calgary Phil: Ravel, Britten, Williams: Calgary Philharmonic Orchestra**. 403-571-0849
- 18 19h30. *GreenhamTh*. \$20-45. **Banff Centre: Makuch, Ballendine: Punctuate! Theatre, Pyretic Productions**. 403-762-6100

- 18 19h30. *Jack Singer Hall*. \$32-102. **Calgary Phil: Ravel, Britten, Williams: Calgary Philharmonic Orchestra**. 403-571-0849
- 19 19h30. *The Winspear*. \$50-100. **Edmonton Symphony Orchestra: Pink Floyd: Classic Albums Live**. 780-428-1414
- 20 20h. *The Winspear*. \$58-68. **Edmonton Symphony Orchestra: Kristian Matsson, The Still Tide**. 780-428-1414
- 24 19h30. *The Winspear*. \$33-120. **Edmonton Symphony Orchestra: Bruckner, Wagner, Jacques Hétu: Venzago, more**. 780-428-1414
- 25 14h. *Convocation Hall*. \$0. **University of Alberta: Multiple artists**.
- 25 19h30. *The Winspear*. \$33-120. **Edmonton Symphony Orchestra: Bruckner, Wagner, Jacques Hétu: Venzago, more**. 780-428-1414
- 28 19h30. *The Winspear*. \$37-118. **Edmonton Symphony Orchestra: Lucas Waldin, Korora, Oran**. 780-428-1414
- 29 19h30. *The Winspear*. \$37-118. **Edmonton Symphony Orchestra: Lucas Waldin, Korora, Oran**. 780-428-1414
- 30 19h. *S.AlbertaJub*. \$20. **Calgary Opera: Puccini: Jonathan Brandani, Mo Zhou**. 403-262-7286
- 31 19h30. *Jack Singer Hall*. \$32-114. **Calgary Phil: Composers TBD: Calgary Philharmonic Orchestra, more**. 403-571-0849
- 31 19h30. *The Winspear*. \$40-62. **Edmonton Symphony Orchestra: Dennis James**. 780-428-1414

NOVEMBER

- 01 19h30. *S.AlbertaJub*. \$59-229. **Calgary Opera: Puccini: Jonathan Brandani, Mo Zhou**. 403-262-7286
- 01 19h30. *The Winspear*. \$54-74. **Edmonton Symphony Orchestra: Brahms: Tim Shantz, more**. 780-428-1414
- 02 14h. *S.AlbertaJub*. \$69-239. **Calgary Opera: Puccini: Jonathan Brandani, Mo Zhou**. 403-262-7286
- 06 19h30. *Bella*. \$56. **Calgary Phil: Bach, Gail, Haydn: Mathieu Lussier, Calgary Philharmonic**. 403-571-0849
- 07 19h30. *S.AlbertaJub*. \$49-219. **Calgary Opera: Puccini: Jonathan Brandani, Mo Zhou**. 403-262-7286
- 07 19h30. *The Winspear*. \$40-122. **Edmonton Symphony Orchestra: Enrico Lopez-Yañez, Capathia Jenkins, Ryan Shaw**. 780-428-1414

- 08 19h30. *Jack Singer Hall*. \$42-112. **Calgary Phil: Prince: Juliane Gallant, Calgary Philharmonic Orchestra**. 403-571-0849
- 08 19h30. *The Winspear*. \$40-122. **Edmonton Symphony Orchestra: Enrico Lopez-Yañez, Capathia Jenkins, Ryan Shaw**. 780-428-1414
- 10 20h. *The Winspear*. SOLD OUT. **Edmonton Symphony Orchestra: Sigur Rós**. 780-428-1414
- 14 19h30. *Jack Singer Hall*. \$33-98. **Calgary Phil: Arnold, Dvořák, Nielsen: Rumon Gamba, Calgary Phil**. 403-571-0849
- 15 19h30. *Jack Singer Hall*. \$33-98. **Calgary Phil: Arnold, Dvořák, Nielsen: Rumon Gamba, Calgary Phil**. 403-571-0849
- 17 19h. *Lux Banff*. \$13-35. **Banff Centre: DJ Ahmet**. 403-762-6100
- 19 19h. *Max Bell*. \$0. **Banff Centre: Georgina Lightning**. 403-762-6100
- 20 19h30. *Jenny Belzberg Th*. \$20-40. **Banff Centre: AYSANABEE**. 403-762-6100
- 21 19h30. *Jenny Belzberg Th*. \$45. **Banff Centre: The Barra MacNeils**. 403-762-6100
- 21 19h30. *Jack Singer Hall*. \$32-125. **Calgary Phil: Barber: Anthony Parnter, Amaryn Olmeda, Calgary Phil**. 403-571-0849
- 23 16h30. *Kin Brewing*. \$20-25. **Calgary Opera: public event**. 403-262-7286
- 23 19h15. *Kin Brewing*. \$20-25. **Calgary Opera: public event**. 403-262-7286

BRITISH COLUMBIA

- BFLCanada** Stanley BFL CANADA Stage, 2750 Granville St, Vancouver.
- BellP.A.Ctr** Bell Performing Arts Centre, 6250 – 144th Street, Surrey.
- Cath Christ Ch** Cathedral Christ Church, 690 Burrard St, Vancouver.
- OlympicVillage** Olympic Village Stage at the BMO Theatre Centre, 162 W 1st Ave, Vancouver.
- Orpheum** Orpheum, 601 Smithe St, Vancouver.
- Pyatt Hall** Pyatt Hall, 843 Seymour Street, Vancouver.
- Queen Elizabeth Th** Queen Elizabeth Theatre, 630 Hamilton Street, Vancouver.

OCTOBER

- 03 19h30. *BFLCanada*. \$32-127. **Arts Club Theatre Company: Ibsen, Herzog: Multiple artists**. 604-687-1644
- 03 19h30. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644

- 03 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Gershwin, Rodgers, Berlin, Ravel: Andrew Crust**. 604-876-3434
- 03 19h30. *Orpheum*. \$32-110. **Vancouver Symphony Orchestra: Phil Collins: Stewart Chafetz, VSO**. 604-876-3434
- 04 13h30. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 04 13h30. *BFLCanada*. \$37-127. **Arts Club Theatre Company: Ibsen, Herzog: Multiple artists**. 604-687-1644
- 04 19h30. *BFLCanada*. \$32-127. **Arts Club Theatre Company: Ibsen, Herzog: Multiple artists**. 604-687-1644
- 04 19h30. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 04 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Gershwin, Rodgers, Berlin, Ravel: Andrew Crust**. 604-876-3434
- 04 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Phil Collins: Stewart Chafetz, VSO**. 604-876-3434
- 05 14h. *BFLCanada*. \$32-127. **Arts Club Theatre Company: Ibsen, Herzog: Multiple artists**. 604-687-1644
- 05 14h. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 07 19h. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 08 13h. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 08 19h. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 09 19h30. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 09 19h30. *Cath Christ Ch*. \$38-79. **Early Music Vancouver: Beethoven, Haydn, Mendelssohn, more: Consone Quartet**. 604-732-1610
- 10 19h. *Orpheum*. \$32-95. **Vancouver Symphony Orchestra: Strauss, Saint-Saëns, Schubert: Stella Chen**. 604-876-3434
- 10 19h30. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644
- 11 13h30. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists**. 604-687-1644

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- 11 19h30. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists.** 604-687-1644
- 12 14h. *OlympicVillage*. \$37-73. **Arts Club Theatre Company: Grauman: Multiple artists.** 604-687-1644
- 12 19h. *Orpheum*. \$32-95. **Vancouver Symphony Orchestra: Strauss, Saint-Saëns, Schubert: Stella Chen.** 604-876-3434
- 17 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Mendelssohn: Maria Ioudenitch.** 604-876-3434
- 18 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Mendelssohn: Maria Ioudenitch.** 604-876-3434
- 22 19h30. *Pyatt Hall*. \$45. **Vancouver Symphony Orchestra: Janáček, Navarro: Multiple artists.** 604-876-3434
- 24 19h. *Orpheum*. \$32-145. **Vancouver Symphony Orchestra: Kenny Ortega.** 604-876-3434
- 24 19h30. *Pyatt Hall*. \$225-325. **Vancouver Symphony Orchestra: VSO School of Music Jazz Department.** 604-876-3434
- 25 19h. *Orpheum*. \$32-145. **Vancouver Symphony Orchestra: Kenny Ortega.** 604-876-3434
- 25 19h30. *Queen Elizabeth Th.* \$25-295. **Vancouver Opera: Verdi: Jacques Lacombe, Glynis Leyshon, Michael Chioldi.** 604-682-2871
- 26 14h. *Pyatt Hall*. \$45. **Vancouver Symphony Orchestra: Janáček, Navarro: Multiple artists.** 604-876-3434
- 30 14h. *Orpheum*. \$45-50. **Vancouver Symphony Orchestra: Mozart, Salieri: Andrew Crust.** 604-876-3434
- 30 19h30. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 30 19h30. *Queen Elizabeth Th.* \$25-255. **Vancouver Opera: Verdi: Jacques Lacombe, Glynis Leyshon, Michael Chioldi.** 604-682-2871
- 31 19h30. *BFLCanada*. \$42-162. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 31 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Multiple Composers: Sal Ferreras.** 604-876-3434

NOVEMBER

- 01 13h30. *BFLCanada*. \$47-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 01 19h30. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644

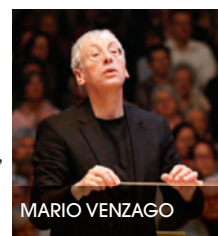
- 01 19h30. *Cath Christ Ch.* \$38-79. **Early Music Vancouver: Boccherini, Schubert: multiple artists.** 604-732-1610
- 01 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Multiple Composers: Sal Ferreras.** 604-876-3434
- 02 14h. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 02 14h. *Queen Elizabeth Th.* \$25-275. **Vancouver Opera: Verdi: Jacques Lacombe, Glynis Leyshon, Michael Chioldi.** 604-682-2871
- 03 19h30. *OlympicVillage*. \$33-60. **Arts Club Theatre Company: Grauman: Multiple artists.** 604-687-1644
- 04 19h. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 05 13h. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 05 19h. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 06 19h30. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 07 19h30. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 07 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Brahms, Berg, Fauré: Otto Tausk, more.** 604-876-3434
- 08 13h30. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 08 19h30. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 08 19h30. *Orpheum*. \$32-135. **Vancouver Symphony Orchestra: Brahms, Berg, Fauré: Otto Tausk, more.** 604-876-3434
- 09 14h. *BFLCanada*. \$42-161. **Arts Club Theatre Company: Anderson-Lopez, Lopez: Multiple artists.** 604-687-1644
- 09 15h30. *BellPA.Ctr.* \$45-50. **Vancouver Symphony Orchestra: Brahms, Berg, Fauré: Otto Tausk, more.** 604-876-3434

WESTERN CANADA

EDMONTON

Edmonton Symphony Orchestra opens its Classics series with *Bruckner, Wagner & Organ*, conducted by Bruckner specialist Mario Venzago. Musicologist Natalie Boisvert's pre-performance lecture sets up a program that celebrates the natural world, including Bruckner's "Romantic" Symphony. Toronto-based organist Rashaan Allwood joins the orchestra for Jacques Hétu's *Organ Concerto* (Winspear Centre, Oct. 24-25.).

Next, the ESO presents *The Music of Star Wars*, an invitation into the popular music of John Williams and Michael Giacchino. Conductor Lucas Waldin and the ESO will be joined by Korora, the Edmonton-based community choir which has performed in international venues including Carnegie Hall (Oct. 28 & 29). www.winspearcentre.com



MARIO VENZAGO

CALGARY

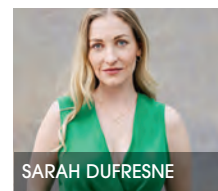
Slavonic Dancers is the Calgary Philharmonic Orchestra's ode to the folk dances of Antonín Dvořák. Rumon Gamba, chief conductor of the Finnish Oulu Symphony Orchestra, leads the orchestra in a program that also includes Arnold's English Dances and Nielsen's Symphony No. 5 (Jack Singer Concert Hall, Nov. 14 & 15). www.calgaryphil.com



RUMON GAMBA

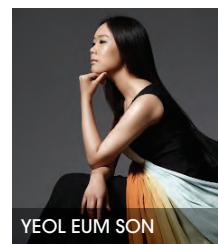
VANCOUVER

The Vancouver Symphony Orchestra performs Gabriel Fauré's *Requiem* under Music Director Otto Tausk. They are joined by soprano Sarah Dufresne, baritone Xiaomeng Zhang and the Vancouver Chamber Choir (Orpheum and Bell Performing Arts Centre, Nov. 7-9).



SARAH DUFRESNE

South Korean pianist Yeol Eum Son joins the Vancouver Symphony Orchestra for works by Maurice Ravel. This comes shortly after the release of Son's new album, an ode to post-war reparations and South Korean independence movements. Music Director Otto Tausk will lead the VSO in a performance of Ravel's lighthearted *Mother Goose Suite*, which includes classic fairytales such as the Sleeping Beauty and the Fairy Garden (Orpheum, Nov. 14 & 15). Please note, VSO performances will take place pending the VSO musicians' strike, during which the Vancouver Musicians' Association is advocating for better contracts for VSO musicians. www.vancouversymphony.ca



YEOL EUM SON

At UBC Vancouver's Chan Performing Arts Centre, Tafelmusik Baroque Orchestra provides a "tasting menu" of baroque pieces. They are led by British violinist and conductor Rachel Podger, a recipient of the BBC Music Magazine Recording of the Year. Their program includes Handel's *Concerto grosso* (Chan Performing Arts Centre, Nov. 15). www.earlymusic.bc.ca and www.tafelmusik.org



RACHEL PODGER

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STEVEN OSBORNE, piano

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with **HENRY KRAMER**, piano

Oct. 19, 2025

LUKAS GENIUŠAS, piano

Nov. 9, 2025

KERSON LEONG, violin
GILLES VONSATTEL, piano

Nov. 30, 2025

DOVER QUARTET, strings

Fev. 8, 2026

STEVEN OSBORNE, piano

March 1st, 2026

TRIO BOHÉMO, piano trio

March 22, 2026

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April 12, 2026

JERUSALEM QUARTET, strings

May 3, 2026



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Dover Quartet © Roy Cox



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Jerusalem Quartet © Felix Broede



Lukas Geniušas © Ira Polyarnaya



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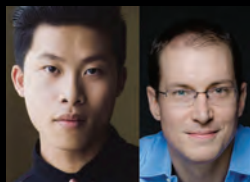
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