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THE TALLIS SCHOLARS

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*La Scena Musicale*  
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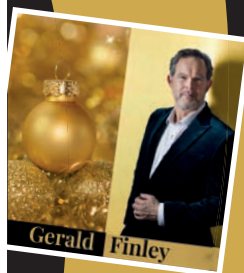
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# Editorial

## FROM THE EDITOR



**W**elcome to the November/December/January 2026 issue of *La Scena Musicale*, which features our annual special on higher education.

In this issue, we also shine a light on early and baroque music, as we have done in previous years.

The cover of our French edition features the sensational Polish countertenor Jakub Józef Orliński, who will be in recital at Festival International Bach Montréal in late November. The Tallis Scholars grace our English cover. One of the founding ensembles of the early music movement, the choir will visit Montreal and Toronto this December with a program of seasonal music based on a Marian theme.

Other early music and baroque highlights include a primer on the Messiah aria “But who may abide,” and previews of the Toronto Symphony Orchestra’s *Messiah* and Les Idées heureuses’ culinary-themed, Louis XIV concert.

On the higher education front, we check in with collaborative vocal music pianist Francis Perron and Jacob Caines, founder of the ClassicalQueer database of queer artists. We also include our annual roundup of the latest news from Canadian university music programs.

Our *La Scena: Art of Living* series continues with the second instalment of Cityscapes, featuring the city of Toronto; a word search puzzle with a baroque composer theme; Music and Fashion with soprano Elisabeth St-Gelais, and our latest *La Scena* a tavola recipe shared by collaborative pianist Nadia Boucher.

Given their growing popularity within the realm of classical music, we launch two new regular columns: Justin Bernard on film music and Emma Yee on musical theatre.

A holiday-themed choral calendar and reviews of the latest recordings creates a festive mood for the season.

### NATIONAL CALENDAR

We continue to present our national events calendar, with concert listings from your local region. Due to space limitations, listings are in summary form. Readers are invited to consult our online calendar at [www.mySCENA.org](http://www.mySCENA.org) to obtain more extensive listings sorted by region across Canada, including a search tool. More than 600 concerts are added every month, making our calendar of events Canada’s most comprehensive classical music calendar!

### SUBSCRIPTION AND DONATION DRIVE

*La Scena Musicale* has evolved with changing habits in media consumption, while also maintaining its core mission: to make music and the arts more widely accessible to all. 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 forward to the 2025-26 season, we aim to expand both our print and digital content. We have many talented writers and wish to give space to their voices. Frequent price increases of magazine paper, however, are a cause for concern. Consider supporting the magazine through a donation, a bequest in your will and/or by joining our fundraising committee by contacting us at [don@lascena.org](mailto:don@lascena.org).

Another way to support the magazine is through the LSM Boutique at [mySCENA.org](http://mySCENA.org), where greeting cards and tickets to our partners’ events are available for purchase.

**In 2026, as part of our 30th anniversary celebrations, we’re excited to launch book magazines on Puccini, Mahler and Handel’s *Messiah*. In the next few weeks, we will be initiating a crowdfunding campaign for the Puccini book magazine.**

To ensure receiving all of our annual issues purchase a *La Scena Musicale* subscription. Subscriptions also make ideal gifts for loved ones including the student, parent and/or artist in your life.

*La Scena Musicale* maintains a vigorous presence on social media (Facebook, Instagram and LinkedIn). Our website is updated daily with new and interesting content—visit [www.myscena.org](http://www.myscena.org).

Wishing you and yours a warm and music-filled holiday season!

**LSM**  
**WAH KEUNG CHAN,**  
Founder, Publisher  
and Editor



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Works by Anna Thorvaldsdottir, Thomas Adès, Christopher Goddard, Ben Nobuto & Gabriella Smith

## SUPERSTRINGS V

JANUARY 29TH, 2026  
KOERNER HALL

Mark Fewer *Violin*  
Works by Alexina Louie, Arvo Pärt, Andrew Norman, Anders Hillborg & Jimi Hendrix

## HEAT EFFICIENCY

MARCH 26TH, 2026  
KOERNER HALL

Nils Mönkemeyer *Viola*  
Works by Dieter Ammann, Aziza Sadikova, Nicholas Ma, & Claude Vivier

## HALLELUJAH SIM.

APRIL 23RD, 2026  
KOERNER HALL

Akiko Suwanai *Violin*  
Elmer Iseler Singers  
Concreamus Chamber Choir  
Works by Misato Mochizuki, Ben Nobuto, Poul Ruders & Chris Paul Harman

# ESPRIT ORCHESTRA



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## APPOINTMENTS



BERNARD LABADIE  
PHOTO: WINNIE AU

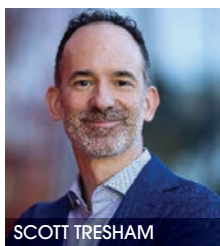
**Les Violons du Roy** and **La Chapelle de Québec** have announced that **Bernard Labadie** will assume the music directorship of the orchestra starting in the 2026–27 season while the organization continues to recruit his eventual successor. This decision comes after the June 2025 departure of **Jonathan Cohen**, who had led the ensemble since the 2018–19 season. Labadie founded Les Violons du Roy in 1984 and remained its music director for three decades until 2014. He also founded La Chapelle de Québec in 1985, and has remained the choir's music director ever since. Labadie will play an advisory role in the selection process for his eventual successor, a process already underway that will continue over the coming years.



SHEILA JAFFÉ

**Orchestre symphonique de Québec** recently announced violinist **Sheila Jaffé** as its new concert master. She succeeds **Darren Lowe**, who has since been named a Distinguished Member of the orchestra.

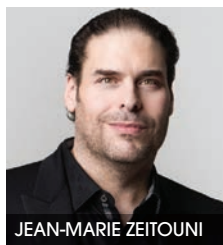
Born in Montreal and raised in South Florida, Jaffé studied violin performance at Université de Montréal and received her master's degree from Berlin's Hochschule für Musik Hanns Eisler. A violist as well as a violinist, she has appeared in the viola section of the Canadian Opera Company and served as principal viola of the National Ballet of Canada.



SCOTT TRESHAM

**Symphony Nova Scotia** announced **Scott Tresham** as its next chief executive officer, effective Oct. 6. He succeeds Chris Wilkinson, who retired from the position at the end of June. Tresham brings more than three

decades of experience in the classical music sector to his new role. He has held positions at some of Canada's foremost cultural institutions including the CBC, Concours musical international de Montréal and, most recently, Tresham worked closely with Orchestre symphonique de Montréal's Music Director Rafael Payare, contributing to the conductor's programming vision for three seasons.



JEAN-MARIE ZEITOUNI

**Opéra de Québec** has announced Canadian conductor **Jean-Marie Zeitouni** as its new artistic and musical director. Zeitouni has been a frequent guest conductor with the company since his debut there 21 years ago. He now returns to guide both its regular season, and its sister summer festival. "I look forward to presenting my first program at the 2026 edition of the festival next July," said Zeitouni in an October press statement this October. The company's former general and artistic director, Grégoire Legendre, continues to serve as interim general manager.

## AWARDS

**Yvonne DeRoller**, long-time **Symphony Nova Scotia (SNS)** violist, educator and musician advocate, is the winner of the **Orchestras Canada Betty Webster Award** for 2025. The award celebrates her contribution to Canadian orchestras through her career-long service to the Atlantic Symphony, Symphony Nova Scotia, and the Nova Scotia Youth Orchestra. DeRoller holds a master's degree in Viola Performance from New England Conservatory in Boston. She joined the Atlantic Symphony Orchestra (SNS's predecessor) in 1978 after a summer as a Tanglewood fellow and founded Halifax's first Suzuki School in 1982. The 2024–25 season marked her 47th and final season in the viola section of Symphony Nova Scotia.

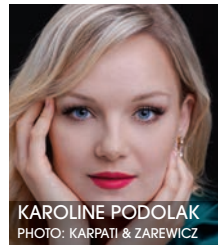
## COMPETITIONS

On Oct. 20, the 19th **International Fryderyk Chopin Piano Competition** announced its winners, including first prize to American pianist **Eric Lu**, second prize to Canadian **Kevin Chen** and third prize to **Zitong Wang** of China. A record number of more than 640 young artists from around the world applied to participate in the competition with 162 who took part in the preliminary rounds, while 84 performers from 19 countries competed in the main competition.

On Oct. 18, soprano **Karoline Podolak** was awarded the top prize of \$10,000 at the 2025

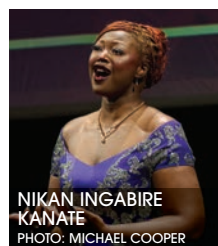


ERIC LU



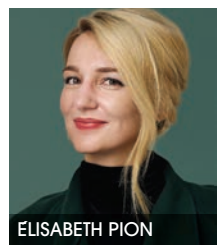
KAROLINE PODOLAK  
PHOTO: KARPATI & ZAREWICZ

**National Capital Opera Competition** in Ottawa. Countertenor **Nicholas Burns** won the \$5,000 second prize while baritone **Jamal Al Titi** placed third and received \$3,000. Remaining competitors soprano **Hannah Crawford** and mezzo-sopranos **Kcenia Koutorjevski** and **Rachael McAuley** each received \$1,000.



NIKAN INGABIRE KANATE  
PHOTO: MICHAEL COOPER

On Oct. 23, Ottawa soprano **Nikan Ingabire Kanate** won the **Canadian Opera Company's Ensemble Studio Competition**, taking home a first prize of \$12,500 as well as the \$3,000 Audience Choice Prize. Kanate is currently pursuing her master of music in opera at the Curtis Institute. Second prize (\$8,000) went to Brazilian-born, Montreal-based mezzo-soprano **Camila Montefusco**, a current resident artist with L'Atelier lyrique de l'Opéra de Montréal. Taking home the \$5,000 third prize was Canadian-American baritone **Søren Pedersen**, currently pursuing his Artist Diploma at Cincinnati College-Conservatory of Music. The third prize was renamed the **Erin Wall Prize** at this year's competition in honour of the Canadian soprano who died at age 44 in 2020.



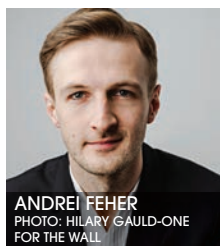
ELISABETH PION

Canadian pianist **Élisabeth Pion** was named Gold Laureate of the 2025 **Honens International Piano Competition** on Oct. 24 in Calgary. Pion receives \$100,000, as well as a comprehensive three-year artist development program valued at an additional \$500,000. Pion also won the \$5,000 Audience Choice Award. The other two finalists, Canadian **Carter Johnson** and Russian **Anastasia Vorotnaya**, received prizes of \$40,000 and \$20,000 respectively.

## IN THE NEWS

**Kitchener-Waterloo Symphony** has returned to the stage two years after declaring bankruptcy. In 2023, the orchestra abruptly cancelled its season just four days before it was set to begin. They opened their 19-concert





ANDREI FEHER  
PHOTO: HILARY GAULD-ONE  
FOR THE WALL

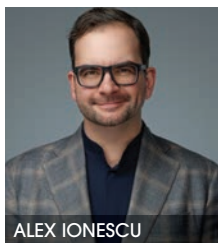
season on Sept. 13 under the baton of **Andrei Feher**. The new season, organized by the players themselves and a new board of directors, represents a significant drop from their hey-day when seasons lasted 38 weeks, with close to 90 performances. In 2025–26, the orchestra will perform across the Waterloo region and in Guelph.



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After walking off the job on Sept. 25, having served a 72-hour strike notice, the musicians of the **Vancouver Symphony Orchestra** reached an agreement in principle allowing them to return to the stage for their Oct. 10 concert. The agreement came after months of bargaining and two days of mediation at the B.C. Labour Relations Board during which musicians called for higher wages to bring them in line with peers in Toronto, Montreal and Ottawa. The union had

demand a 23-percent raise over three years, noting that Vancouver musicians earn roughly 30 per cent less than their counterparts elsewhere. The tentative deal still needs to be formally ratified.



ALEX IONESCU

of the orchestra's artistic activities and play a decisive role in its mission of accessibility. The fund is the vision of **Alex Ionescu**, a first-generation immigrant of Romanian origin. After spending a decade in Silicon Valley and Seattle, his family returned to their adopted city of Montreal determined to give back to the community, supporting artistic and educational initiatives that aim to make culture more accessible to all, particularly children and families. The donation supports the orchestra's accessible concerts in several boroughs as well as free outdoor concerts like their OM at the Foot of Mount Royal.

**Orchestre Métropolitain** announced a historic \$5 million donation from the **OVI Fund – The Ionescu Family Foundation** at their season-opening concert on Sept. 23.

The donation will ensure the sustainability

## IN MEMORIAM

Composer, theoretician, and conceptual artist, **Miodrag Lazarov Pashu** died on Oct. 5. He



MIODRAG LAZAROV  
PASHU

was born in Skopje, Yugoslavia, in 1949 and studied in Belgrade in the 1970s where he established the avant-garde group Opus 4. They were pioneers in music minimalism, multimedia and performance art.

Lazarov emigrated to Canada in 1992 with his wife and son, where he established a freelance career as an artist and composer. He is respected, loved, and missed internationally.

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# ESPRIT ORCHESTRA

## A NEW SEASON OF ART INSPIRED BY ARTISTS

by EMMA YEE

Esprit Orchestra launches their second annual Edge Of Your Seat International Festival with two concerts that celebrate elation and musical legacy. The first, Tour de Force (Nov. 30), will feature “very strong, exuberant, vigorous pieces to show the dynamic that Esprit can attain in exciting people and putting them on the edge of their seat,” says Music Director and Conductor Alex Pauk.

The concert opens with Thomas Adès’s Overture to *The Tempest*. Based on the Shakespeare play, Adès’s opera premiered in 2012 as a co-production between Metropolitan Opera, Festival d’opéra de Québec and Vienna State Opera—and it won a 2014 Grammy Award for Best Opera Recording.

Also on the program is Icelandic composer Anna Thorvaldsdóttir’s *ax* (constellation from *METAXIS*). Thorvaldsdóttir called her original *METAXIS* “an orchestral music-installation piece for deconstructed symphony orchestra that is spaced-apart, ... to give the audience an insight into certain distinctive core elements of the music.” The title *ax* is an extract of *METAXIS*.



CHRISTOPHER GODDARD

The concert also includes an Esprit-commissioned Christopher Goddard piece titled *a brace, a round, a bracing sound* that Pauk says will “be celebratory in nature to help us launch our season this year.” It marks Goddard’s third Esprit commission, opportunities the composer says have allowed him “to stretch my imagination and develop a body of works that would not otherwise have been possible.” Goddard describes the concept of

the piece as playing with different connotations of the word brace. “As a verb, we ‘brace’ ourselves in anticipation of shock or impact; as an adjective, we know ‘bracing’ in the context of invigorating sensation. ... I was also drawn to its noun version ... which connotes strength and firm support.

“The title contains a double entendre,” he says, explaining that “as written (as a ‘round’) it invokes an important musical device used in the work’s structure, a recurring motif cast in different instrumentations and layers of joyous polyphony. As heard (‘around’) it can be understood as a metaphor for how I view Esprit’s role in our musical community.” Audiences can listen for the “toggling between orchestral and chamber textures, as a way of exploring the threshold between individual and mass sounds,” he adds.

Next, Esprit will play Ben Nobuto’s *Serenity 2.0*. The piece, according to Nobuto, blends ’80s Japanese pop, YouTube vlogs, folk jigs, TED Talks, and baroque music” in the form of a guided meditation.

Finally, the concert will conclude with *Tumblebird Contrails* by Gabriella Smith. The piece is inspired by Jack Kerouac, backpacking Point Reyes, and the sounds of the Pacific Ocean.

In the new year, Esprit presents *Superstrings V* (Jan. 29), which Pauk describes as a continuity of concerts “we used to do earlier in Esprit’s history” in which “partly coincidentally and partly through planning, each work celebrates another artist.”

In that vein, the concert begins by celebrating Arvo Pärt’s 90th birthday, with his *Silhouette*, inspired by Gustave Eiffel’s famous tower and, more specifically, his illustrations and blueprints for the project.

Pärt returns on the program with his *Cantus in Memory of Benjamin Britten*. The Estonian composer had only just discovered Britten’s music when he heard of his death on the radio, and was very affected by the news. This reaction is manifested in tolling of bells, descending octaves of the strings in canon, and the work’s large-scale cadenza structure.

The program also includes Swedish composer Anders Hillborg’s *Bach Matera*, inspired by Bach’s *Brandenburg Concerto BWV 1048*. As described by Pauk, the piece “leaves room for [guest violinist Mark Fewer] to kind of go wild and improvise within the framework of this Bach tribute.”

Next comes American composer Andrew Norman’s *Gran Turismo*, based on a 1990s video game of the same name, which melds baroque string style and Italian futurism.



ALEXINA LOUIE

Esprit will also perform Steve Riffkin’s arrangement of Jimi Hendrix’s *Purple Haze*. The piece, which Hendrix describes as a love song, employs the dominant seventh sharp ninth “Hendrix chord,” blues harmonies, and sitar-like effects.

Finally, the concert concludes with Alexina Louie’s *O Magnum Mysterium: In Memoriam Glenn Gould*. Louie remembers being at a chamber music rehearsal with harpist Erica Goodman who had heard on CBC radio that Gould had had a massive stroke. Louie says, “We were all shocked. He was so young and was a legend to all of us in that room.” Louie’s piece melds dense textural blocks of sound, invoking brilliant flashes of light, with Bach fragment improvisations, ending with an excerpt from Mahler’s *Das Lied von der Erde - The Farewell (Der Abschied)*. “I thought about the immense toll that [Gould’s] all-consuming musical life took on his health. I thought about the fact that being a true artist takes every ounce of energy you have. ... I questioned the value of a life in art. When you give all your effort in order to express your deepest nature and if your life is cut short because of it, what is left? In the end I realized that if you are true to yourself and your art, it is your music that will remain,” says Louie.

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# THE WORLD OF KURTÁG MINIATURES:

## BRIGITTE POULIN AND THE JÁTÉKOK

by VIKTOR LAZAROV

In the 1980s, Montreal pianist Brigitte Poulin discovered the works of György Kurtág. As a 20-year-old student at the University of Music and Performing Arts in Vienna, Poulin attended the contemporary music festival organized by Claudio Abbado in the Austrian capital, where a new Kurtág commission was being premiered.

"Since then, his music has been a part of my life," she says. As borders gradually opened, Poulin travelled to Budapest to hear Kurtág's works. Some years later, she performed his chamber music in Italy.

This fall, Poulin is releasing an album under the Leaf Music label dedicated to a collection of miniatures for solo piano called *Játékok*. Meaning "games" in Hungarian, these short works by Kurtág, spread across 10 volumes, were composed throughout his life. "The playful aspect is very present in the first four volumes, dating from the 1970s, where Kurtág uses graphic notation. It was a time when people experimented with drawings and the meaning they suggest in terms of sound and approach to the piano," says Poulin.

Although the notation implies a range of interpretations, a sense of listening, responsiveness



and proportions is necessary, she emphasizes. "Initially, he hadn't written any time signatures or note duration. Each performer stretches time in their own way," Poulin explains. In other cases, the notation is so detailed that duration is determined to the second, fermatas are written in

different sizes, and dynamics range from five *pi-anos* to four or five *fortes*, she says.

Over the years, Kurtág's writing has become more like a personal diary, interspersed with "birthday cards" and tributes to his wife Márta, their friends, and the composers he admired. "The performer must create imaginary dialogues, conversations, and arguments, because there are all sorts of suggestions, propositions, and characters in these works."

For her album, Poulin has chosen about 50 *Játékok*, which she divided into five acts. "In the first act, there's the audacity, the playful mischief of a child, as well as a confrontational side. In the second, I included tributes to [composer Farkas] Ferenc, who was a very close friend." The third act is dedicated to Márta, while the fourth consists of tributes to Kurtág's friends; the fifth contains the earliest pieces, dating from 1946 to 1947.

Faithful to Kurtág's own vision, Poulin plans to incorporate these *Játékok* into her chamber music programs. "There's a sense of space, of airiness to the listening experience when you hear *Játékok* peppered among other music," she says.

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

# ALI KIAN YAZDANFAR'S "GRAY ZONE"

## BRINGING TOGETHER CONTRASTING ELEMENTS

by BENJAMIN GORON

Often, chance works in mysterious ways. That's how a glance at a painting by Ferdos Maleki in a Magog art gallery transported double bassist Ali Kian Yazdanfar to that artist's studio in San Diego. It is another Maleki painting, *Gratitude III*, that graces the cover of the bassist's new album, *Sayeh-Roshan*, released this month on the Leaf Music label.

Like this painting, the album conceals unforgettable encounters and exchanges across its 18 tracks, the fruit of several years of work that has finally materialized. "Several desires are at the origin of the album: to show another side of the double bass, to define myself through the proposed repertoire, and finally to offer a reflection on the multiplicity of cultures," says Yazdanfar. As principal double bassist of Orchestre symphonique de Montréal, he has never stopped seeking to bring the Iranian musical tradition into harmony with the reality of his daily life in Quebec. "The double bass is often misunderstood as a solo instrument, but in an intimate setting, it has a specific voice that makes the body vibrate." Thus, with the pandemic as a catalyst, Yazdanfar began a series of commissions for works for double bass and piano. He had decisive encounters with composers Reza

Vali, Parisa Sabet, and Amir Eslami. In addition to these commissions, he incorporated a traditional Iranian music duet with the *kamancheh* (a high-pitched stringed instrument) and the *tombak* (a traditional drum) into the album's program.

The entire recording is structured around the idea of *chiaroscuro*, of balance between tradition and modernity, East and West, between the low notes of the double bass and the high notes of the *kamancheh*. Thus, traditional music rubs shoulders with new repertoire in a unity and coherence that reflects the reality of a large part of Canada's population with its diverse origins. "The album has a unifying character for the Iranian community, but also beyond," says Yazdanfar. "In the many concerts that preceded the album's release, I had the opportunity to often talk with the audience, and I find these moments very enriching. This music makes us reflect on the very idea of belonging."

This is how differences fade away, giving way to a musical continuum that is both fluid and

complex, light and dense. The modes and playing techniques of the contemporary repertoire are not so unusual once you realize that tradi-



PHOTO: BRENT CALIS

tional music is naturally full of them. "In traditional music, we do everything with instruments. This stems from the artists' need to be able to express themselves as they wish. By removing barriers, we can ultimately do anything with an instrument," Yazdanfar explains. "There are certain techniques that I don't like as much, so I naturally avoid them, and others that suit me well."

A true bridge between cultures, *Sayeh-Roshan* manages to express in music a complex and subtle reality that is too often masked by the simplistic or black-and-white discourse that resonates around us. Much more than an album, it is a way of understanding difference with serenity, kindness, and openness.

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[www.leaf.music](http://www.leaf.music)

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TRANSLATION: L. I. LIGANOR



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# MUSIC AND FILM TOGETHER AGAIN ONSTAGE

by JUSTIN BERNARD

PHOTO COURTESY OF ATTILA GLATZ CONCERT PRODUCTIONS

**T**his month, *La Scena Musicale* is launching a new feature devoted to music and film. This column will cover a variety of subjects: in-depth articles on the relationship between sound and image, film music, as well as masterpieces of cinema, recent and upcoming releases and television shows with musical themes.

“Without music, life would be a mistake,” said Nietzsche. The action of a film, too, would be unthinkable without the soundtrack. Music gives the images meaning: it sets the tone and lends rhythm to the scenes. The absence of music is felt in the cruel void it leaves on screen where it should raise an alarm for the emotion about to burst forth. Since cinema’s primary purpose is to create an immersive sensory experience for the viewer, music is its greatest and most precious ally.

Ennio Morricone, John Williams, Howard Shore, Hans Zimmer: All these well-known composers are associated with cult soundtracks that have drawn inspiration from forerunners like Prokofiev, Holst and Korngold to lend an epic feel to the images. And what better to give renewed life to larger-than-life films than a symphony orchestra? The London Symphony Orchestra, for example, worked with John Williams for his *Star Wars*, *Indiana Jones* and, more recently, *Harry Potter* film scores.

## FILM CONCERTS

Across Canada and all over the world, more and more organizations are opening up to this repertoire long considered ‘popular’ (that is, less ‘respectable’ than classical music). Attila Glatz Concert Productions even specializes in

it, screening famous films and replacing the recorded music with a score played by a live orchestra in sync with the film. It’s not so different from 1920s silent films where the audience watched while a flesh-and-blood pianist played in time with the action. This is a topic that itself deserves its own column!

Today, the lone pianist has become an orchestra playing in a vast auditorium. The events are called film concerts, and have met with great success. This season, Attila Glatz has planned a Canada-wide series, from Toronto to Calgary and from Montreal to Edmonton via Kitchener. Given the list of film titles is dominated by Disney movies and animation (*Hocus Pocus*, *The Muppet Christmas Carol*, *How to Train Your Dragon*), it’s clear that the producers are appealing to families and young audiences.

Meanwhile in Montreal, Orchestre FILMharmonique, conducted by Francis Choinière, is fulfilling its mission of bringing great film scores to its audiences. Four film concerts will take place at Salle Wilfrid-Pelletier, including *Les choristes* (Dec. 6 & 7), the second part of *The Lord of the Rings* (Jan. 9, 10 & 11) and the first instalment of the original *Star Wars* trilogy (April 10 & 11).

Orchestre symphonique de Montréal will present a series of film concerts as part of its usual season. Its next event, on Nov. 19, will be Stanley Kubrick’s *2001: A Space Odyssey*, a pioneering film that draws its music from the existing repertoire, both classical and contemporary. Presented in association with Warner Bros. Discovery, London’s Southbank Centre and the British Film Institute, this concert clearly illustrates OSM’s aim to not just focus American megaproductions, but on films and music with an intrinsic quality. An-

other example is OSM’s presentation last season of François Girard’s *The Red Violin* with music by John Corigliano.

By comparison, the Toronto Symphony Orchestra is focusing on entertainment, preferring to attract families. On the program are *E.T.* by Steven Spielberg (Nov. 7 & 8), *Merry Murdock Mysteries* (Dec. 2), *Home Alone* (Dec. 4 & 7) and *The Princess Bride* (Feb. 13 & 14). The TSO’s approach matches that of the Glatz concerts, which have been such a success. Of the two Canadian orchestras, it is the OSM that has been bold enough to screen films that are as memorable as the music associated with them.

## COMPOSERS AS ON-SCREEN CHARACTERS

While film directors favour the sound of an orchestra, especially for epic and science fiction films, they also find inspiration in classical composers. Alain Corneau revived a taste for French baroque composers Marin Marais and Sainte-Colombe with his *Tous les matins du monde*. But when it comes to cinema and classical music, it’s probably Milos Forman’s *Amadeus*, with its copious Mozart extracts, that springs to the film-lover’s mind. This 1984 movie written by Peter Shaffer is still in the current zeitgeist. Indeed, Sky in Britain has announced a new television series beginning in December, based on Mozart’s life and his supposed rivalry with Antonio Salieri. And remember that Beethoven earned his own British series in 2005, which was nominated for a BAFTA award. Something to explore in a future column.

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TRANSLATION: CECILIA GRAYSON





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# LOUISE PITRE

## CANADA'S FIRST LADY OF MUSICAL THEATRE IN HER MOST PERFECT ROLE

by EMMA YEE

Louise Pitre—Canada's First Lady of musical theatre—has made audiences fall in love with her for decades. Best known for originating the role of Donna Sheridan in *Mamma Mia!* on Broadway, Pitre will star as the titular Kimberly Akimbo in Montreal (Nov. 23–Dec. 21) and Toronto (Jan. 15–Feb. 8) this winter.

Pitre's first big show was the 1989 Toronto production of *Les Misérables* in which she played Fantine. "It was the only show my parents came to the opening. I didn't have to explain the story," says Pitre. She went on to perform the role in Montreal, and then, Paris. For Pitre, whose mother tongue is French, she says, "I do believe an extra part of my heart and gut opens up when I'm singing in French."

In 1992, Pitre played Edith Piaf in *Piaf*, a character she would return to in 2018 in *The Angel & The Sparrow* at Montreal's Segal Centre, which became *Piaf/Dietrich* in Toronto with Mirvish Productions. On her process for discovering Piaf, Pitre says, "I don't have to think of anyone else when I'm portraying her, because that person I've known my whole life." She was introduced to Piaf through her mother, who would sing the French singer's music at home. Pitre's version of Piaf comes from her soul, but also from her physicalization of a phenomenal great-aunt who looked just like the chanteuse. Pitre sings Piaf with a mixture of her own "French-Canadian heart," while keeping Piaf's idioms. "The way she phrases, the way she holds a note, the way she jumps—those things, I love."

Pitre's *Mamma Mia!* audition was a whirlwind process. After driving through a hurricane to audition for a different show, Pitre was recommended to audition for Donna. She went through multiple rounds, but during her third callback, Pitre was told she had won the role of Donna Sheridan. The callback had not been for Donna herself, but so that Pitre could read to help cast the character's best friends, Rosie and Tanya. "I went, 'What? That never happens.' And I just got up from my chair and hopped around. I couldn't believe it."

After she left *Mamma Mia!* on Broadway, Pitre played Mrs. Lovett in *Sweeney Todd* at Calgary Opera. At Pitre's last show as Donna, Company Manager Nina Lannan gifted her with Angela Lansbury's rolling pin, from the original Broadway *Sweeney Todd*, to use in Calgary. In comparing opera and musical theatre, Pitre says, "We are crazy in the musical-theatre world, because we do eight shows a week! And all the opera people think we are insane, and it is insane, because that's why you don't have a life; so many people have vocal

problems, it's insane!" She also particularly enjoyed the opportunity to sing with an orchestra, as "Broadway musicals have had such a hard time keeping actual musicians."

After Crow's Theatre's original 2023 run of *Natasha, Pierre & The Great Comet of 1812*, in which Pitre played Marya, was extended from eight to 16 weeks, the show's popularity led to a rerun with Mirvish Productions in summer 2025. When asked if she had expected the phenomenon of the *Great Comet*, Pitre responded, "No. That was a mind-blowing thing, and it developed this insane following. People who had never been to Crow's were coming, and people were coming to see the show again and again and again. I give such credit to Chris Abraham. He really just had a vision that was wacky, crazy, take your breath away, non-stop."

Pitre's next project, *Kimberly Akimbo*, by Jeanine Tesori and David Lindsay-Abaire, tells the heartwarming story of a teenage girl whose rare medical condition gives her the appearance of an elderly woman. Says Pitre, "This might be the most perfect role for me, ever. I love that I'll be able to play a young 16-year-old girl looking like this, because I really am that young on the inside." When the show opened on Broadway in 2021, multiple friends wrote to Pitre, telling her what an absolute fit the role would be. Pitre then went to Brian Sewell, from Mirvish Productions, and pitched *Kimberly Akimbo*. At the time, the rights were not available, but as soon as the Broadway run announced their closing, Lisa Rubin (also from Mirvish) called Pitre, saying "Louise? Mirvish Productions and the Segal Centre would like to do *Kimberly Akimbo* with you."

Pitre simply oozes passion for the show. "It's one of the best scripts I will have the chance to do in a musical in my entire career," she says. "It is so funny! And so irreverent, and touching, but never, ever does it wallow." When asked for a highlight from the show, Pitre says, "I love the ending. There is the best philosophy of life right there, sung for you at the end of this show, in the most heartwarming, beautiful, [moment]. Oh, my God, I feel like the world needs this show."



PHOTO: TRISH LINDSTROM



LOUISE PITRE AS EDITH PIAF IN *PIAF/DIETRICH*  
PHOTO: CYLLA VON TIEDEMANN

*Kimberly Akimbo* runs at Montreal's Segal Centre from Nov. 23–Dec. 21 and at Toronto's CAA Theatre from Jan. 15–Feb. 8

[www.segalcentre.org](http://www.segalcentre.org)  
[www.mirvish.com](http://www.mirvish.com)

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# MUSICAL THEATRE CALENDAR

by EMMA YEE

## TORONTO

Nov. 7–15. Alumnae Theatre, 70 Berkeley St., Toronto. \$25–\$45.

**BOWTIE PRODUCTIONS: TICK, TICK...BOOM!**

From the creator of *Rent*, and produced by a new, next-generation independent theatre company, *tick, tick...BOOM!*, directed by Meredith Shedden, is the autobiographical musical of Jonathan Larson, featuring an intimate, rock-musical score and starring Dora Award-winning Canadian talent.

Nov. 20–Jan. 4. The Royal Theatre, 608 College St., Toronto. \$39–\$74.

**NICOLE BORRELLI HEARN: THE UNAUTHORIZED HALLMARK(ISH) PARODY MUSICAL**

This holiday rom-com musical hits all of the classic tropes, with a book by Tony winner Bonnie Milligan, music and lyrics by Joel Wagoner, and directed by Tim Drucker of *Trixie and Katya Live*. This Toronto production will be the show's world premiere, starring Alexandra Clementi and Sean Meldrum.

Dec. 3–March 22. Royal Alexandra Theatre, 260 King St. West, Toronto. \$59–\$149.

**MIRVISH: & JULIET**

The show & *Juliet* returns to Toronto this sea-

son with an all-Canadian cast, including Vanessa Sears, Matt Raffy and George Krissa. Last appearing in Toronto in the summer of 2022 during its pre-Broadway run, the show asks what would happen if Juliet never killed herself. Using the pop hits of Max Martin, the Tony-nominated musical features a book by Emmy Award-winning *Schitt's Creek* writer David West Read.

Jan. 15–Feb. 8. CAA Theatre, 651 Yonge St., Toronto. \$39–\$109.

**MIRVISH: KIMBERLY AKIMBO**

For details, see the profile of Canadian music theatre legend Louise Pitre, star of *Kimberly Akimbo*, in this issue.

## MONTREAL

Nov. 23–Dec. 21. Segal Theatre, Segal Centre for Performing Arts, 5170 Chemin de la Côte-Sainte-Catherine, Montreal. \$33–\$75.

**SEGAL CENTRE: KIMBERLY AKIMBO**

For details, see the profile of Canadian music theatre legend Louise Pitre, star of *Kimberly Akimbo*, in this issue.

Dec. 3–Jan. 3. Théâtre Maisonneuve, 260 Boulevard de Maisonneuve Ouest 2nd floor, Montreal. \$73–\$121.

**LA TRIBU, LES 7 DOIGTS: PUB ROYAL**

*Pub Royal* is a jukebox musical from Les 7 Doigts theatre company, based on an album of the same name by folk-rock band Les Cowboys Fringants. The show takes place in a Quebec purgatory of a bar full of misfits, melding music, circus and dance.

Dec. 12–Jan. 4. Hudson Village Theatre, 28 Rue Wharf, Hudson. \$30.

**HUDSON VILLAGE THEATRE: PETER PAN**

Hudson Village Theatre will produce a classic British-style pantomime for the holiday season, taking the original story of Peter Pan and filling it with music and slapstick comedy fun for the whole family.

## QUEBEC CITY

Jan. 29–31. Theatre Capitole, 972 Rue Saint-Jean, 6th floor, Quebec City.

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**BON JUSQU'A LA DERNIERE GOUTTE:**

**DRACULA, UNE COMEDIE DES HORREURS**

In the French-language premiere of a show which previously ran in English in Montreal, Chicago and the U.K., *Dracula, Une Comédie des Horreurs* is a farcical take on *Dracula* that offers a sexy, vain, pop-culture-inspired version of the classic horror monster.

## OTTAWA

Feb. 25–28. Azrieli Studio, National Arts Centre, 1 Elgin St., Ottawa. \$15–\$55.

**TARRAGON THEATRE/MUSICAL STAGE COMPANY: AFTER THE RAIN**

Original Canadian folk-rock musical *After The Rain*, by singer-songwriter Suzy Wilde and writer Rose Napoli, transports audiences into an intimate concert atmosphere as it tells a story about the healing power of music. This show is a revival of the critically acclaimed Toronto show that premiered in the summer of 2025.

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## CONNECTING LOYALTY AND EMOTION

by **BENJAMIN GORON**

**L**ike the people of the vast region of Montérégie, Orchestre philharmonique du Québec (OPQ) has had its ups and downs over the last 40 years. Times of enthusiasm and intense growth have alternated with economic and health crises, all of which have affected the arts as a whole. Since the orchestra is celebrating its 40th anniversary this season, its clarinetist François Martel, a member since its founding, pauses to reflect: “Jean-Pierre Brunet gathered around him young music graduates from the university conservatory. We were playing the classic symphonic repertoire of the 18th and 19th centuries.”

The ensemble was established in 1985 as Orchestre de la Montérégie, and quickly became an essential part of the cultural life of the region. “The orchestra grew when Marc David arrived: we expanded our repertoire, produced concert operas and gradually built up a circuit of concerts across Montérégie—notably in Longueuil, Saint-Jean-sur-Richelieu and Granby,” Martel recalls.

The 2008 economic crisis put the brakes on this progress, but the orchestra persevered thanks to the musicians’ drive and the loyalty of its audiences. When Alexandre Da Costa took over as musical and artistic director in 2019, he redefined the mission, identity and name of the ensemble. “I discovered Alexandre while he was studying at the conservatory. He’d come to play a Mendelssohn concerto and we were so impressed by his talent and musicality,” says Martel, who praises the conductor’s dynamism. “Alexandre injected a great deal of energy into the orchestra and has taken us a long way from his first concert to now.”

Some experiences have left an indelible imprint on the musician’s memory: “I’ll never forget a concert with the pianist André Laplante, when the orchestra was simply on fire. And that amazing South American tour with Alexandre Da Costa. We had a warm welcome everywhere, and the orchestra gave some outstanding performances.”



CLARINETISTS KA-HEI CHAN & FRANÇOIS MARTEL  
PHOTO: ORCHESTRE PHILHARMONIQUE DU QUÉBEC

Today, OPQ is returning to a mission close to its origins: providing Montérégie audiences with bold and accessible programs. This approach is reflected in its much-loved traditional Christmas concert (Dec. 4), which will blend the warmth of popular music with the virtuosity of a symphony orchestra. Singer Jeanick Fournier performs Christmas classics, while the orchestra brings to life excerpts from Tchaikovsky’s ballets. It promises to be a celebration of tradition, but with a modern verve in keeping with an orchestra that has been reinventing itself for 40 years. **LSM**

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TRANSLATION: CECILIA GRAYSON

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# MESSIAH ARIA PRIMER: "BUT WHO MAY ABIDE"

## ALTO, COUNTERTENOR, MEZZO...OR BASS?

by EMMA YEE

For many singers, this is the busiest time of the year, filled with holiday concerts, semester-end performances—and, for some, many, many productions of *Messiah*. For alto, mezzo-soprano, and countertenor soloists, this involves the preparation of showpiece arias from Handel's oratorio including "But who may abide," with all of its glory and challenges.

The piece appears in Part I of *Messiah*, and alternates between a pensive, more lyrical, *larghetto* "But who may abide when he appeareth" section, and a dramatic, coloratura-filled, *prestissimo* "For he is like a refiner's fire" section. The contrast between the two sections perfectly encapsulates two very different dramatic effects.

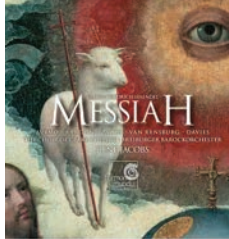
Although the aria first appeared in a form for bass voice in the work's original 1742 version, this was substantially different from what we usually hear today. Older recordings, made before the vogue for historically-informed performance practice, often reference that earlier version, allotting the aria to the bass soloist. The version most often performed today was actually written for a 1750 Covent Garden performance, for the *bravura* alto castrato Gaetano Guadagni. The "refiner's fire" section was specially composed by Handel to show off Guadagni's coloratura skills, especially his low notes. Considering this history, the aria is now usually given to an alto soloist, though nowadays a countertenor is often preferred, but there is sometimes still debate whether to assign it to a bass!

This virtuosic aria is filled with many challenges and potential pitfalls. Performers must be clear in their communication, matching the atmosphere of each section with phrasing and intention. The tessitura is also quite low for most mezzos and many countertenors, as even at A=440 (standard concert pitch), it is a true contralto aria. If the exacting coloratura written for Guadagni is performed too slowly or is belaboured, it can take away from the drama and imagery of the refiner's fire. When performed effectively, however, this piece is truly exciting.

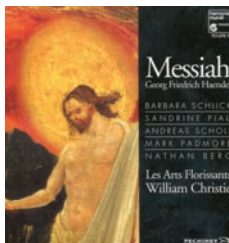
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### GREAT RECORDINGS

#### COUNTERTENORS:



voice, it works really well in the "refiner's fire" sections, and he adds some beautiful ornamentation that allows the aria to be the showpiece it was written to be.



simple, effective ornamentation.



Opera Company's production of *Orfeo ed Euridice* in a role that was also originated by Guadagni, has a pure, clear tone that is particularly suited to the aria.

#### CONTRALTOS:



tenors that usually record this aria, and her power on low notes makes the quick sections dramatic and exciting.

**Lawrence Zazzo** (2007), conducted by René Jacobs, with Freiburger Barockorchester and the Choir of Clare College (Harmonia Mundi): When countertenor Lawrence Zazzo uses his chest

**Andreas Scholl** (1994), conducted by William Christie with Les Arts Florissants (Harmonia Mundi): Scholl's expressive and sensitive phrasing shows a lot of care to the "But who may abide" section, with

#### Iestyn Davies

(2006), conducted by Edward Higginbottom with the Academy of Ancient Music and the Choir of New College Oxford (Naxos): Davies, who was recently

**Elizabeth DeShong** (2016), conducted by Sir Andrew Davis, with the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir (Chandos): DeShong has a much warmer sound than a lot of the counter-



with the clarity and pureness found in the countertenor renditions in an attentively beautiful interpretation.



Baroque, feel spiritually connected to the improvisational ornamentation methods of baroque music, and bring something unique to the traditional favourite.

#### BASSES:



nating to hear the simpler, pre-Guadagni, bass "But who may abide" sung lyrically by Brook, but misses the drama created in the more showy 1750 alto version.



fel's interpretation thrillingly captures both the sensitive, plaintive, and more dramatic sections.

#### Hilary Summers

(1994), conducted by Stephen Cleobury with the Brandenburg Consort and the King's College Choir (Argo): Summers marries some of the depth of tone found in

#### Patti Austin

(1992), in Handel's *Messiah: A Soulful Celebration* (Warner Alliance): A gospel-inspired version with choir, Austin's brassy belted rendition is filled with runs that while certainly not

#### Matthew Brook

(2006), conducted by John Butt with the Dunedin Consort & Players (Linn): This recording is a little different, as it seeks to recreate the original 1742 Dublin Version of *Messiah*. It is fasci-

#### Bryn Terfel

(1997), on his album, *Handel: Arias*, conducted by Sir Charles Mackerras with the Scottish Chamber Orchestra (Deutsche Grammophon): Although I still prefer an alto "But who may abide," Ter-



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# The Tallis Scholars

## *Timeless Voices*

by HEATHER WEINREB

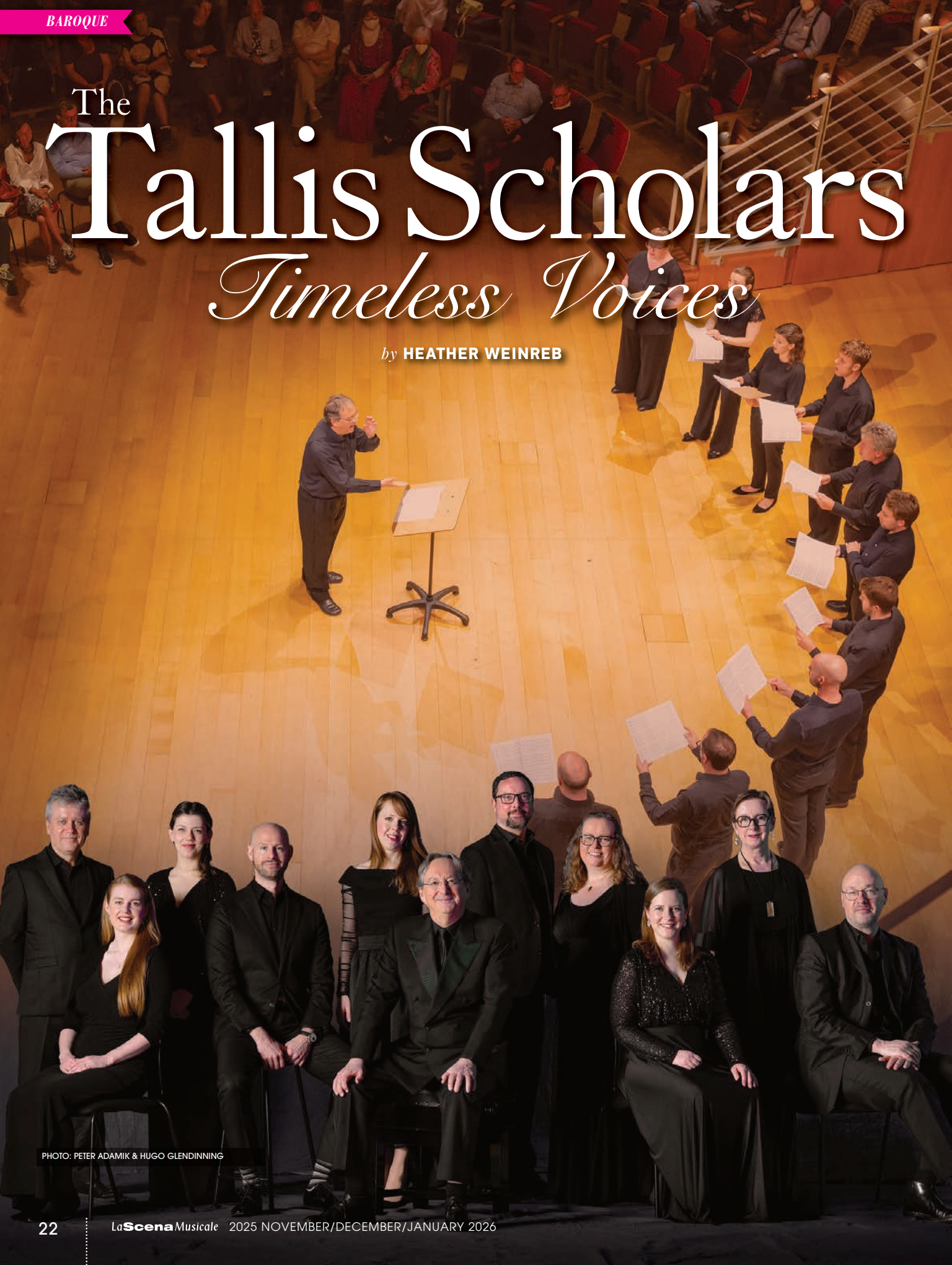


PHOTO: PETER ADAMIK & HUGO GLENDINNING





PHOTO: STEPHEN BOFFEY

Thomas Tallis, Josquin des Prez, Giovanni Pierluigi da Palestrina—these are just a few of the composers whom the Tallis Scholars have brought to an international stage throughout their storied history. “We’ve made [the performance of Renaissance vocal works] a major international activity,” says founding conductor Peter Phillips. “We started in Oxford. We then went to London, and from there, we branched out.”



PETER PHILLIPS  
PHOTO: HUGO GLENDINNING

Since its founding in 1973, the Tallis Scholars have given over 2,500 concerts in over 16 countries and released more than 60 albums on their own label, Gimmel Records. The ensemble also boasts an impressive list of accolades, including multiple Grammy nominations, induction into the Gramophone Hall of Fame (2013), and a BBC Music Magazine Recording of the Year (2021) for their album of the complete Josquin des Prez masses.

The ensemble’s focus on sacred vocal works from the Renaissance has, over its 52-year lifespan, contributed to a musical renaissance of its own. Phillips explains how the Tallis Scholars were one of the first musical groups to dedicate themselves exclusively to works from that historical era. “We were certainly very early in the trend

of doing this music outside of church services,” says Phillips. “When we started, that was all that was available. If you wanted to hear a motet by Byrd, you would go to evensong, and then you might hear one.”

Until the mid-20th century, Renaissance music was either studied academically or heard as part of church liturgies. During this period, Phillips emerged as a key figure in the early music revival, a movement that sought to bring Baroque, Renaissance and Medieval composers to concert settings dominated by later operas and symphonies. “So powerful were the ideas behind [this] ‘revolution’ of the 1970s,” Phillips wrote in a column for *The Spectator*, “that almost every modern group and festival pays tribute to them, whether it is in the use of vibrato, bowing styles, lightness of textures or tempi.”

The revival not only sought to bring early music to concert programs, but also introduced new approaches to performing these composers. The emotional grandeur and lush, heavy textures that had been the norm in performances of Bach and Telemann were exchanged for a pure, more straightforward sound. Yet the “revival of interest in what was called early music in the 1970s and ‘80s,” writes Phillips in the same column, “was a cultural event which went beyond a new way of making sounds.” There were also, he continues, “dress codes and eating habits” that went along with the revival—extensive endeavours to inhabit the worlds of composers and uncover the unadorned origins of their music.

Despite all these efforts, Phillips asserts that authenticity—historically accurate performance—is ultimately impossible. “We have no idea what they sounded like,” he says. Rather, it is the music itself that tells him how it would like to be performed. Like a Renaissance cathedral, the mass settings of Palestrina and Des Prez are intricately detailed, yet cohere into a larger, sublime whole. These qualities have captivated Phillips, guiding him toward the “ideal sound” that has been fixed in his mind since the very beginning.

## THE SEARCH FOR THE IDEAL SOUND

In 1973, Phillips was an undergraduate at Oxford when he brought together his fellow students to sing Renaissance vocal music. The Tallis Scholars, he recounts, started out performing “very undergraduate, amateur-style concerts” in and around the Oxford community. It was at this time that Phillips developed what he refers to as the “ideal sound” for performing Renaissance music. “I tried to get [that sound] from the singers who were available 52 years ago,” he recalls, “and I still try to get it every time I go on stage. And nowadays, it’s more likely that I’ll get it than when we started.”

The elusive, ideal sound that got fixed in Phillips’s mind is “clear, bright, agile, and tough. The core of it needs to be really strong,” he notes. While “tough” might not be the first adjective that comes to mind when thinking about early choral music, Phillips points to the vital need for projection when performing it. “We sing in symphony halls, without amplification,” he says, recalling a recent performance at the Sydney Opera House in front of an audience of three thousand. “I want my singers to project, but not like an opera singer. ... In projecting, I don’t want to lose the clarity of the music.”

The Tallis Scholars’ hallmark is the purity of sound of unaccompanied—a capella—voices. Consequently, performances require singers with “impeccable tuning,” says Phillips. “The moment parts bang against each other because of bad tuning, you can’t hear the detail. [Renaissance] polyphony is made up entirely of very complicated detail. ... That detail is absolutely fascinating when you can hear it all,” he explains. “If you sing in an operatic way, it won’t be [in tune], because vibrato distorts the tuning.”

Phillips recalls that when the Tallis Scholars were starting to perform, there was “no possibility to make a career in singing outside of the big solo stuff.” The operatic style of singing—passionate, and with a lot of vibrato—was the gold standard. Today’s musical landscape, he notes, is shifting. Nowadays, “a young singer can make a





PHOTO: RODRIGO PÉREZ



PHOTO: PETER ADAMIK

good living out of singing what we call straight—in tune, without any vibrato.”

While opera shines a spotlight on the soloist, Renaissance polyphony involves the blending of many voices into what Phillips refers to as a contrapuntal web. “This is very democratic music,” he explains. “The middle parts, tenor and alto, are of equal importance [to the soprano and bass].” This equality of the parts “was not a principle that was carried into the Baroque period.” From that point onward, a more hierarchical conception of musical texture emerged, with the soprano and bass assuming the most prominent lines.

## A DEMOCRATIC MUSIC

It is no surprise that a high-calibre vocal ensemble like the Tallis Scholars emerged in England, where the choral tradition stretches back centuries. In England, choirs abound: a wide array of collegiate and cathedral ensembles offer young singers early and sustained exposure to choral music. The tradition is perpetuated by having children placed alongside older and more experienced choir members so they “learn—and learn

very quickly.” Phillips remarks that “by the time they are eight or nine,” children who participate in choirs have already developed very strong sight-reading abilities, and are “pretty much professional singers. That’s what the [U.K.] choral tradition is, and it’s unique,” he proudly adds.

With their impeccable intonation and meticulous attention to ensemble blend, the Tallis Scholars embody the ideals of the English choral tradition. Yet they also differ from other choirs in important ways. A democratic music, it seems, requires a more democratic approach. Phillips explains that while most choirs stand in rows with the conductor at the front, the Tallis Scholars are grouped in a semicircle around their director. The semicircle placement has become a hallmark of the ensemble, and they were one of the first groups in the modern early music revival to adopt it consistently.

Phillips explains that when singers are arranged in rows, they are unable to see each other. Without the ability to communicate through looks and gestures, “it throws all the re-

sponsibility on the conductor.” However, when singers are arranged in a semicircle, the conductor is no longer the sole source of coordination. Instead, he acts more as a guiding presence, whose subtle looks and gestures help to unify the sound. “It’s the communication that’s important,” says Phillips. “What I actually do with my hands is not very important. It’s chamber music. [The singers] look at each other and make it work together—like a conversation, really.”

## CRAFTING THE CONCERT

Phillips is not only engaged in conversation with his singers on stage, but with composers as well. “In the past few years,” he says, “I’ve started programming modern composers—people I can actually talk to.” In addition to their performances of Renaissance works, the Tallis Scholars have built an impressive repertoire of contemporary music, including the complete works of Arvo Pärt and a growing selection of pieces by Nicolas Muhly.

As part of the program for their Christmas concerts in Montreal and Toronto, Phillips has commissioned contemporary composer Matthew Martin to set the text of the *Salve Regina*, the hymn to the Virgin Mary. Phillips notes that the *Salve Regina* was “set by everybody” during the Renaissance, yet he is particularly excited to see what Martin will bring to it. Martin, he explains, is one of those composers whose “modern religious music fits very well with Renaissance religious music.”

The concert, titled *Mother and Child*, consists of English vocal music in honour of the Virgin Mary. Other composers in the concert include Thomas Tallis—whose richly sonorous *Missa Puer natus est* is at its core—as well as William Byrd, Benjamin Britten, John Nesbitt and John Tavener. After all these years of performing this music, Phillips is still in the process of learning new repertoire. Though Byrd’s *Votive Mass* for the Virgin is new to him, “it’s probably not new to the singers,” he says. “I often program things that I don’t know and that they all know ... so the rehearsals become very interesting. Basically, the rehearsals give me the opportunity to learn to conduct these pieces, because the singers have already sung them.”

Britten’s *Hymn to the Virgin*, which Phillips describes as a crowd favourite that “everybody loves,” was written when the composer was only 16. Both Tavener’s *Mater Christi* and Nesbitt’s *Magnificat* are exemplars of the Eton Choirbook, an illuminated manuscript of English sacred music from the early 16th century, and one of the only of its kind to survive the Reformation.

While the Tavener piece is a “very pretty” addition to the Marian concert, Phillips describes Nesbitt’s *Magnificat* as a “one-off, extraordinary piece.” He has long admired the work, noting that Nesbitt appears not to have written anything else, which makes it all the more remarkable. “It’s sort of medieval,” he explains. “It’s got these rhythms—lots of jumping-around rhythms—that would appeal to everybody.”

LSM

The Tallis Scholars perform in Montreal at the Church of St. Andrew and St. Paul on Dec. 13 and in Toronto on Dec. 14 at Meridian Arts Centre’s George Weston Recital Hall.



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# JAKUB JÓZEF ORLIŃSKI

## A COUNTERTENOR FOR MODERN TIMES

by JUSTIN BERNARD

PHOTOS COURTESY OF SKP—CELEBRATION ISSUE (@SKPBEIJING)

Jakub Józef Orliński is only 34 years old, but his media presence and aura have already launched him to the rank of one of the most recognizable personalities of the baroque music scene. Like many young artists, he started off quietly, without knowing where this life would lead him. In 2015, after already experiencing success singing roles in Poland and Germany, he began studies at Juilliard, New York's prestigious music school, and became a finalist at the Metropolitan Opera auditions. And yet it was a unique event, on a July afternoon during a heatwave in 2017, that would put him on the map the next day: a performance on the sidelines of Festival Aix-en-Provence he gave in casual clothes, broadcast on France Musique radio. A video was posted on YouTube shortly thereafter. The result: nearly 13 million views to date, an absolute record for countertenors.

Today, Orliński continues to share his artist's life between classical concert halls and the streets of the cities he visits around the world. When doing this interview for *La Scena Musicale*, he was in the midst of preparing for an outdoor concert on the Esplanade of Heroes in Monterrey (Mexico) with the Santa Lucía Festival Orchestra, directed by Felipe Tristán. On Nov. 24, as part of the Festival International Bach Montréal, he will perform with his Polish compatriot, pianist Michał Biel, in an intimate recital at Salle Pierre-Mercure. "He's my partner-in-crime. We travel around the world and we do recitals all the time everywhere. We rarely perform pieces by Bach unfortunately, but we will here and plan to include them in our future programs," says Orliński.

### AN ARTIST IN THE CITY

Orliński's previous—and first—visit to Montreal dates back to 2018, at the beginning of the wave of popularity that swept him up on social media. He sang Pergolesi's adaptation of *Stabat Mater* by Bach, BWV 1083, in duet with a soprano at the Church of St. Andrew and St. Paul, at the invitation of the same Bach festival. The church was completely full, but as the singer says, "What I loved the most—I know it sounds weird—was after the performance. I always try to stay for signing sessions, or greetings. I talked to the public. It wasn't officially possible but people were lining up and there was this guy who looked exactly like Santa Claus. He was so nice, incredibly cute, so we took a photo together for my Instagram [280,000 followers]. It was a fantastic experience."

Orliński is living life to the fullest. Each concert, each tour, is the opportunity to discover an unknown place, culture, cuisine. He is also at the age where he is collecting memories by the ton, and he distills them for us delightfully. Montreal is certainly a part of this. "I absolutely loved the cute neighbourhoods, the great forest, the really good food. I tried this dish, people told me it's the best thing after a hangover. I wasn't in that state but it was amazing. I walked around a lot. Wherever I go someplace new, I like to explore. Here, I climbed the mountain. It was November so it was full of snow and I enjoyed the crispy air. The view over the city was gorgeous," he says with a smile.

### FROM RENAISSANCE TO HIP-HOP

Orliński's love for exploration is translated into his taste in music. "I started in an amateur choir," he says. "I sang music by Renaissance composers such as Thomas Tallis, Tomás Luis de Victoria,

Palestrina, as well as the great Wacław z Szamotuł, a Polish composer whose name is unpronounceable for most people. We also sang Elton John and Beatles song arrangements. That was as a child. Later, I started listening to more classical music, especially from the Renaissance. I didn't really listen to opera at the time. I discovered other composers during my studies. Of course, I knew Handel and Bach, but it was the first time I had seen sheet music and tried my hand at it. My passion, particularly for Handel, developed at this time. I love history in general. I'm not very gifted, since I can't remember dates, but I love reading on this subject, as well as archeology. Seeking out forgotten works is a thrilling experience for me. I've worked with Yannick François, a very good friend, on many albums to find something that speaks to me, that has meaning for me and I want to share with my audience."

In total, eight albums have been released with Erato/Warner Classics since 2018—an average of just over one album per year. This prolific discography has created a boundless eclecticism culminating in 2024 with the release of *#LetsBaRock*. With it, a new Polish group featuring Aleksander Dębicz at the piano, Wojciech Gumiński on the bass, and Marcin Ulanowski on drums was born. On their recording, listeners can experience the explosive union of baroque music, hip-hop arrangements, and original compositions.

This balancing act is a joy for Orliński, who breakdances as a wonderful outlet for everyday stresses. His talent for vocal and physical excellence—at times a singer and others a street dancer, and sometimes both at once—has generated a lot of buzz. "In our shows, there's a moment where we're jamming and I'm doing





hardcore flips. Same for the *Beyond* tour, there's a part where my character is going through a moment of ecstasy, expressed through a little bit of dancing. Stage directors are also using my [dancing] abilities from time to time, but always when it has meaning. I don't like to do a trick just because I can do it."

With Dębicz, who made the arrangements and was the hip-hop songwriter on the most recent album, Orliński launched the first edition of the Break in Classic Festival, held this past Aug. 15-17 at the Museum of Interiors in Otwock Wielki, a Warsaw suburb. "It was a huge success, so we are already thinking of a second edition, and maybe a third one. It's a lot of work. It's not only choosing who's going to come, but everything for that to happen. It's exciting and satisfactory work nonetheless," he says. The festival shares the same principles as *#LetsBaRock*: transcend the conventions of the classical scene so everyone feels welcome, dare to blend musical styles, and put the notion of pleasure back at the heart of artistic expression.

### A PASSION FOR HANDEL

Contrary to what one would guess, Handel only has a small place in Orliński's discography. And yet, in opera or in concert, Orliński certainly doesn't deny himself the pleasure of singing his works. "It's not only that he's my favourite composer, but I think I understand him. I read a lot about him,

about baroque ornamentation, about his travels, his biography. It's incredibly interesting to me. Also, because he [wrote for] two singers that probably had very similar vocal range to mine. All the things written for Senesino, for example, are actually very well fitted to my voice. Same goes with Carestini. It feels so good singing it."

From Dec. 12-14 in Philadelphia, the countertenor makes a new foray into sacred repertoire, singing the alto part in *Messiah* conducted by Yannick Nézet-Séguin. "Arias like 'He was despised' can feel long and take forever to sing, but it's our job as a singer and ensemble to maintain the audience's attention, especially when the melody is repeated. The silences play a huge role in this case. It was originally written for a female singer [Susannah Cibber], but who wasn't even a proper operatic singer. Rather, she was an actress, very famous for expressive interpretations. That's why it is needed to have this energy. That being said, when it comes to sacred music, you don't embellish that much because it would distract from the text. It should feel natural to the text as well as to the musical line. Yes, there's freedom, [but] even more so in opera."

Although his repertoire overflows with fiery arias like "Furibondo spiro il vento" from Handel's *Partenope*, where all eccentricities and liberties are permitted, Orliński also knows how to showcase his angelic voice in more intimate arias that require emotional depth. "Pena tiranna"

from Handel's *Amadigi di Gaula*, for example, is one of the rare times he has sung an aria in a specially-produced music video. "I would love to do more acting in this kind of direction," he admits, regretting that the classical music industry hasn't followed the example of pop music in this regard. The pandemic provided a conducive environment for film projects, particularly thanks to funding from public partners, but normal practices within the industry have quickly reasserted themselves.

Orliński is delighted to be reprising *Giulio Cesare*, Handel's famous opera, this coming February. An exceptional 12-concert tour is planned across Europe with the orchestra, Il Pomo d'Oro. The countertenor will sing the titular role alongside soprano Sabine Devieille as Cleopatra. He is especially excited for Feb. 23, when the tour will visit his hometown of Warsaw. "I don't have the opportunity to sing in Poland that much but whenever I get a chance, it's a great celebration," he says.

### A FAMILY OF ARTISTS

Orliński wasn't born into a family of musicians, but they were music lovers. His parents were graphic designers and his grandfather, an architect. Art, exploration, and a taste for freedom were fundamental values with which he was raised. This would help prepare him for the career he didn't yet know he would pursue. "My parents were always very supportive. They were open for me to try new things. That's why I played tennis, some piano, rollerblading, skateboarding, capoeira, acrobatics... When I studied in a choir, they also drove me to the classes twice a week, to concerts, and camps. They were not sure if it would be something viable for my future. I myself didn't know what it would be like. I decided very late to become a singer and go in this direction. I'm realizing just now how it actually helped that I was raised in a family of artists. My grandad had so many books; he was working from home, constantly drawing. There was never this feeling that I should be working from 9 to 5 like an office job. That gave me the idea of what it looks like, being a freelancer. It feels like it prepared me for all of that—including the artistic vision for things. My grandad loved to listen to music, not only classical music, while working. My parents would listen to a lot of music from the '80s and '90s, so I would listen to that, too."

As the saying goes, you can take the boy out of the country, but you can't take the country out of the boy. And so Poland goes with Orliński, in his thoughts and his programs. In Montreal, he will sing songs by Tadeusz Baird and Mieczysław Karłowicz. "Our recital is partly based on the album *Farewells* [2022] that we recorded, Michał and I, devoted to Polish composers. We [also] wanted to throw in some baroque pieces because that is what is coming up on our next album in March."

Knowing Orliński, tours to Europe, Asia, and beyond will be in the offing for this new project.

LSM

Jakub Józef Orliński and pianist Michał Biel will perform works by Bach, Handel, Purcell, Baird, and Karłowicz at Salle Pierre-Mercure on Nov. 24 as part of Festival International Bach Montréal. [www.festivalbachmontreal.com](http://www.festivalbachmontreal.com)

TRANSLATION: ISABEL GARRIGA

# LES IDÉES HEUREUSES

## A MUSICAL FEAST AT THE COURT OF VERSAILLES

by BENJAMIN GORON

At the end of November, Les Idées heureuses welcomes a distinguished guest to Montreal: conductor and baroque music historian Hervé Niquet. In a “two-in-one” format as refined as a haute-cuisine dish, audiences will be treated to two events centred on the theme of the table—a veritable feast for the ears in the era of the Grand Siècle. The project revolves around the tercentenary of Michel-Richard de Lalande and his famous *Symphonies pour les soupers du Roy*, instrumental works composed to accompany royal dinners at the court of Louis XIV. First a fundraising event, then a playful and theatrical concert that will showcase the talents of Niquet—conductor, but also chef!

Niquet distinguished himself early on with his iconoclastic temperament; where others cultivate reverence, he insists on vitality. His recordings—from Lully to Boismortier, from Campra to Purcell—are characterized by jubilant energy and an almost gustatory attention to sonic detail. He advocates a “culinary” approach to music: balancing, seasoning, tasting, without ever freezing it in the museum of the past.

The first event takes place on Nov. 19, with a benefit dinner in the beautiful Louis-Joseph Forget residence in Montreal—living room, dining

room, 18th-century ambience, a setting conducive to putting everyday life on hold and savouring the moment. Twenty-five guests will have the unique opportunity to see Niquet swap his baton for a cooking pot; the chef will prepare the meal himself, while musical interludes will be provided by soprano Catherine St-Arnaud, violinist Olivier Brault, and harpsichordist Dorothée Ventura. Far from artifice, this is an opportunity to relive the spirit of France’s Grand Siècle. Historian Emmanuel Nivon sheds light on the material culture of New France, adding a heritage dimension to the dinner.

Then, on Nov. 25, a concert featuring 17 musicians alongside Niquet and actor and director Jean-Philippe Desrousseaux. Lalande’s *Symphonies pour les soupers du Roy* are not simply instrumental suites; they constitute a veritable musical menu in which trumpets, oboes, and strings follow one another like orchestral starters, main courses, and desserts. The audience is invited to experience a rehearsal at the composer’s home on the eve of a concert at the court of Louis XIV: simulated conversations, exchanges between the conductor Lalande (Niquet) and his cook (Desrousseaux) who brings him his meal; the arrival of the mail bringing



HERVÉ NIQUET  
PHOTO: NICOLE BERGE

news and gossip—enough to experience the murmur of an era and the thrill of court entertainment.

In addition to these two events, Niquet will offer a master class at McGill University’s Early Music Department, sharing his knowledge of 17th- and 18th-century French music and helping to pass on to young musicians the art of “savouring” this repertoire. This triple combination—concert, meal, teaching—gives the French conductor’s visit exceptional significance. **LSM**

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

TRANSLATION: L. I. LIGANOR

# BENJAMIN DESCHAMPS

## TAKING JAZZ ABOVE AND BEYOND

by FÉLIX-ANTOINE HAMEL

At a relatively young age, saxophonist Benjamin Deschamps has already garnered some impressive credentials: Révélation Jazz for Radio Canada/CBC in 2017–18 and winner of the TD Grand Jazz Award at the Montreal Jazz Festival in 2019. Since 2014, he has released three albums under his name (with a quartet, a quintet and a sextet), and two more with the No Codes collective, where he is joined by his former mentor at McGill University, Frank Lozano.

For the 2025–26 season, Deschamps is artist-in-residence for Jeunesses Musicales Canada (JMC). The saxophonist will present three different concert projects at JMC’s Joseph-Rouleau Hall in Montreal—in December, January and March. The first, *All About Wayne Shorter*, will feature a standard saxophone quartet format, with original arrangements for several Shorter compositions. There will also be a piece by the late saxophonist Mario Allard, who died in January 2025 at age 42 after a tragic accidental fall. “That quartet was a project we worked on together during our master’s at McGill,” says Deschamps. “He was the first I called to get the project together.

Our first rehearsal was just a day before his death.” With saxophonists Jean-Pierre Zanella, Frank Lozano and François D’Amours on board, Deschamps will have solid replacements for his late friend.

Deschamps chose a different kind of quartet for *Astor’s Universe*, a crossover jazz, classical and tango program. With his partner, violinist Nadia Monczak, Deschamps has put together the Mistral ensemble. With this quartet, he doubles (triples!) on saxophones, clarinet and flute, effectively playing the role of the traditional South American bandoneon (a type of concertina) in the ensemble. The concert is being promoted as a “musical and narrative spectacle” and promises a unique insight into the life, career and influences of Argentinian tango composer Astor Piazzolla via Monczak’s scrupulously researched monologues.

Finally, in March, Deschamps and Monczak unite forces with pianist Gentiane MG and bassist Levi Dover for a project called *Dialogues*. With it, Deschamps hopes to bridge the divide between jazz and classical music—between composition and improvisation. The program will



PHOTO: BRUNO GUERIN

invoke themes by Nadia and Lili Boulanger, or by Erik Satie. While the saxophonist initially underplays the concept (“It’s nothing new, it’s been done before...”), one feels it will certainly go beyond the usual “jazzing up the classics.” **LSM**

*All About Wayne Shorter*, Dec. 4, 2025.

*Astor’s Universe*, Jan. 22, 2026.

*Dialogues*, March 19, 2026.

[www.jmcanada.ca/en](http://www.jmcanada.ca/en)



# THE YEAR ON RECORD

## OUR PICKS FOR SOME OF 2025'S BEST RELEASES

by FÉLIX-ANTOINE HAMEL



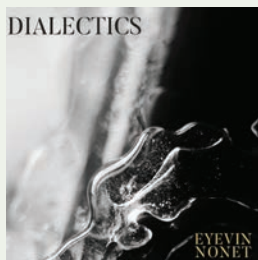
### The Birdsong Project Presents: *Birdly Serenade*

David Murray Quartet: David Murray (tenor sax, bass clarinet), Marta Sanchez (piano), Luke Stewart (bass), Russell Carter (drums); Ekep Nkwelle (guest vocalist); Francesca Cinelli (spoken word)

Impulse! 7591592 (LP); 00602475915911 (CD), April 25, 2025

At 70 years old, David Murray has slowed down his recording activities somewhat, but he remains true to his virile style, evoking swing-era tenors as well as some freer stylists of the “fire music” period. Following in the footsteps of Messiaen and Dolphy, Murray (with the help of his partner/manager Francesca Cinelli) worked with bird songs for *Birdly Serenade*. With his regular band (three excellent players—that seem only a bit over half his age!), Murray digs into *Bald Ego* (a good old blowing blues), *Bird's the Word* (a boppish theme), and lets loose on *Black Bird's Gonna Lite Up the Night* and *Capistrano Swallow*; but he also proves what a lyrical player he can be on the beautiful *Song of the World* (played on bass clarinet). Young singer Ekep Nkwelle lends her expressive voice to that last song, as well as to the title track. Murray is back on bass clarinet again for the funky *Nonna's Last Flight*, in a more aggressive vein this time. For the closer, the 10-minute *Oiseau de paradis*, Cinelli reads her own words—in French, *s'il vous plait!*

### DIALECTICS

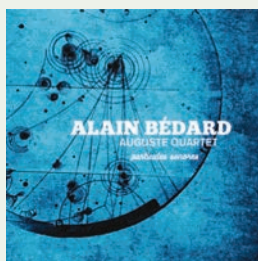


### Dialectics

Eyevin Noiset: Ivan Bamford (drums, composition), Bertrand Margelidon (trumpet), Etienne Lebel (trombone, gaida), Julie Houle (tuba), Marilène Provencher-Leduc (flute), Aurélien Tomasi (alto sax, clarinet), Jean René (viola), Yannick Ancil (piano), Stéphane Diamantakiou (bass)

Self-released, Aug. 28, 2025

Over three previous albums with his Eyevin band, Montreal drummer Ivan Bamford has explored the music of the late Thomas Chapin (1957–1998). For this new opus, the drummer calls upon the resources of an exceptional band to deliver a continuous, 39-minute suite of 13 original compositions (or rather seven pieces with six “transitions” between them) that remain in the spirit of his former, Chapin-esque excursions, while at the same time affirming himself as a talented composer. This is very much ensemble music, but there are also strong solo spots, notably from longtime partners Tomasi and Diamantakiou, the latter certainly one of our best bass players.



### Particules sonores

Alain Bédard Auguste Quartet: Alain Bédard (bass), Mario Allard (sax), Marie-Fatima Rudolf (piano), Michel Lambert (drums)

Effendi Records FND174, Nov. 29, 2024

For close to 30 years now, bassist and Effendi label founder Alain Bédard has led different incarnations of his Auguste band (first a quintet, then a quartet, sometimes a trio). His sixth album with this group, *Particules sonores* (released at the end of last year) was also to be a celebration of Effendi's 25th an-

niversary. Sadly, it was also to be saxophonist Mario Allard's last recording. As it stands, the album is a tribute to Allard's musicianship, shifting between mischievous soprano lines on *Il Capello di mia Sorella*; expressive, passionate alto on *A Goose Story*; agile, muscular tenor on the short *Bamboozled*; and sonorous baritone on *Le Rescapé des Temps*.

### ARCHIVE OF THE MONTH:



### The Complete Blue Note 45 Sessions

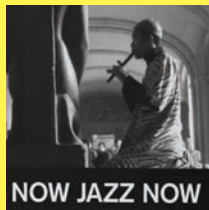
Ike Quebec (tenor sax), Edwin Swanston, Sir Charles Thompson, Earl Van Dyke (organ), Skeeter Best, Willie Jones (guitar), Sonny Wellesley, Milt Hinton, Sam Jones (bass), Les Jenkins, J.C. Heard, Wilbert Hogan (drums)

Recorded 1959–1962

Blue Note BST 11441/602475180418 (3-LP); 00602478449512 (CD), Oct. 10, 2025

One tends to forget today that the legendary Blue Note label, in addition to its famous series of albums, also largely depended on a steady stream of single releases on seven-inch, 45-rpm records destined for the jukebox market. While most singles were excerpted from albums, some were released directly in this format. This collection of 26 tracks from tenorist Ike Quebec was a kind of comeback for this saxophonist, whose career had suffered from heroin-related prison stints in the 1950s. While his fat, old-fashioned tenor sound had given Blue Note a few hits in the mid-1940s, label bosses Alfred Lion and Francis Wolff were unsure Quebec was still marketable. These organ-combo singles apparently did well enough for him to be allowed to record a few full albums before his untimely death early in 1963. Most tracks here are cruder than the average Blue Note session, but Quebec's tenor sound is front-and-centre and given how little material he has under his name, this a welcome reissue for a collection that had only been released as a limited edition before.

### IN BRIEF, COMING SOON:



### Now Jazz Now: 100 Essential Free Jazz & Improvisation Recordings 1960-80

Byron Coley, Mats Gustafsson & Thurston Moore (authors); preface by Neneh Cherry; afterword by Joe McPhee.

Ecstatic Peace Library, Dec. 5, 2025

Musicians Mats Gustafsson and Thurston Moore are such record collectors that they once had a band (together with Jim O'Rourke) called Diskaholics Anonymous Trio! Together with veteran music writer Byron Coley (who now writes for *The Wire*, among other publications), they now propose a guide to classic free jazz and improvised music recordings released during the music's two most creative decades. While one expects such unavoidable names as Sun Ra or Albert Ayler, we can also count on these passionate collectors to slip a few surprising selections among their 100 essentials. The book is profusely illustrated, with pictures from the authors' own collections, as well as photos of musicians by photographer Philippe Gras.

LSM

# CANADA'S NEWEST COMPANY DIRECTORS

## CHALLENGES, THE FUTURE AND SIGNIFICANT CHANGES

by GIANMARCO SEGATO



DAPHNÉ BISSON  
PHOTO: ANTOINE SAITO



STEEVE MICHAUD  
PHOTO: WENOV



CATE PROCTOR  
PHOTO: CURTIS PERRY

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

**Daphné Bisson** was named general director of Orchestre symphonique de Laval in May 2025, succeeding Simon Ouellette who had held the position since December 2022. Her previous roles include stage manager at Pollack Hall, coordinator of young audience concerts at Jeunesses Musicales Canada, CEO of Orchestre de la francophonie, coordinator of the Fédération des harmonies et des orchestres symphoniques du Québec and, most recently, business intelligence manager for Orchestre symphonique de Montréal. A lifelong musician, she has played violin, piano, saxophone, oboe, percussion and studied clarinet until finishing her bachelor's degree. She has played with the community ensemble Harmonie Laval for more than 20 years.

**Steve Michaud** was named CEO/general director of Orchestre symphonique de Gatineau (OSG) in January 2025, succeeding co-founder Yves Marchand. Michaud brings more than 25 years experience as a classically trained pianist and singer to the role, with a career that began at Opéra de Montréal's Atelier lyrique leading to engagements in Paris, New York, Vienna, Italy, China, as well as across Canada and the U.S. Previous positions include producer for Agence Colla+Voce

and regional director of the Quebec Cancer Foundation in the Outaouais region.

**Cate Proctor** was named executive director of Ottawa Chamberfest in May 2025, taking over from Mhiran Faraday who had held the role since June 2021. Proctor's arts resumé includes roles at the City of Charlottetown and CBC Charlottetown, operations manager for the East Coast Music Association and author of *Leverage the Arts Ecosystem to Influence Local Prosperity*. A lifelong music-lover, she enjoys playing a variety of instruments including bohran, bagpipes, clarinet, guitar, tin whistle, tenor saxophone.

### THE LSM QUESTIONNAIRE

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

**DB:** Even as a teenager, I knew that music would be part of my professional life, but that it would be a combination of roles. During my music studies, I had the opportunity to discover what goes on behind the scenes, not just on stage, but also in terms of organization. I quickly discovered the world of governance and what it meant to run a non-profit organization, but also my ability to bring colleagues together on joint projects. Through these various experiences, I realized that I had a passion for management.

**SM:** I have always evolved at the crossroads of the artistic and strategic management worlds. My career has led me to work in market development, the promotion of cultural products, and the production of multidisciplinary events—particularly in the performing arts—while continuing to pursue my vocation as a lyric artist. An entrepreneurial spirit, a taste for collaborative leadership, and a genuine affinity for philanthropy have naturally inspired me to serve the arts sector from a broader perspective, contributing to its vitality and long-term sustainability.

**CP:** At the beginning (about 15 years into my career), I recognized my well-honed senior administrative skills but wanted to apply these outside the business world. I have always had a natural musical ability but did not fully develop this in my youth. My first real job in the arts was as executive director of a three-storey, multidisciplinary arts hub; the organization was close to bankruptcy. But through grit, determination, creative programming, relationship-building, and working with key board members, we saved the organization which had only been operating for less than two years when I started. I'm proud to say it still operates today. This role gave me the bug for arts administration as I saw the impact of my work.

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



**DB:** The main challenges are undoubtedly to build trust with the various stakeholders (funders, suppliers, partners and the team, including the musicians) and reassure them about the organization's future.

**SM:** For me, the key challenges are three-fold. First, audience renewal: engaging new audiences by striking the right balance between artistry, education, and accessibility—while maintaining sound financial stewardship. Second, cultural recognition: the orchestra is not only a leading artistic force, but also a significant economic player, reinvesting thousands of dollars into the creative and event ecosystem. Finally, funding: making the case for supporting symphonic music in a world where health, education, and infrastructure dominate the agenda is a challenge.

**CP:** One of many challenges in the sector is the changing demographic of audiences in chamber music, and determining practical, cost-effective, and inclusionary ways for how to maintain and increase audiences across multiple dimensions. The broader revenue model that has been established is not working well these days, due to a host of reasons—one big reason is reduced public funding to support established operations ... leaving arts organizations little room to be creative in their programming and following 'safe' paths.

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

**DB:** The orchestra's strong roots in the community are undoubtedly one of its greatest strengths. Laval's artistic and community circles trust the orchestra to be an important player in the ecosystem. The musicians' commitment to the orchestra's mission is also a tangible strength. We are fortunate to still have founding members and musicians with us, which is a real asset.

**SM:** OSG stands out for the passion, commitment, and human quality of its artists and leaders—visionaries who dream big while remaining grounded in a strong strategic framework and guided by an engaged board of directors. This vision fuels a continuous pursuit of excellence, positioning the orchestra as a versatile platform, primarily capable of bringing to life a broad stylistic palette, open to all genres, deeply connected to its community, and guided by a clear sense of purpose.

**CP:** Two things: It's people and our programming, both being optimistic in our approach and roles! Firstly, the people most closely associated with daily operations—staff and contractors, with board members and our volunteers in a closely concentric circle. Secondly, our artistic director, Carissa Klopoushak, is curious and creative in her programming vision—aware of the challenges noted above while bravely taking calculated risks on change, which is imperative for all arts organizations right now.

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

**DB:** Optimization of human resources and restructuring of financial management.

**SM:** Among the most significant changes I have brought to the organization are the renewal of its brand identity and communication tools, as well as the enhancement of the audience experience—making each concert more vibrant, engaging, and accessible. On the philanthropic and financial fronts, I launched a philanthropic gala and helped drive meaningful budgetary growth, strengthening both the orchestra's impact and its long-term sustainability.

**CP:** We reduced our summer festival in 2025 to 10 days as opposed to 14 days in 2024; however, the number of concert experiences was (almost) the same. This shift provided the same value to our patrons, a reduced budget cost to operations, and less overall stress on staff. I came on board in my new role 2½ months prior to the first day of the festival! I had little time to get fully up-to-speed on the organization I was running before being fully engulfed in the festival. Now that we are outside of that intensive period, I am able to focus on internal operations and dig into opportunities and challenges that support increased efficiencies.

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

**DB:** With the arrival of a new artistic director, there are many possibilities! Over the next five years, we will be able to develop new projects, welcome new permanent musicians, continue our ties with our communities, and grow new partnerships.

**SM:** Beyond concrete actions, my goal is to foster a true shift in mindset—within our organization, our community, and among our partners—strengthening a shared vision built on boldness, collaboration, and creative spirit. Transforming a community requires immense patience and dedication.

**CP:** Come back and ask me this in a few months. It is hard for me to say at this juncture, without the benefit of having in-depth discussions with my colleagues and the board. Overall, we will need to ensure the value of what we do is recognized, celebrated and embraced as a critical pillar of a healthy society.

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

**DB:** We are fortunate in Laval to have loyal and passionate subscribers. I hope that, as a team, we can learn from them to better com-

municate with those who do not yet know us. Forty years ago, the community created our orchestra to offer this service to their fellow citizens. Even today, I believe that our regional mission is still relevant. It is up to us to listen to today's audiences in order to highlight what appeals to them in what we have to offer.

**SM:** My philosophy for audience growth is rooted in finesse, team cohesion, and the creation of a genuine space for connection and emotion. In today's social landscape, I believe that when audiences feel truly invited to take part in the experience, they can fully discover the profound sense of well-being that the musical world offers.

**CP:** My overall philosophy is that knowledge is power, in all things! Regarding audiences, do your research. ... Are they open to and curious for new listening experiences, like contemporary pieces or new combinations of musical instruments? Identify the barriers to entry and reduce or eliminate these, based on your research. Outside of this, be aware of socio-economic and political factors, especially with present-day happenings.

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

**DB:** This season will be a festive one! It's hard to choose, but I'm really looking forward to seeing the emerging artists perform with our musicians.

**SM:** Above all, I aim to reach the human being in every person open to discovery, offering musical experiences that inspire, unite, and nurture our community.

**CP:** I look forward to expanding my listening experiences of live chamber music. Through this quasi-research phase of my onboarding into the organization, I will be best able to develop plans that align data and set targeted objectives for staff and operations, generally. What I most look forward to is seeing our results at the end of the fiscal year.

**LSM**

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

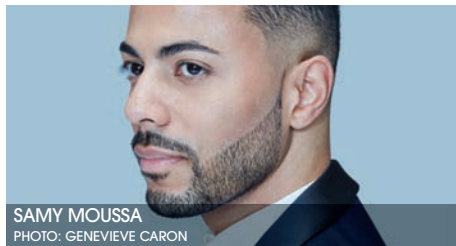
# WINTER FESTIVALS 2025-26

by AN VEN

## MONTREAL

### FESTIVAL INTERNATIONAL BACH MONTRÉAL

Nov. 15-Dec. 7



SAMY MOUSSA  
PHOTO: GENEVIEVE CARON

Festival International Bach Montréal offers a dozen concerts every autumn, many geared toward children, as well as a choral evening. This year, several international artists will revisit the masterpieces of Bach and his successors. On Nov. 15, Les Boréades present a concert based on the story of *Acis and Galatea* set to music by Handel. Samy Moussa will conduct the orchestra and chorus of Festival International Bach Montréal in Mendelssohn's *Elijah* in Quebec City (Nov. 20) and at the opening of the festival in Montreal (Nov. 21). The event closes with Bach's St John Passion performed by the J.S. Bach Choir of St. Gallen, Switzerland, at Maison symphonique on Dec. 7.

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

### M FOR MONTRÉAL

Nov. 19-22



ANNIE-CLAUDE DESCHÊNES  
PHOTO: ALICE HIRSCH

In its 20th year, M for Montreal returns with more than 100 emerging artists from Canada and elsewhere. Forty concerts will be held in 15 iconic venues in Montreal.

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

### FESTILUMI

Oct. 1-Dec. 31

A new immersive event takes place at Montreal's Marché Central offering various illuminated environments over a 1.5-kilometre route. An all-ages event, the festival presents 13 thematic areas including magic lanterns, illuminated tunnels, a winter world, Jurassic passage and animal environments—one of which is dedicated to animals as pets. This is the first of this type of light path to be installed on the island, with 20 million LED lights. Open for Halloween, it will then change its colours for the holidays.

[www.festilumi.com/montreal](http://www.festilumi.com/montreal)

## QUEBEC CITY

### FESTIVAL KALÉIDOSCOPES

Dec. 27-31



PIED LÉGER  
PHOTO: MARION DESJARDINS

Festival Kaléidoscopes offers a program spread over various sites in Old Quebec, highlighting theatre, visual arts, live arts and local cuisine. It explores a panoply of worlds representing Quebec's cultural vibrancy. The event brings together several of the city's cultural partners, enlivened by traditional music.

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

## ELSEWHERE IN QUEBEC

### ARTIKFEST

Feb. 19-21

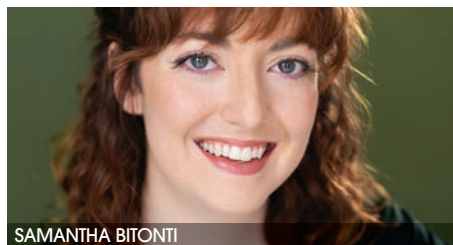
ArtikFest, produced by FestiVoix, returns for a fourth time to Trois-Rivières. A celebration of electro music and culture, ArtikFest has become the must-see event of the off-season in Mauricie.

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

## OTTAWA-GATINEAU

### BIG BANG FESTIVAL

Feb. 14 & 15



SAMANTHA BITONTI

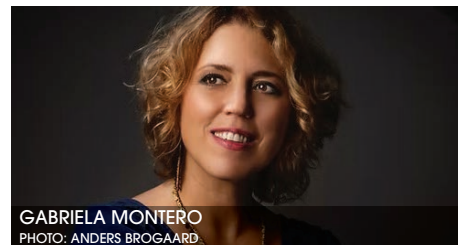
BIG BANG Festival aims to introduce young people to the delights of music with an adventuresome program. Zonzo Compagnie brings the legendary African-American pianist and composer Thelonious Monk back to life. The NAC Orchestra and Platypus Theatre present *Music Under a Midnight Moon*, a whimsical journey that reveals the beauty of sound in the most unexpected places. The program will be developed more in the next few months.

[www.nac-cna.ca/fr/bigbang](http://www.nac-cna.ca/fr/bigbang)

## TORONTO

### 21C

Jan. 16-May 8



GABRIELA MONTERO  
PHOTO: ANDERS BROGAARD

The Royal Conservatory of Music continues its presentations with the 21C Music Festival, dedicated to the most dynamic and audacious artists in the classical music scene. Featured artists include Toronto group The Happenstance; pianist Gabriela Montero in a concert exploring the migration of Eastern European composers to Los Angeles for work in the film industry; pianist Tony Yike Yang for the Chinese New Year; and an evening with The Glenn Gould School New Music Ensemble.

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

### HART HOUSE U OF T NEW MUSIC FESTIVAL

Jan. 16 & 17

Each year, Hart House Theatre welcomes a student festival to its historic property, organized in collaboration with student groups from University of Toronto's Hart House Theatre. An excellent opportunity for the music groups to interact, collaborate and promote their work and projects.

[www.harthouse.ca/theatre/student-festivals](http://www.harthouse.ca/theatre/student-festivals)

## ELSEWHERE IN ONTARIO

### NIAGARA WINTER FESTIVAL OF LIGHTS

Nov. 15-Jan. 4

The biggest free light festival in Canada, Niagara's Winter Festival of Lights is characterized by its millions of light points and installations throughout the tourist regions. To highlight the beauty and majesty of winter and Niagara Falls, the light spectacle *Sparkling Winter Lights*, produced by the Niagara Falls Illumination Board, depicts movements inspired by the northern winter. A magical winter spectacle evoking powdery snowfalls and aurora borealis on the snowy tundra.

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

LSM

TRANSLATION: KARINE POZNANSKI



# WINTER FESTIVALS

## NEW BRUNSWICK

### FREDERICTON FROSTIVAL FESTIVAL

Fredericton, January 22 to February 8  
[www.fb.com/FrederictonFrostival/](http://www.fb.com/FrederictonFrostival/)

## MONTRÉAL

### LUMINO

Montréal, November 27 to March 8  
[www.luminomtl.com](http://www.luminomtl.com)

### IGLOOFEST

Montréal, January 15 to February 7  
[www.igloofest.ca](http://www.igloofest.ca)

### FESTIVAL PLEINS ÉCRANS

Montréal, January 21 to 31  
[www.pleinsecreens.com](http://www.pleinsecreens.com)

### IGLOOFEST

Gatineau, February 12 to 14  
[www.igloofest.ca](http://www.igloofest.ca)

### FESTIVAL MONTRÉAL EN LUMIÈRE

Montréal, February 27 to March 7  
[www.montrealenlumiere.com](http://www.montrealenlumiere.com)

### MONTREAL INTERNATIONAL CHILDREN'S FILM FESTIVAL

Montreal, February 28 to March 8  
[www.fifem.com](http://www.fifem.com)

### FESTIVAL DE FILMS FÉMINISTES DE MONTRÉAL

Montréal, March 4 to 15  
[www.festivalfilmnistes.com](http://www.festivalfilmnistes.com)

### FESTIVAL INTERNATIONAL DE CASTELIERS

Montréal, March 4 to 8  
 514-270-2717 | [www.festival.casteliers.ca](http://www.festival.casteliers.ca)

### IGLOOFEST

Québec, March 5 to 7  
[www.igloofest.ca](http://www.igloofest.ca)

### INTERNATIONAL FESTIVAL OF FILMS ON ART (FIFA)

Montréal et ville de Québec, March 12 to 29  
 514-714-1637 | [www.lefifa.com](http://www.lefifa.com)

### MONTREAL NATYANJALI

Montréal, March 28 to 28  
 514-893-4456 | [www.montrealparam.ca](http://www.montrealparam.ca)

### SALON DES MÉTIERS D'ART DU QUÉBEC

Montréal, December 11 to 21  
 514-861-2787 | [www.metiersdart.ca](http://www.metiersdart.ca)

## QUÉBEC

### CARNAVAL DE QUÉBEC

Québec, February 6 to 15  
 418-626-3716 | [www.carnaval.qc.ca](http://www.carnaval.qc.ca)

## AILLEURS AU QC

### MONTRÉAL AUDIOFEST

St-Bruno-de-Montarville, March 20 to 22  
[www.audiofest.ca/fr/montreal](http://www.audiofest.ca/fr/montreal)

## OTTAWA-GATINEAU

### WINTERLUDE

Ottawa, January 30 to February 16  
 844-878-8333 | [www.canada.ca/fr/patri-moine-canadien/campagnes/bal-neige.html](http://www.canada.ca/fr/patri-moine-canadien/campagnes/bal-neige.html)

### UNDERCURRENTS FESTIVAL

Ottawa, February 4 to 14  
[www.undercurrentsfestival.ca](http://www.undercurrentsfestival.ca)

### FESTIVAL COLLINES-EN-MUSIQUE

Luskville, February 7 to 14  
[www.collinesenmusique.com/festival](http://www.collinesenmusique.com/festival)

### BIG BANG FESTIVAL

Ottawa, February 14 to 15  
[www.nac-cna.ca/en/bigbang](http://www.nac-cna.ca/en/bigbang)

## TORONTO



### 21C MUSIC FESTIVAL

Toronto, January 16 to May 8  
[www.rcmusic.com/performance/21c-music-festival](http://www.rcmusic.com/performance/21c-music-festival)

### DESIGNTO

Toronto, January 23 to February 1  
[www.designto.org](http://www.designto.org)

### UNIVERSITY OF TORONTO NEW MUSIC FESTIVAL

Toronto, January 23 to February 3  
 416-408-0208 | [www.utmfmusic.utoronto.ca/](http://www.utmfmusic.utoronto.ca/)

### TOSKETCHFEST

Toronto, March 4 to 15  
[www.torontosketchfest.com](http://www.torontosketchfest.com)

### CONFERENCE OF INDEPENDENT SCHOOLS MUSIC FESTIVAL

Toronto, April 18 to 18  
 647-330-8622 | [www.cisontario.ca/student-programs/cismf-music-festival](http://www.cisontario.ca/student-programs/cismf-music-festival)

## ONTARIO ELSEWHERE

### WINTER FESTIVAL OF LIGHTS

Niagara, November 15 to January 4  
[www.wfol.com](http://www.wfol.com)

### NIAGARA WINE FESTIVAL

Niagara, January 31 to 25  
[www.niagarawinefestival.com](http://www.niagarawinefestival.com)

## MANITOBA

### WINNIPEG NEW MUSIC FESTIVAL

Winnipeg, January 21 to 29  
 204-949-3950 | [www.wnmf.ca](http://www.wnmf.ca)

### FESTIVAL DU VOYAGEUR

Winnipeg, February 13 to 22  
 204-237-7692 | [www.heho.ca](http://www.heho.ca)

## ALBERTA

### CALGARY REGION ONE-ACT PLAY FESTIVAL

Calgary, April 1 to 4  
[www.adfa.ca/calgary](http://www.adfa.ca/calgary)

### IGLOOFEST

Edmonton, March 12 to 14  
[www.igloofest.ca/fr/festival/2026-week-end-3](http://www.igloofest.ca/fr/festival/2026-week-end-3)

## BRITISH COLUMBIA

### PUSH FESTIVAL

Vancouver, January 22 to February 8  
 604-605-8284 | [www.pushfestival.ca](http://www.pushfestival.ca)

### OUTSTAGES

Victoria, January 29 to February 7  
 250-383-2663 | [www.intrepidtheatre.com](http://www.intrepidtheatre.com)

### PACIFIC BAROQUE FESTIVAL

Victoria, February 25 to March 1  
[www.pacbaroque.com](http://www.pacbaroque.com)

### SONIC BOOM FESTIVAL OF NEW COMPOSITION 2024

Vancouver, March 20 to 21  
[www.vancouverpromusica.ca](http://www.vancouverpromusica.ca)



2025-2026

# HIGHER MUSICAL EDUCATION



To help students find information on music education, this month's *La Scena Musicale* offers a guide to the major educational institutions in Canada.



## UNIVERSITÉ DE SHERBROOKE MUSIC SCHOOL

2500, boulevard de l'Université  
Sherbrooke (Québec) J1K 2R1  
Tél. : 819 821-8040  
Toll free : 1 800 267-UdeS, poste  
68040  
etudes.musique@USherbrooke.ca  
www.usherbrooke.ca/musique

### • PROGRAM OFFERED

Undergraduate Programs  
Baccalaureate in music and certificate in music studies:

- Program in composition and media music
- Program in performance and interpretation
- Personalized path (including profile of writer-composer-performer)

Graduate programs

- Minor and DESS in choral conducting
- Master's in choral conducting
- DESS in development and production of an artistic musical production

### • FACILITIES

- One concert hall and recording studio (up to 100 musicians) with a large screen, including four isolated sound booths

- One recital hall with a view of the campus (80 listeners) that can also be used as a soundstage

- Two studio/performance spaces for pop, jazz and world music

- One large space for percussion studies
- Three recording, mixing and post-production control rooms (7.1)

### • FACULTY

57 (lecturers included)

### • STUDENTS

90 full-time and 50 part-time

### • FEES

Quebec resident: \$1,935

Students from the rest of Canada, French students and francophone students from Belgium: \$5,080

International students: \$11,400

### • SCHOLARSHIPS AVAILABLE

Scholarship of up to \$10,000 at the undergraduate level and \$3,800 at the graduate level

### • DESCRIPTION

The School of Music continues to innovate with its programs and teaching methods. In completely renovated facilities, programs are now focused on practice and synergy between composers and performers. The School of Music has positioned itself as a leader in the training of music production for films, video games and commercials and in the training of performer-creators who are redefining the profession and becoming true artist-entrepreneurs.

**Open House** : Nov. 8, 2025 & Feb. 7, 2026

**Auditions: February 21 and March 26, 2026, in person or remotely at any time.**



Faculté  
de musique



## UNIVERSITÉ DE MONTRÉAL FACULTY OF MUSIC

200, avenue Vincent-d'Indy  
Montréal (Québec) H2V 2T2  
Tél. : 514-343-6427  
musique@umontreal.ca  
www.musique.umontreal.ca

### • PROGRAMS OFFERED

Bachelor's degree, Major, Minor, Master's degree, D.Mus., Ph.D., D.E.S.S., D.E.P.A.

### • UNDERGRADUATE PROGRAMS

Music, composition, performance (classical, jazz), classical singing, musicology, digital music, music writing, jazz and world music, jazz composition and arrangement, music, history and societies, music and the arts

### • GRADUATE PROGRAMS

Piano accompaniment, composition and sound creation, composition for screen and stage, performance (voice and classical instruments), orchestral repertoire, conducting, jazz performance and composition, music, music mediation, digital music

### • FACILITIES

3 renowned concert halls, including the Claude-Champagne Hall (952 seats), laboratories and studios for electroacoustic composition, video music, sound creation,

research-creation, and multitrack recording, as well as a library

### • FACULTY

120 (including lecturers)

### • STUDENTS

677

367 undergraduate,

310 graduate

### • TUITION FEES

To find out the cost of studying based on your status in Canada, please visit

<https://registre.umontreal.ca/droits-de-scolarité/couts/>

Other fees are added to these tuition fees.

The university has set up additional tuition fee exemption scholarships for international students.

<https://admission.umontreal.ca/bourses-pour-etudiants-internationaux/>

The Faculty of Music at the University of Montreal offers numerous scholarships to its

students, including merit-based and recruitment scholarships.

<https://musique.umontreal.ca/etudier/aide-financiere-prix-et-bourses/bourses-offertes-a-la-faculte-de-musique-de-ludem/>

### • DESCRIPTION

Founded in 1950, the Faculty of Music at the Université de Montréal is the largest French-language music education institution in North America. Renowned for the excellence of its training and the vitality of its research and creation, it offers innovative programs and personalized guidance. It is home to the LUMI School, two Canada Research Chairs, the Interuniversity Research and Creation Group – Music and Society (RCMS), and several laboratories. A true incubator of talent, it shines through its rich programming of concerts and creative projects.

# ÉCOLE DE MUSIQUE

Parce la musique est une vraie profession

Un baccalauréat professionnalisant offert en trois cheminements

- Interprétation et création musicales
- Composition et musique à l'image
- Personnalisé (incluant un profil auteur-compositeur-interprète)

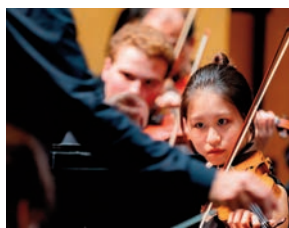
USherbrooke.ca  
/musique



←  
**Auditions et  
procédures  
d'admission**

**UDS**  
Université de  
Sherbrooke





## DON WRIGHT FACULTY OF MUSIC, WESTERN UNIVERSITY CANADA

London, ON, CANADA,  
N6A 3K7  
Tel.: (519) 661-2043  
Fax: (519) 661-3531  
music@uwo.ca  
www.music.uwo.ca

### • UNDERGRADUATE PROGRAMS

Bachelor of Music: Music Education, Performance, Music Research, Composition, General.  
Bachelor of Arts: Honours or Major in Music; Specialization in Music Admin Studies; Major in Popular Music Studies.  
Minor in Music Performance Studies (concurrent with non-music program)  
Minor (academic) in Music, Minor in Dance

### • COLLABORATIVE UNDERGRADUATE PROGRAMS

Degree/Diploma in **Music Recording Arts**  
Collaborative program with Fanshawe College  
**Music and Business:** Bachelor of Music (General) or Bachelor of Arts /HBA (Ivey)  
**Creative Arts and Production Music and Psychology**  
Other concurrent degree options are possible

### • GRADUATE PROGRAMS

Music Theory (1-year MA, PhD) .  
Musicology (1-year MA, PhD) .  
Composition (MMus, PhD)  
Music Education (MMus, PhD)  
Performance (MMus, DMA)

### • PERFORMANCE FACILITIES

48 seat small recital hall  
220 seat recital hall  
400 seat theatre with orchestra pit  
• **FACULTY** 37 full-time, 52 part-time  
• **STUDENTS** 451 undergraduate, 157 graduate

### • TUITION FEES

(1 academic year, full-time undergraduate-domestic) \$8,067.02

### • DESCRIPTION

Western's Don Wright Faculty of Music is one of the top-rated university music programs in Canada. Few other schools have the depth and breadth of programs offered here, deliv-

red within a supportive and close-knit community. We offer a full range of traditional music programs, opportunities to combine music with other disciplines, unique programs such as Music Administrative Studies, Popular Music Studies and collaborative programs with business and sound recording.

Western is also a leader in technology and computer applications in music. More than 350 concerts are presented each year. Our facilities include a recording studio, with live-streaming capabilities and a full-time technician, instrument repair shop that includes hundreds of instruments for student use, string instrument bank of rare and valuable instruments and bows for student use and more than 150 pianos.

## Manhattan School of Music

### MANHATTAN SCHOOL OF MUSIC

130 Claremont Avenue  
New York, New York 10027  
United States of America  
Tel.: 212-749-2802  
www.msmnyc.edu/  
admission@msmnyc.edu

### • PROGRAMS OFFERED

Manhattan School of Music (MSM) offers courses of study in a variety of Classical, Jazz Arts, Musical Theatre, Contemporary Performance, and Orchestral Performance areas.

MSM offers Bachelor of Music (BM), Master of Music (MM), Doctor of Musical Arts (DMA), Professional Performance Diploma (PPD), Professional Studies Certificate (PS), and Artist Diploma (AD) levels of study.

### • FACILITIES

Located in the academic heart of NYC's Upper West Side, MSM's facilities include 8 performance halls anchored by the recently renovated Neidorff-Karpati Hall seating 650, 140 practice rooms, a resi-

dence hall, libraries, and recording facilities.

### • FACULTY

Full-time faculty: 22

Part-time faculty: 243

### • STUDENTS

Full-time: 1050

### • TUITION FEES

\$84,475 USD (\$118,759 CAN)

### • DESCRIPTION

Manhattan School of Music is one of the world's premier music conservatories for classical music, jazz, and musical theatre, offering degrees and certificates for undergraduate, graduate, and professional musicians. Our more than 1,000 students from across the United States and around the world study with a faculty of world-renowned performer educators, make their home in a welcoming collegiate neighborhood, and have access to unrivaled musical, educational, and professional opportunities in the international cultural capital of New York City.



## VINCENT-D'INDY SCHOOL OF MUSIC

628, chemin de la Côte-Sainte-Catherine,  
Montréal (Québec), H2V 2C5  
Tel.: (514) 735-5261 ext. 3050  
collegial@emvi.qc.ca  
www.emvi.qc.ca/collegial

### • PRE-UNIVERSITY PROGRAMS

(Classical and Jazz)

DEC in Music (501.A0)  
Double DEC - Music and Natural Sciences (200.11)\*  
Double DEC - Music and Humanities (300.11)\*  
Double DEC - Music and Arts, Literature, and Communication (500.11)\*

\*Programs offered in collaboration with Collège Brébeuf

### • FACILITIES

Concert halls, creative and computer music labs, recording studio, over 50 practice studios, library, cafeteria, Coop Vincent-d'Indy (sheet music and musical equipment), free parking, close to the Edouard-Montpetit metro station and the REM

### • STUDENTS

120 students

### • OPEN HOUSE

Tuesday Feb 3, 2026, 5:30pm to 8:30pm

### • ADMISSION DEADLINE

Friday Feb 6, 2026

### • ENTRANCE EXAM

Sunday Feb 15, 2026

### • DESCRIPTION

The Vincent-d'Indy School of Music aims to help each student flourish in a caring environment rich in musical experiences. Focused on music education, the school offers numerous opportunities to play in groups within each training program (combos, small ensembles, etc.) and also has the privilege of hosting various high-level large ensembles (Vincent-d'Indy School of Music Big Band, Choir of the college section of the Vincent-d'Indy School of Music, Vincent-d'Indy School of Music Symphony Orchestra).

# MAKE MUSIC

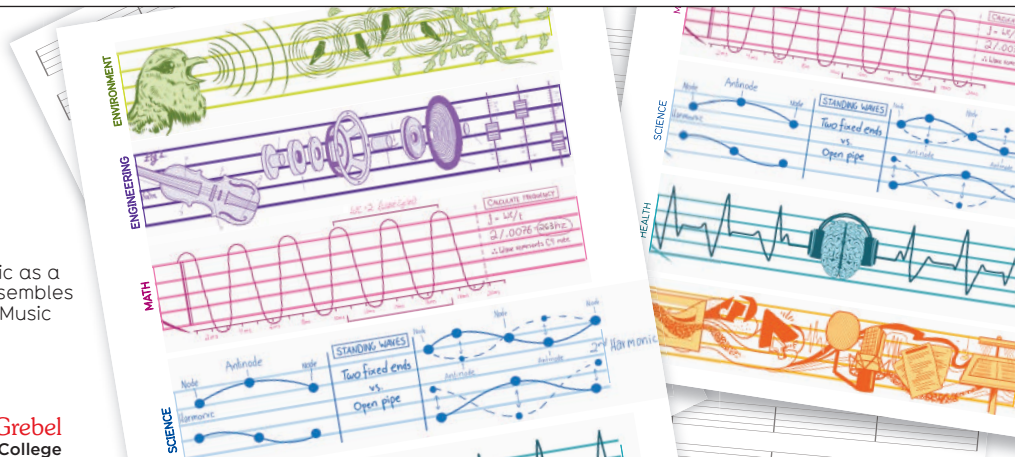
## NO MATTER WHAT YOU STUDY

At the University of Waterloo, study Music as a major or minor, sample courses, join ensembles for course credit, or combine studies in Music with almost any program.

uwaterloo.ca/music

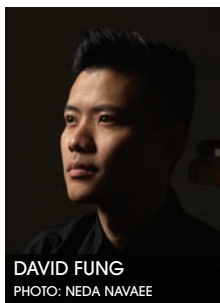


Conrad Grebel  
University College



# HIGHER EDUCATION NEWS

by KAITLYN CHAN



DAVID FUNG  
PHOTO: NEDA NAVEAE

## THE UNIVERSITY OF BRITISH COLUMBIA

After a year-long hiatus due to administrative changes, the *Wednesday Noon Hours* concert series returns to Roy Barnett Recital Hall at the University of British Columbia. This series,

curated by pianist **David Fung**, features highly-acclaimed artists, including many who are part of the UBC community. The season opened on Sept. 10 with a performance by pianist Roman Rabinovich, who played Beethoven's *Sonata Op. 110* and Schumann's *Symphonic Etudes*. Still to come are concerts by countertenor **Daniel Moody**, pianist **Inna Faliks** and Korea's eminent flute and piano duo, **Hyunim Yoon and Ju Yeon Shin**. The return of this beloved concert series reinstates a decades-long tradition and welcomes audiences to enjoy world-class music during their lunch breaks.

[www.music.ubc.ca](http://www.music.ubc.ca)



SIMONE WILLMANN

## UNIVERSITY OF ALBERTA

In May, Music PhD student **Simone Willmann** presented her graduate paper, "Positioning Honesty, Positioning Scholars: Praxis of Acknowledging to Create Care Centered Academic Practice" at the 2025 Canadian University

Music Society Annual Conference. She was awarded the George Proctor Prize for the best graduate student paper, presented in French or English. This fall term, Willmann is an Academic Teaching Staff Lecturer for the University of Alberta Department of Music, conducting a course on music history and culture in the West up to circa 1800.

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

## UNIVERSITY OF SASKATCHEWAN

The University of Saskatchewan College of Arts and Science welcomed 11 new faculty members for 2025, including two assistant professors specializing in music education and composition and music theory: **Drs. Laurel Forshaw** and **Roydon Tse**. Forshaw completed her PhD in Music Education at the Uni-



ROYDON TSE  
PHOTO: SHALAN AND PAUL

versity of Toronto. A music educator and choral conductor from Robinson-Superior Treaty territory, Forshaw's dissertation on Indigenous participation in higher music education was supported by a SSHRC-CGS Joseph-Armand Bombardier Doctoral Scholarship. Hong Kong-born Tse began as a pianist and studied composition at the University of British Columbia and the University of Toronto. Prior to working at uSask, Tse taught composition and musicianship at the University of Calgary.

[www.artsandscience.usask.ca](http://www.artsandscience.usask.ca)



PATTI KUSTUROK  
PHOTO: LEO KOPELOW

## UNIVERSITY OF MANITOBA

Over the summer, the University of Manitoba announced that Desautels Faculty of Music (DFOM) received a Strategic Initiatives Support Fund Grant of \$52,532 to continue to build the fiddling program the department spearheaded in 2024–25. With the grant, DFOM named **Patti Kusturok**—a North American Fiddlers' Hall of Fame member—its Artist-in-Residence. Kusturok now offers one-on-one fiddling lessons to students and teaches a course exploring Canada's diverse fiddling tradition. DFOM aims to improve their fiddling outreach in 2025–26 by collaborating with the Sistema program and hosting outreach events, including a Fiddling Showcase at the Desautels Concert Hall on March 14, 2026, in partnership with the Red River Fiddle and Dance Society.

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



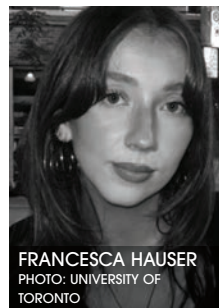
TIMOTHY CHOOI  
PHOTO: DEN SWEENEY

## UNIVERSITY OF OTTAWA

**Timothy Chooi**, associate professor of violin at the University of Ottawa's School of Music, received this year's Equity, Diversity and Inclusion in Research Award from the Office of the Vice-President, Research

and Innovation. Chooi's research and performances consider how to make the classical music world a more inclusive space. Some of his projects over the years include co-founding the VISION Collective to build relationships among refugees and new Americans, presenting a digital performance series during the COVID-19 pandemic, and giving workshops and performances in remote communities in Northern Quebec, the Northwest Territories and southern Chile. In his role at uOttawa, Chooi leads the string program, oversees public relations for the School of Music, and contributes to the EDI Committee.

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



FRANCESCA HAUSER  
PHOTO: UNIVERSITY OF TORONTO

## UNIVERSITY OF TORONTO

This fall, the Faculty of Music at the University of Toronto presented several large awards to assist graduating students in their career development. Since 2006, the department has provided two annual

graduating awards valued at \$25,000 each: the William and Phyllis Waters Graduating Award and the Tecumseh Sherman Rogers Graduating Award. The winners of these two awards were **Francesca Hauser**, Master of Music in Music Technology and Digital Media, and **Aljosa Jurinic**, Doctor of Musical Arts in Piano Performance, respectively. From this year onward, the department will also award the Carolyn and Robert Lake Graduating Award, valued at \$18,000. This year's inaugural recipient is **Danial Khan-Sheibani**, Bachelor of Music in Composition.

[www.music.utoronto.ca](http://www.music.utoronto.ca)



MICHAEL KIM  
PHOTO: KEN FRAZIER

## WESTERN UNIVERSITY

**Michael Kim**, dean of the Don Wright Faculty of Music at Western University, was formally presented with the Korean Canadian Scholarship Foundation's 2025 Dream Tree Award on Oct. 18. This accolade honours Ko-

rean Canadians who have made significant and lasting contributions to their communities. An internationally-acclaimed concert pianist and academic leader, Kim embodies the spirit of the award through his commitment to mentoring the next generation of young musicians. He leads more than 650 students and 125 faculty and staff, advancing a strategic plan focused on excellence in research and teaching, equity and inclusion and community partnerships. [www.music.uwo.ca](http://www.music.uwo.ca)





PENDERECKI STRING QUARTET

## WILFRID LAURIER UNIVERSITY

Wilfrid Laurier University's Faculty of Music celebrates 50 years in its 2025-26 concert season. The season will include performances by student ensembles and guest artists, the Music at Noon Concert Series and 50th Anniversary Gala Concerts (March 21 & 22). Performances are held on Laurier's Waterloo campus, many offered with free admission. Upcoming concerts feature **Gryphon Piano Trio & Nordic Voices** (Jan. 29), **Pentaèdre Wind Quintet**, **Penderecki String Quartet & Friends** (March 15) as well as many student recitals.

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



PHOTO: COTTONBRO STUDIO

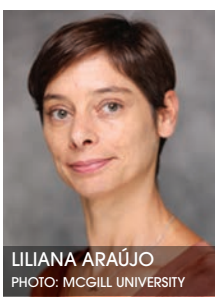
## CONSERVATOIRE DE MUSIQUE ET D'ART DRAMATIQUE DU QUÉBEC

The **Conservatoire d'art dramatique de Montréal** (CADM) has partnered with the **Centre de services scolaire de Montréal** (CSSDM) to deliver theatre programs to elementary schools in the CSSDM network. Through this partnership, CADM students and teachers offer workshops and outreach programs to CSSDM students to encourage their creativity and develop their artistic skills. This collaboration between the two organizations will help young learners discover the richness of the performing arts, nurturing the next generation of Canadian performers. In their announcement, the CADM writes that this collaboration paves the way for new opportunities to introduce young people to theatre and the arts directly in their school environment.

[www.conservatoire.gouv.qc.ca](http://www.conservatoire.gouv.qc.ca)

## MCGILL UNIVERSITY

In October, McGill University announced two professors at the Schulich School of Music have won the John R. Evans Leaders Fund Award from the Canadian Foundation for Innovation. **Drs. Liliana Araújo** and **Andrea**



LILIANA ARAÚJO  
PHOTO: MCGILL UNIVERSITY

**Creech** were awarded a total of more than \$400,000 to support the creation of the first Applied Performance Sciences (APS) Studio Lab in Canada and their ongoing work in developing this new field. The APS Studio Lab will focus on applied research to deepen our understanding of the demands of sustainable and transformative careers in music. Araújo, an assistant professor in Applied Performance Sciences, and Creech, a professor of Music Pedagogy, consider the intersection of music psychology, pedagogy and performance sciences in their research.

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



JEAN-FRANÇOIS RIVEST  
PHOTO: JULIA MAROIS

bec conductor **Jean-François Rivest** was among these newly-titled professors emeriti. He has been teaching violin, orchestral conducting and a variety of advanced performance classes at Université de Montréal since 1992. Shortly after his first year teaching violin at UdeM, Rivest created the Orchestre de l'Université de Montréal in 1993. This orchestra allows students to apply their training on stage and in concerts for the community. With this dedication to improving the Faculty of Music for more than three decades, Rivest is a worthy recipient of the professor emeritus title.

[www.musique.umontreal.ca](http://www.musique.umontreal.ca)



LINDA PEARSE  
PHOTO: MOUNT ALLISON UNIVERSITY

**MOUNT ALLISON UNIVERSITY**  
Four Mount Allison faculty members received grant funding from the Social Sciences and Humanities Research Council of Canada over the summer. Among these recipients was **Dr. Linda Pearce**, the Canada Research Chair in Music, Contact, and Conflict and a Mta associate professor in music history. Working with two co-applicants (Drs. Margaret Walker from Queen's University and Sandria P. Bouliane from Laval University) and international collaborators, Pearce's project considers why certain music and histories continue to be privileged in aca-

demical study and how research methodologies shape scholarship and teaching in the discipline of music history.

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



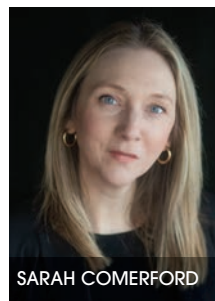
JÉRÔME BLAIS

## DALHOUSIE UNIVERSITY

At the 2025 East Coast Music Awards, soprano **Suzie LeBlanc** was awarded the "Classical release of the year" for *Pour une Amérique engloutie*. The composer, **Jérôme Blais**, is a composition professor at the Fountain

School of Performing Arts at Dalhousie University. This award-winning work featured on his album *mouvance*, which was nominated for a Juno award in 2024. Part-time instructor in the Fountain School and clarinet player **Eileen Walsh** is also featured on the album.

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



SARAH COMERFORD

## MEMORIAL UNIVERSITY

Conductor, music educator, and flutist **Sarah Comerford** was announced as the new director of Memorial University Concert Winds. She started in the position in September, succeeding Dr. Dylan Maddix, assistant

professor of Instrumental Conducting and Community Engagement. The MUN Concert Winds ensemble was launched in early January and returns after its successful winter debut. Comerford brings a wealth of knowledge and experience to the position with degrees in flute performance, music education, and instrumental conducting from Memorial University. She currently teaches at Macdonald Drive Junior High, where she leads six ensembles, including concert band, string ensemble, and jazz band.

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



PHOTO: LARSON HARLEY

## MANHATTAN SCHOOL OF MUSIC

El Sistema USA and Manhattan School of Music have announced a new full-tuition scholarship for

students from El Sistema USA member programs in the U.S. and Canada, starting in 2026-27. The scholarship supports talented young musicians who show artistic excellence, academic strength, community involvement, and financial need. At least one student will be selected each year through MSM's regular admissions process. Applications are now open, with a priority deadline of Dec. 1.

[www.msmnyc.edu](http://www.msmnyc.edu)

LSM



# FRANCIS PERRON

## A CARING AND DEMANDING APPROACH TO COLLABORATIVE PIANO

by EMMA YEE

Pianist and vocal coach Francis Perron is a fixture in Montreal's music scene. He has given recitals with singers such as Christian Immler, François Le Roux and Nathalie Paulin, works with companies like Opéra de Montréal, the Canadian Opera Company, Chants Libres, and Wien Kammeroper. He developed Université de Montréal's collaborative piano program. Since early in his career, Perron has been devoted to both opera and art song, and wants "to give

"[showing] me how to work, how to love details, how to organize my practice."

By the age of 21, Perron was coaching and working as a répétiteur with Montreal contemporary opera company, Chants Libres. He says, "I discovered that playing the piano was the least of it. Everything I had to know was outside of playing the piano: how to conduct, how to sing, how to play percussion, how to try to make it work, follow the conductor, and help the singer learn their music. ... I just went there and I had to survive.



[his students] as many tools as possible" to be successful in both.

Perron started playing for singers as a teenager and, thinking back to that time when he first "discovered such a world," he says he realized "this is what I want to do in life. I want to make music with singers." He was drawn to the ability to marry poetry and music, and work with many people, instead of just "being alone sitting at a piano." Perron credits teacher Gilles Manny for

And the survival process is where you learn a big deal. Sometimes you cry. You want to quit. Almost every day. But that's an amazing chance that I had to do it so early."

Now, Perron works with companies in standard repertoire in addition to new opera productions and workshops. This season, he was head coach for *Roméo et Juliette* at the COC and is now working on Ana Sokolović's *Clown(s)* at Opéra de Montréal. Perron loves to work with composers,

conductors and stage directors, and believes it makes him a better art song pianist as well, saying, "If you play a Mozart *lied*, for example, you know that Mozart wrote so many operas. And you play the piece and you imagine that he would have orchestrated it this way... It really opens your imagination and amplifies the colours that you produce on the piano. ... I love to see how I can make this instrument sound like an orchestra or other instruments."

When he was 25, Perron was teaching at Université de Sherbrooke, a good opportunity at the time, but decided to leave the position in order to study *Klavier-Vokalbegleitung* ("piano-vocal accompaniment") in Vienna. He thought, "if I don't go to Europe to study now, I will never go." In Vienna, Perron studied at the Universität für Musik und darstellende Kunst with David Lutz, who taught him song interpretation. Perron also acknowledges the influence of Vienna through its very "walls, ...the people everywhere, the streets, the history." In song, Perron describes the relationship between the singer and the pianist as "a good combination of caring and challenging. If you care about people, then you will support them, follow them, drive them, and challenge them."

After finishing his doctorate at the Université de Montréal (UdeM), Perron worked both there and at Conservatoire de musique de Montréal, and eventually built the collaborative piano program at UdeM. His studio slowly grew from two to 15 pianists and from offering just a master's degree at first, to adding diploma and doctoral studies.

Additionally, in the last few years, Perron created the McGill-UdeM Piano-Vocal Arts Residency alongside Michael McMahon, supported by the Azrieli Foundation. This nine-month program offers six pianists the chance to immerse themselves in opera and art song repertoire. As Perron describes, "building this was like a dream. ...It's not a program for singers. It's a program for pianists. Singers learn a lot because all the guests we invite are incredible, [but] it's really custom-made for the pianists." What makes the residency stand out is that "a lot of programs are either specialized in opera or art song. We want to do both, because I really believe—and this is something I've been doing all my life—that young pianists nowadays must have a lot of tools, because they never know where they're going to end up. They have to be at ease with opera repertoire, art songs, learn how to play contemporary music, be flexible. I think that's important," says Perron.

The pianist refers to his teaching style as "caring and demanding." Although he wants his students to avoid some of his own mistakes, he understands they must go through the process. Perron also cites his still-active performance career as something that helps him be a better teacher, because while he demands a high level, he says, "I always try to remember what the feeling of being on stage [is like]—and being involved in these things—before I make comments. He tries "not to forget that this is stressful—that they're trying their best. It helps me choose the direction I want to go with them."

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# UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

## CELEBRATING 60 YEARS OF PASSION AND RESILIENCE

by HAL KOWALEWSKI

The current iteration of University of Alberta's respected University Symphony Orchestra can be traced back to a ragtag group of faculty, community members and students from, of all places, the Faculty of Medicine. Now, approaching the department's 60th anniversary, Department Chair William Street describes a better-funded but equally tenacious community of musicians who are working to create a vibrant future for classical music.

"We're resilient," says Street, who is also the department's professor of solo and ensemble wind instruments. "No matter what happens around us, the students and the faculty members come together and they create great music."

This year marks the anniversary of the department's formal membership within the university's arts faculty, which began under organist and choir-master Richard Eaton in 1965. However, the music program's inception can be traced back much farther. In 1942, a group of amateur musicians came together for a performance of the satir-

ical comic opera, *The Pirates of Penzance*, to enthusiastic public support.

In the time since this first orchestra formed, the department has grown into a mid-sized program which, nevertheless, holds its own among music departments at larger Canadian institutions. "For the size that we are, we do a lot!" Street says. "We have limited resources, but the quality remains the same [as larger programs]."

Training strong, multi-faceted musicians is particularly important in 2025, with symphony orchestra vacancies being few and far between. "[In our program], we talk about the realistic nature of performing with a symphony orchestra," Street says. "We have way more talented musicians than can ever play in a symphony orchestra."

But for Street, this is only a roadblock, not a cause for despair. "A lot of musicians study because they're passionate about music itself. About the poetry of music."



UNIVERSITY OF ALBERTA'S OLD ARTS BUILDING  
PHOTO: WINTERFORCEMEDIA

For a program like this, filled with tenacious musicians trying to eke out a place in a competitive field, a 60th anniversary is a major milestone and cause for celebration. And yet, while Street acknowledges this achievement, he and the rest of his department do not allow this celebration to overshadow the daily, hard work that goes into music-making.

Earlier this year, the department made the choice to delay its 60th anniversary concerts in order to pursue renovations of its primary performance space—"the Old Arts Building," the very same space which housed that early University of Alberta production of *Pirates of Penzance*.

With the choice between delaying anniversary celebrations in favour of making tangible improvements that will benefit the student experience, the department signals its intention to look to the future rather than dwell on the past. When the well-earned celebrations do take place—most likely around the 62-year mark—they will capture the spirit of resilience that has always characterized this program.

LSM

[www.ualberta.ca/en/music](http://www.ualberta.ca/en/music)

# JACOB CAINES

## CANADA'S "LIVING ARCHIVE" OF QUEER MUSICIANS

by HAL KOWALEWSKI

For musicologist, conductor and researcher Jacob Caines, queer musicians may be the key to revitalizing the modern classical music scene.

"Performing arts is in a space where it is, unfortunately, getting squeezed from all sides," says Caines. There is no need to spell out the numerous obstacles modern classical musicians face. As pianist Charles Rosen famously observed, "the death of classical music is perhaps its oldest continuing tradition."

"The opportunity for arts institutions to thrive," says Caines, "is by looking through a queer lens."

A PhD candidate at Concordia University, and instructor at the Fountain School of Performing Arts at Dalhousie University, Caines takes an eclectic approach to the study of musicology. He is informed not only by music theory and history, but also by social sciences like urban planning, queer theory and archival studies.

It is this wide-ranging blend of interests that gave him the idea for his "living archive." Six years ago, he created ClassicalQueer as a database of queer musicians within his own community in New Brunswick.

"I was frustrated to hear orchestras say 'we'd love to represent queer people on stage, but we don't know any performers...'" This site

became a way of saying 'Here are 15 or 20 people who are working in New Brunswick who are highly skilled professionals, and are also queer or trans.'

ClassicalQueer's influence quickly stretched far beyond Caines's immediate circle. He soon began to notice search hits from locations far and wide.

"Queerness is not spatially bound," he observes, acknowledging how online spaces have played an essential role in building community among queer people for decades. "Those inter-spaces between semi-online and semi-real spaces... They're often the most vibrant spaces where people can live and create."

It was this focus on vibrant, living spaces that inspired ClassicalQueer. Compared to his archival work, which centred largely around historical figures, his website allowed direct interaction with members of his community. "[It is] very good and useful to gather some core understanding of music history," he says, "but it's not how I understand music!" Rather, for Caines, music is about connection.

Caines emphasizes, however, that his archive is not inviting *new* voices to classical music; rather, he is uplifting the voices that have always been here. "Classical music, despite its outward appearance, has always been hyper-queer," he says.



PHOTO: COOKED PHOTOGRAPHY

"There's this belief that if we include more diversity in classical music, we're not going to have room for Beethoven, Bach... It's not true at all. We can do both, and we might be able to actually see how to keep that music more vibrantly alive by looking through a queer lens. Maybe we should be reaching out to people who think differently."

LSM

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



# NEW RELEASES

THIS SECTION IS AN ADVERTISING SUPPLEMENT. TO ANNOUNCE HERE, CONTACT [SALES@LASCENA.ORG](mailto:SALES@LASCENA.ORG)



## Monica Pearce: December

Essential Opera, Maureen Batt (soprano), Erin Bardua (soprano), Danielle Buonaiuto (soprano)  
Release: Dec. 5, 2025  
Leaf LM2049

Essential Opera's *December* is a one-act opera for three sopranos and string quartet by Monica Pearce. The work

follows Julia and Natasha as they prepare to visit Julia's parents for the first time together as a couple. Between airport security, last-minute packing and the subtle tension of family introductions, *December* captures the anticipation, vulnerability and humour that accompany love in its early stages.



## IN FLANDERS FIELDS

Jan Järvillepp, London Symphony Orchestra, London Voices  
Release: Dec. 12, 2025  
Navona Records NV6791

Masterfully executed by London Voices and members of the London Symphony Orchestra, *In Flanders Fields* by composer Jan Järvillepp features three classical works spanning a tribute to the fallen, a plea for environmental unity and a well-known prayer.

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Résidence UdeM-McGill en piano-art vocal

## Pianiste et prête à vous dépasser ?

Profitez d'une année de résidence à Montréal:

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- Classes de maître et concerts publics
- Une communauté artistique dynamique

Fruit d'une collaboration entre la Faculté de musique de l'Université de Montréal et l'École de musique Schulich de l'Université McGill, ce programme s'adresse aux pianistes accompagnateur·rices et coachs vocaux émergentes. Les candidat·es sélectionné·es bénéficient de bourses de scolarité, de subsistance et de développement carrière.

Date limite pour la cohorte 2026-2027:  
**15 décembre 2025**

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

McGill-UdeM Piano-Vocal Arts Residency

## Are you a pianist, ready to take your artistry to the next level?

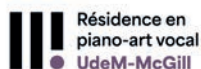
Join us for a year-long residency in Montréal:

- Intensive training and mentorship
- Public masterclasses and concerts
- Immersion in a vibrant artistic community

This program, intended for emerging accompanists and vocal coaches, is a unique collaboration between the Schulich School of Music of McGill University and the Faculté de musique de l'Université de Montréal. Selected candidates will receive scholarships covering tuition and living expenses, as well as a career development grant.

Deadline to apply for the 2026-2027 cohort:  
**December 15, 2025**

[www.pva-residency.com](http://www.pva-residency.com)



Résidence en  
piano-art vocal  
UdeM-McGill



McGill-UdeM  
Piano-Vocal Arts  
Residency



# THE WELCOME CHOIR

## SHARING MUSIC WITH NEWCOMERS

by **DAWN MERRETT**

Each Saturday morning in Montreal, voices blend together in song with accents from all over the world. The singers are newcomers to Quebec who have come to learn French and connect with others through music. They are members of Chœur des Bienvenus (The Welcome Choir), hosted by the music preparatory school at Université du Québec à Montréal as conceived by Prof. Isabelle Peretz of Université de Montréal.

An immigrant to Canada herself, Peretz has long wondered whether singing might ease the challenges of settling in a new country. Many newcomers face barriers such as learning a new language and coping with loneliness. As a scientist specializing in the neurocognition of music and language, she was well aware of research evidence suggesting that singing helps with pronunciation and vocabulary during language learning, as well as studies showing that singing together helps people quickly feel connected and boosts mood. Following her intuition that choir could address several of the most significant challenges faced by newcomers at once, she and her team, including study coordinator Dr. Dawn Merrett and graduate

student Fidaa Akrouit, launched Chœur des Bienvenus as a proof-of-concept study.

Newcomers, along with a few local French-speaking Canadians, sing together in French, learning more about Quebec culture and each other over songs and snacks each week. The results speak for themselves: after eight weeks of group singing, many participants showed improvement in language, mood and sense of belonging.

Building on this, the team expanded the project with collaborators Frank Russo, Arla Good and Isabelle Héroux, supported by SingWell, Bridging Divides, and community partners such as Massey Hall and Community Music Schools of Toronto. The resulting *Sharing Music with Newcomers* study is a multi-site randomized controlled trial (RCT) in both Montreal and Toronto comparing three groups: a choir, a music-themed conversation class, and a wait-list control. Skilled facilitators ensure that all participants, regardless of initial language or musical ability, can find their place.

An RCT allows us to pinpoint the specific effects of singing versus verbal interaction so as to provide the rigorous evidence needed to convince

policymakers and funders of the value of singing for newcomers. Preliminary results show that those who sing together report larger boosts in positive mood and earlier social bonding than conversation groups, echoing growing evidence that shared music-making promotes well-being. We are still analyzing language samples and physiological markers of stress and expect that these will match participants' reports.

As migration reshapes communities, projects like this one highlight how the arts can foster enjoyable and motivating approaches to newcomer integration. Singing together offers more than just musical pleasure; it is a source of learning, well-being, and harmony that extends far beyond the songs themselves. **LSM**

Dawn Merrett completed her MPsych/Ph.D. in Clinical Neuropsychology at the University of Melbourne in Australia, with a focus on music neuroscience. As a former music teacher (ARCT, Royal Conservatory of Music), she brings an interdisciplinary approach to her research and clinical work.



CHOEUR DES BIENVENUS

# NOËLS ÉTERNELS

## STUDIO DE MUSIQUE ANCIENNE DE MONTREAL GOES ON THE ROAD

by **ADRIAN RODRIGUEZ**,  
based on an interview by **JUSTIN BERNARD**

A festive spirit is once again blowing through Studio de musique ancienne de Montréal (SMAM). After several years without touring, SMAM is hitting the road again. Five cities, five collaborations and one common thread: creating a genuine connection between professionals, the next generation and the public.

"In every city we visit, a local choir joins us. In Ottawa, it's Christ Church Cathedral Choir conducted by Andrew McAnerney; in Chicoutimi, the Ecce Novum and Conservatoire du Saguenay choirs; in Trois-Rivières, L'Orphéon; and in Quebec City, the Le Chœur de l'Université Laval," explains Jonathan Nemtanu, SMAM's executive director.

"This gives our students the opportunity to discover a different repertoire and sing alongside professionals. It's a deeply formative experience," says Jessica Latouche, choral lecturer at Université Laval's Faculty of Music.

This desire to connect and pass on knowledge is at the heart of the project. "What matters most to us is the sense of community that emerges during the concert," says Nemtanu.

"When regional choirs participate, everything takes on a whole new dimension. The audience comes to see their loved ones, and the atmosphere immediately becomes warmer."

Thanks to SMAM's 50th anniversary fundraising campaign and the support of Conseil des arts et des lettres du Québec, the ensemble is approaching this tour with confidence. "These two sources of support combined allow us to go forward with confidence, simply to make beautiful music," says Nemtanu.

Under McAnerney's direction, the program celebrates the tradition of German Christmas music, from Heinrich Bach to Gruber and Schütz. In Montreal, 12 singers will be accompanied by a small brass ensemble and an organ. On tour, the group will be reduced to eight singers, with concerts in Ottawa and Quebec City, also featuring organ. "The brass instruments bring a festive spirit that is typical of the period and very representative of the era," adds Nemtanu.



STUDIO DE MUSIQUE ANCIENNE DE MONTREAL  
PHOTO: ANNIE ÉTHIER

In keeping with the holiday spirit, the audience will be invited to sing along. "Some of the tunes will be familiar, such as *Mon beau sapin*. It's part of the spirit of the concert and creates a real moment of shared joy." **LSM**

SMAM's *Noëls éternels* tour takes it to Chicoutimi (Nov. 28, Église Sacré-Cœur, 244 Rue Bossé); Trois-Rivières (Nov. 29, Chapelle du Séminaire Saint-Joseph, 858 Rue Lavolette); Montreal (Dec. 4, 7:30 p.m., Église Saint-Léon de Westmount, 4311 De Maisonneuve Blvd. West); Ottawa (Dec. 6, Christ Church Cathedral, 414 Sparks St.); and Quebec City (Dec. 14, Salle Henri-Gagnon at Laval University, 1055 Avenue du Séminaire). [www.smamontreal.ca](http://www.smamontreal.ca)

TRANSLATION: L. I. LIGANOR



# TORONTO SYMPHONY ORCHESTRA'S *MESSIAH*

## CONDUCTOR MICHAEL FRANCIS ON THE GREATEST WORK OF ART

by DENISE LAI

For the past 90 years, the Toronto Symphony Orchestra and Toronto Mendelssohn Choir have performed Handel's *Messiah* together. Like the *Nutcracker* ballet, *Messiah* is an annual tradition that brings festive joy to every holiday season.

TSO's 2025 version will be conducted by Michael Francis, music director of the Florida Orchestra and the Mainly Mozart Festival in San Diego, as well as chief conductor of Deutsche Staatsphilharmonie Rheinland-Pfalz.

This is the British maestro's fourth time working with the TSO. Most recently, in 2023, Francis conducted the TSO and TMC in Mozart's *Requiem*. "I thought Jean-Sébastien Vallée trained the chorus so brilliantly well, and I found the Mendelssohn Choir to be just a pleasure to work with," he says. "They were interested, extremely skilled, and very passionate in performance. And, of course, the Toronto Symphony is an exceptional orchestra."

Francis feels that Handel's monumental work is mainly about the human response to the well-known biblical story of Christ. Listeners experience the work differently at



MICHAEL FRANCIS  
PHOTO: MARCO  
BORGGREVE/THE FLORIDA  
ORCHESTRA

various stages of their lives. "It's so powerful, because each time we come back to it, we see something different. And so, for the audience, I find this such a wonderful journey. Whether it be about the hope and the birth of the Messiah in the

first part, or about pain and suffering and how we respond to that in part two, or the hope and redemptive power of the third part."

Francis wants *Messiah* to be a communal experience. He encourages the audience to sing along in the "Hallelujah" chorus. This TSO version will include the often-omitted "If God before us," sung by the soprano soloist, sparsely accompanied by solo violin, solo cello and organ. "It's this tremendous moment of intimacy, reflection and peace after 'The Trumpet Shall Sound' and before the final 'Amen.'" Francis also jokes that he will be slightly stricter about making the piece sound rather British in the pronunciation.

The conductor is especially excited about this year's soloists, a mixture of well-known stars, and debutants. Returning are two veteran Canadian TSO and TMC collaborators, mezzo-soprano Susan Platts and bass-baritone Gerald Finley. Also making a welcome return is American soprano Lauren Snouffer, who last appeared in TSO's 2023 *Messiah*. Making his TSO debut is Anthony León, an exciting young American-born, Cuban and Colombian tenor who was a winner of the 2023 Metropolitan Opera Laffont Competition.

For Francis, the *Messiah* is the greatest work in any artistic genre—be it painting, architecture or music. "It's one of the rare moments where classical music rises above its own art form to be a cultural moment each year," he says. "This amazing piece does so much good for charity and bringing people together. It allows us to reflect upon ourselves, because we return to it so often. It has stood the test of time."

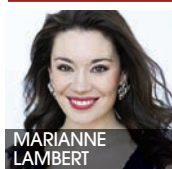
LSM

Toronto Symphony Orchestra presents Handel's *Messiah*  
Dec. 16–21, at Toronto's Roy Thomson Hall. [www.tso.ca](http://www.tso.ca)

## CHORAL CALENDAR

by MARIE-CLAIRE FAFARD-BLAIS

### MONTREAL



MARIANNE  
LAMBERT

**Hallelujah !**  
Ensemble Caprice and Ensemble ArtChoral

Dec. 4  
Maison symphonique  
[www.ensemblecaprice.com](http://www.ensemblecaprice.com)

#### Handel's *Messiah*

Orchestre Classique de Montréal

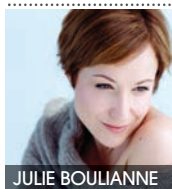
Thursday Dec. 12 at 7:30 p.m.  
Crypt of St Joseph's Oratory, Mont-Royal  
[www.orchestre.ca](http://www.orchestre.ca)



LEVY SEKGAPANE

**The Messiah:**  
**Hallelujah!**  
Orchestre symphonique de Montréal

Dec. 10 & 11  
Maison symphonique  
[www.osm.ca](http://www.osm.ca)



JULIE BOULIANNE

**Christmas Oratorio**  
Orchestre et Chœur  
Métropolitain

Dec. 17 at 7:30 p.m.  
Notre Dame Basilica,  
Montreal  
[www.orchestremetropolitain.com](http://www.orchestremetropolitain.com)



MATTHEW LARKIN

#### Traditional Christmas concert

Les Petits Chanteurs du Mont-Royal

Dec. 14 at 3:30 p.m.  
St Joseph's Oratory  
[www.saint-joseph.org](http://www.saint-joseph.org)

### OTTAWA-GATINEAU

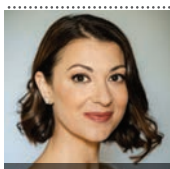
**Come sing the Messiah 2025**  
CAMMAC Ottawa-Gatineau

Dec. 5 at 8 p.m.  
Carleton Dominion-Chalmers Centre  
[www.cammac.ca/ottawagatineau](http://www.cammac.ca/ottawagatineau)

**Lumière de décembre : souffle un monde nouveau**

Orchestre symphonique de Gatineau and OSG choir

Dec. 6 at 7:30 p.m.  
Salle Odyssée at the Maison de la culture de Gatineau  
[www.osgatineau.ca](http://www.osgatineau.ca)



CLAUDIA HUCKLE

**Handel's *Messiah***  
National Arts Centre Orchestra, Cantata Singers of Ottawa and the Capital Chamber Choir

Dec. 17 & 18  
Southam Hall at the NAC

### QUEBEC CITY

**Handel's *Messiah***

Ensemble Caprice et Ensemble ArtChoral

Dec. 7

Salle Raoul-Jobin  
[www.ensemblecaprice.com](http://www.ensemblecaprice.com)

**An Oxford Christmas**  
Chœur Les Rhapsodes

Dec. 13 at 7:30 p.m.  
Palais Montcalm  
[www.lesrhapsodes.org](http://www.lesrhapsodes.org)

### TORONTO



ALEX  
HETHERINGTON

**Merry and Bright: A Celebration of Brass and Voice**

Orpheus Choir Toronto and Hannaford Street Silver Band

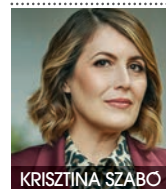
Dec. 16 at 7:30 p.m.

Yorkminster Park Baptist Church  
[www.orpheuschoirtoronto.com](http://www.orpheuschoirtoronto.com)

#### **Messiah**

Toronto Symphony Orchestra and Toronto Mendelssohn Choir

Dec. 16, 17, 19, 20 & 21 at 7 p.m.  
Roy Thomson Hall  
[www.tso.ca](http://www.tso.ca)



KRISZTINA SZABO

**Messiah**  
Tafelmusik

Dec. 18, 19, 20 at 7:30 p.m.  
Koerner Hall, TELUS  
Centre for Performance  
and Learning  
[www.tafelmusik.org](http://www.tafelmusik.org)

TRANSLATION: CECILIA GRAYSON

# Cityscapes

## TORONTO, ONT.

by GIANMARCO SEGATO

### WELCOME TO CITYSCAPES

*From sea to sea, Canada boasts beautiful natural landscapes and culturally-diverse cities. In the second instalment of our new column, Cityscapes, we spotlight the inspiring spots, music and arts scenes, and unique neighbourhoods of Toronto. We invited three local artists to tell us what they love most about Canada's largest city.*



#### JESSE BLUMBERG

Baritone **Jesse Blumberg** recently moved to Toronto. The 2025–26 season finds him collaborating with American Bach Soloists, Indianapolis Baroque, Elgin Symphony, Chorus Niagara, Victoria Baroque and Canadian Art Song Project in recital. He will debut with Ottawa's National Arts Centre Orchestra in Handel's *Messiah*, and the Newfoundland Symphony Orchestra in Haydn's *Creation*. Later this season, he joins Opera Baltimore for the titular role of Debussy's *Pelléas et Mélisande*.

del's *Messiah*, and the Newfoundland Symphony Orchestra in Haydn's *Creation*. Later this season, he joins Opera Baltimore for the titular role of Debussy's *Pelléas et Mélisande*.



#### TOM DIAMOND

For more than 30 years **Tom Diamond** has directed operas across Canada and the U.S. He moved to Toronto in 1977 after his time at the National Theatre School in Montreal. There, he was welcomed into the growing theatre scene of the late 1970s as a young director. After a stint with the COC Ensemble a decade

later, Diamond moved into the world of opera directing where his productions have included works from the traditional repertoire as well as new pieces. He was resident dramaturg/director at Tapestry Opera for over a decade and has worked on projects off-Broadway, on Broadway and with Toronto's Luminato Festival.



#### CAITLIN WOOD

Soprano **Caitlin Wood**'s work spans a wide swath of concert, chamber and opera repertoire from classical through contemporary. She recently sang The Controller in Jonathan Dove's *Flight* at Vancouver Opera; the title role in Monteverdi's *L'incoronazione di Poppea* with Washington, D.C.'s IN Series; and

Bach's Wedding Cantata with the Regina Symphony. This past summer she appeared in the Eastern Canadian premiere of Clements/Current's *Missing* at Toronto's Koerner Hall and most recently, in Kent Monkman's, Dustin Peters's and Gisèle Gordon's *The Miss Chief Song Cycle* at Montreal's Salle Bourgie. Wood also works in development with Toronto Summer Music.

## TORONTO CONNECTIONS



HUMBER RIVER IN AUTUMN

"I first performed here in my 20s on a tour with Glimmerglass Opera, and then later would spend longer stretches here during productions with Opera Atelier. Around that time my wife, violinist Johanna Novom, was beginning to audition for Tafelmusik and join them for certain projects. When, coming out of the pandemic, Johanna was offered a core position with Tafelmusik, we felt it was still a good fit for us both, as well as our then one-year-old daughter. We relocated more officially in 2023, and were honoured (I'm updating my spelling now, too) to become permanent residents just weeks ago. We live near the Humber River and it's now our fourth year in a row exploring it in autumn, which is particularly magical." —**Jesse Blumberg**



HOMES IN THE ANNEX

"My partner and I have always lived in the Annex [neighbourhood surrounding University of Toronto]. Firstly in an apartment for 18 years and then, after I worked on Broadway, we bought a house which we gutted and renovated. The Annex is a real neighbourhood where people actually say hello on the street. The pandemic made us realize that the fast-paced life (I would often be on the road for eight months of the year) was not as much fun as it once was. My husband is a psychotherapist and began working from home. So we bought a puppy, something we had talked about for years, and now truly enjoy Toronto life like never before." —**Tom Diamond**



CROTHERS WOODS

"Toronto has been home for a decade. Originally from St. Albert, Alta., I came to Toronto for my master's at the University of Toronto Opera School, toured for work, and kept getting pulled back by the city's music scene and generous community. My husband and I have deep roots here now, and are happily planted here. I lived beside Crothers Woods for several years and seized every chance to slip into the little patch of paradise. Even as a lifelong city-dweller, I'm a lover of open, green spaces; when stress runs high, or I just need room to think, a walk there drops my shoulders, deepens my breath and shifts my perspective." —**Caitlin Wood**

LSM



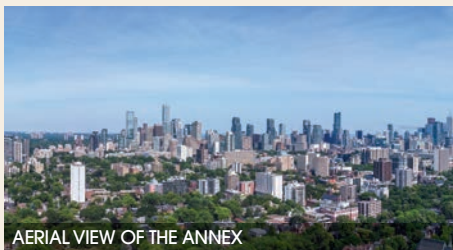
## NEIGHBOURHOODS



BILLY BISHOP TORONTO CITY AIRPORT

### BILLY BISHOP TORONTO CITY AIRPORT

Blumberg makes an unorthodox choice for a favourite neighbourhood: “I have to say one spot I really appreciate in Toronto (and this is not exactly a neighbourhood) is Billy Bishop Airport. Simply being able to walk from a city centre into, or take a tiny ferry ride over to, an airport feels like such an old-fashioned pleasure, not to mention the views flying in and out. No airport is perfect, but I try to take advantage of this one whenever I can.”



AERIAL VIEW OF THE ANNEX

### THE ANNEX

Diamond draws attention to the storied past of the Annex: “The Annex has an amazing history. We credit the brilliance of Jane Jacobs, one of the greatest observers of urban life, who lived in this neighbourhood until her death in 2006, for saving it! She was at the forefront of stopping the building of the Spadina Expressway which would have put a highway in the midst of our serene tree-filled enclave. Because of her, we live in a maze of calm one-way streets. ...It’s wonderfully hard to navigate a car through this ‘hood.’ The only caveat is that an Uber has trouble finding you!”



DANFORTH'S GREEKTOWN

### THE DANFORTH

Wood says she may be a little biased as she lives there, but enthuses about the Danforth, where “the pace is slightly slower than the downtown rat race. The open green space of the Don Valley Parkway, wide streets with their canopy of trees, eclectic shops (Re: Reading Used Books is my personal favourite), and friendly passers-by, make this an all-time favourite neighbourhood.”

## A FONT OF INSPIRATION

“I’ve always loved getting to the water whenever possible. So the flow of the Humber River, or the tranquillity of the lakeshore, the Islands, are all places I like to be,” says Blumberg. “The first time we visited the Humber was during peak leaf-changing and salmon-jumping season, and it was one of the places that made us appreciate how expansive the parks system is here. As a parent, I spend so much more time in city parks than ever before—and I’m so grateful for the opportunity to learn a new city through a child’s eyes.”

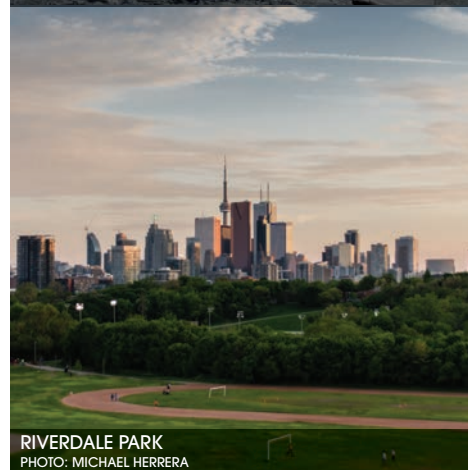
Diamond draws inspiration “more from the people of Toronto than spaces in particular. We have such a wonderful diverse population and every neighbourhood has a unique aspect to it. It has been interesting to see how the city has changed since I moved here permanently in the ’70s. ...I find my inspiration in the cumulation of my 69 years of life experience. My relationships have had the most profound influence on me; brilliant colleagues and loving friends have inspired me the most!”

Wood loves to visit “Riverdale Park at sunset. This park gives a stunning view of Toronto’s downtown, including the CN Tower, and offers picturesque sunsets. The hill is always filled with an eclectic collection of Torontonians, having a picnic, playing Frisbee—or when we get a snowstorm, it is speckled with kids in bright snowsuits tobogganing.”

LSM



TORONTO'S HUMBER RIVER



RIVERDALE PARK  
PHOTO: MICHAEL HERRERA

## WHERE TO LISTEN



RACHEL PODGER  
WITH TAFELMUSIK  
PHOTO: DAHLIA KATZ

### TAFELMUSIK:

“I’m of course biased, by marriage, toward the Tafelmusik family but they truly are a Toronto and Canadian treasure. [My wife] Johanna is one of about five new core players in the last five years, which is significant for a chamber orchestra, and their new models of artistic leadership and programming are really exciting collaborative approaches that bring amazing guest artists from Europe and beyond.” *Jesse Blumberg*

### JESSE ALSO RECOMMENDS:

Soulpepper - Against the Grain Theatre



CANADIAN STAGE'S  
THE INHERITANCE  
PHOTO: DAHLIA KATZ

### CANADIAN STAGE:

“Their production of Matthew López’s *The Inheritance* was pretty much near perfect, and recently *Slave Play* proved to be an exciting piece of theatre.” *Tom Diamond*

### TOM ALSO RECOMMENDS:

Crow’s Theatre  
Opera Revue  
Berkeley Street Theatre



TAPESTRY OPERA'S  
THE OVERCOAT  
PHOTO: DAHLIA KATZ

### TAPESTRY OPERA:

“Of course there are the heavy hitters like the Canadian Opera Company and Toronto Symphony Orchestra. However, in Toronto there are also smaller organizations that are doing incredibly impactful and inspiring work. Tapestry Opera, to my knowledge, is one of Canada’s longest running contemporary opera companies, and produces some of the most exciting contemporary works I have seen: *The Overcoat*, *Jacqueline*, and their hilarious *Briefs: Under Where?*” *Caitlin Wood*

### CAITLIN ALSO RECOMMENDS:

The Happenstancers - Opera 5 - Soundstreams

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# IN TOUCH WITH *The Millennia*

## *Fashion Talk with Elisabeth St-Gelais*

by VIKTOR LAZAROV

For some, fashion is everything that goes out of fashion, as Jean Cocteau said. For others, fashion weaves thousands of years of tradition. Combining modern tastes with the imprint of her Innu roots,

soprano Elisabeth St-Gelais talks fashion choices—from earrings to evening wear.

St-Gelais often orders her earrings from Matsheshu Création, a company based in Mashteuiatsh, an Indigenous community near Saguenay-Lac-Saint-Jean, Que. “They come in all colours and go well with my [concert] dresses,” she says. “There’s also an Inuit artist in Montreal, Anouapik, who makes earrings with seal fur and beads. If I want a touch of silver or gold to match my shoes, she’ll custom make it.”

Given the soprano’s busy schedule, planning an evening outfit for a premiere, a recital, or a gala involves a lot of logistics. St-Gelais makes sure to order her outfits in advance. “One of my favourite Indigenous designers is Lesley Hampton: she makes

beautiful, very chic skirts.” One of them is a custom-made traditional ribbon skirt. “This skirt has a great spirit for me: it represents the emancipated Innu woman that I am.”

The young lyric soprano also keeps an eye open for mainstream fashion. “Sometimes I feel like wearing a dress I found on a site that has nothing to do with Indigenous fashion, and that’s okay!” she says. “ASOS is a beautiful, inclusive site that I like to order from. In Montreal, there’s [Boutique] 1861 on Saint-Laurent Street, which I really like. I have about 10 dresses from there—it’s very inclusive and the service is great,” says St-Gelais.

LSM

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

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

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

[www.1861.ca](http://www.1861.ca)

[www.instagram.com/anouapik/?hl=en](https://www.instagram.com/anouapik/?hl=en)

<https://www.facebook.com/lagordita.designs/videos/>



“There’s a lot of beadwork among Indigenous people, and the Innu in particular. It’s part of our cultures,” says St-Gelais. In fact, as our June-July 2025 issue’s cover artist, readers will already have seen St-Gelais wearing multicoloured beaded earrings, a tradition of her Innu nation of Pessamit.

It’s not uncommon for St-Gelais to wear moccasins or beaded earrings made by Indigenous artisans on stage. “It’s part of the representation work I do, but also my love of colour. I like to be classy, but original,” she says. One of her inspirations is the artist and filmmaker Caroline Monnet, of French-Anishinaabe descent. “I want to convey the image of a self-fulfilled and confident woman. For me, that comes through with beautiful colours.”





# La Scena a tavola

## NADIA BOUCHER'S TAKE ON PAVAROTTI'S BOLOGNESE

by **ADRIAN RODRIGUEZ**

**C**ollaborative pianist Nadia Boucher leads one of those quietly dazzling musical lives. A highly skilled musician fluent in four languages (English, French, Italian, and German), she balances her work as a vocal coach and collaborative pianist at the University of Ottawa with an active performing career.

Her love of music often intertwines with her love of food. When she and tenor-composer Corey Arnold married in 2024, the choice of destination to celebrate their honeymoon felt almost inevitable. "We both live and breathe music and food," Boucher says with a smile, "so Italy was the obvious choice—and not just anywhere: Emilia-Romagna." The region of *Parmigiano, prosciutto* and, of course, Luciano Pavarotti. Together, the newlyweds made a pilgrimage to the tenor's home in Modena, now a museum that pays tribute to his career and passion for cooking. "His

kitchen had two of everything: two ovens, two mixers, he loved feeding people."

Among the treasures they found was a cookbook titled *Alla Luciano*, a collection of his favourite recipes and culinary secrets. "I've been making my own version of his bolognese ever since," says Boucher. "It's become my go-to comfort food."

### Upcoming concerts

In November, Boucher will co-produce and serve as répétitrice for *The Lion Heart*, a new opera by Corey Arnold and Kyle Derek McDonald, premiering at St. Joseph's Church in Ottawa (Nov. 15 at 8 p.m. and Nov. 16 at 3 p.m.). In December, she will take part in *Operatic Revelry*, Ottawa's opera-in-a-bar experience created by tenor Phil Klaassen, at the Rainbow Bistro (Dec. 13). Then, in the new year, she teams up with baritone Jean-Sébastien Kennedy for Schubert's *Winterreise*. **LSM**



"The secret," Boucher insists, "is always the ingredients. I've tested at least five kinds of Italian sausage before finding the right one at a small locally-owned Italian grocer called Farmer's Pick."

Her love of Italian cooking runs deep. "My mom's side is Italian, and I lived in Naples for three years. Honestly, I could eat pasta every day and never complain. This recipe is perfect because I can make a big batch, freeze it, and have a beautiful meal waiting after a long day of teaching or rehearsals."



Nadia Boucher

### HOW TO MAKE IT

Brown the bacon and set it aside. In the same pot, cook the onion, carrot, and celery in the bacon fat until soft. Remove them, then brown the ground beef and sausage meat. Return the vegetables and bacon, add the milk and wine, then the passata. Season with salt and pepper, cover, and let it simmer for at least two hours. The longer, the better.

### WINE PAIRING

Lambrusco, the sparkling red heart of Emilia-Romagna, is Pavarotti's hometown favourite, lively and unpretentious. He once said: "*Compravo lo stesso Lambrusco di Correggio dal 1965*" ("I've been buying the same Lambrusco from Correggio since 1965.") And he described it perfectly: "*Il Lambrusco è uno spumante selvaggio e ineducato*" ("Lambrusco is a wild and untamed sparkling wine").

### INGREDIENTS:

1 large carrot, diced  
1 celery stalk, diced  
1 large onion, diced  
1 lb sausage meat, casings removed  
2 lbs ground beef  
½ lb bacon  
½ glass milk  
½ glass white wine (or whatever's open in the fridge)  
1 jar (796 ml) passata  
Salt, pepper, olive oil  
Tagliatelle  
Parmigiano Reggiano, grated for serving

JAN JÄRVLEPP

## IN FLANDERS FIELDS

EARTH SONG & THE LORD'S PRAYER

LONDON VOICES

LONDON SYMPHONY ORCHESTRA

BEN PARRY CONDUCTOR



### IN FLANDERS FIELDS

Jan Järvillepp

London Symphony Orchestra

London Voices

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woods he knows well. From tree to instrument, he masters every step of a craft that deserves to be encouraged! \$40+. **BG**

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



### Your own unused instruments

For the beginner musician in your life, the perfect gift may be the very instrument that inspired your own passion for music. When I expressed interest in learning to play the piano, a friend gifted me her Yamaha P105 digital keyboard, a relic of 2012. This keyboard remains one of my most prized possessions and I have passed up opportunities to replace it with newer, shinier models because my love for music is fundamentally tied to this

old keyboard and its slightly malfunctioning keys. \$0. **HK**



### 30-Second Opera

by Hugo Shirley

Éditions Hurtubise, 2015, 160 pp.

Introduce your friends, family, and colleagues to opera with this book that covers everything from Farinelli to Pavarotti, Verdi, Puccini, Wagner, and Maria Callas. Music journalist Hugo Shirley captures the form's musical history, context and language, composers, characters, and performers in 300-word entries. An easy read, this book is a great gift for newcomers to opera. Paperback: \$21.95; PDF: \$15.99.

**KC & VL**

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



### Framed sheet music

There are many songs we share: wedding songs, favourite lullabies, first recital songs. This year, give your loved one a physical keepsake of this special song with a custom-framed piece of sheet music. Show them that you think of them every time the song comes on. \$20+. **KC & LIL**



### Kitsch music box

The Kitsch à l'os boutique, located on Hochelaga Street in the lively Montreal neighbourhood of Hochelaga-Maisonneuve, offers a wide range of original gift ideas. On the musical side, there is a collection of mini music boxes playing hit songs such as Beatles classics and other memorable tunes. \$16. **AV**

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

by **KAITLYN CHAN, BENJAMIN GORON, HAL KOWALEWSKI, VIKTOR LAZAROV, L. I. LIGANOR, ANDRÉANNE VENNE & EMMA YEE**



### Music oracles card deck

For more spiritual pop culture enthusiasts or collectors, a tarot deck featuring music celebrities invites you to let the stars guide you. The fully functional deck includes 78 cards accompanied by a booklet with reading instructions and more details about the musicians featured. \$32. **AV**

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



### Bel Canto

by Ann Patchett

HarperCollins, 2023, 336 pp.

A soprano who is a combination of Renée Fleming and Karol Bennett. An international political crisis. A hostage situation. Opera is a centre of the thriller novel *Bel Canto* by Ann Patchett, winner of the Orange Prize for Fiction and PEN/Faulkner Award for Fiction. The novel was adapted into an opera by Jimmy López and Nilo Cruz in 2015, and a film directed by Paul Weitz and starring Julianne Moore and Ken Watanabe in 2018, and offers reading that is as beautiful and dramatic as going to a show. \$24. **EY** [www.indigo.ca](http://www.indigo.ca)



### Dress or coat from byVINNIK

Luxury womenswear brand byVINNIK, created by opera singer Suzanne Vinnik and for opera singers, has been featured in *Vogue*, *Access Hollywood*, Taylor Swift music videos, and *The White Lotus*. The brand features capes, coats and dresses, with fun prints named for operas and their divas. Whether you are buying for someone on stage or someone who wants to make a statement when they

watch a show, byVINNIK offers beautiful statement pieces. \$100+. **EY** [www.byvinnik.com](http://www.byvinnik.com)



### A bottle of Branca Menta

Arguably the most famous opera singer of all time, Maria Callas was said to enjoy a glass of the Italian aperitif Fernet-Branca with a few mint leaves before going on stage. In response, in the 1960s, the company Branca launched Brancamenta in her honour. Indulge like the famous diva with a bottle of her favourite spirit. \$49.99. **EY**

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

**LSM**

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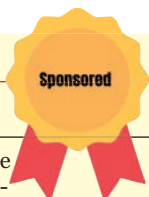
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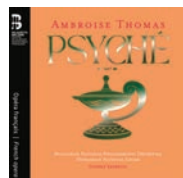


# CD REVIEWS

by JUSTIN BERNARD, PASCAL BLANCHET, JOHN GILKS &  
HEATHER WEINREB

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## OPERA



### Ambroise Thomas: *Psyché*

Hélène Guilmette (Psyché), Antoinette Dennefeld (Éros), Tassis Christoyannis (Mercure), Mercedes Arcuri (Dafné), Anna Dowsley (Bérénice), Artavazd Sargsyan (Antinoüs), Philippe Estèphe (Gorgias)

Hungarian National Philharmonic Orchestra, Hungarian National Choir, György Vashegyi, conductor

Bru Zane, BZ1062

★★★★☆

"In the fall of 2024, Montreal audiences had the opportunity to discover *Hamlet* by Ambroise Thomas, a somewhat forgotten French composer whose music was met with enthusiasm. It has been a long time, however, since we heard Quebec soprano Hélène Guilmette, who has enjoyed a brilliant career, mainly in Europe, for more than 20 years. This complete recording of the opera *Psyché*, while a world premiere, allows us to reconnect with a highly underrated composer and a singer who is too rarely heard in Canada." **PB**

## INSTRUMENTAL

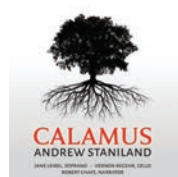


### Pidgorna: *Invented Folksongs*

Anna Pidgorna, composer & vocals;  
Ludovico Ensemble  
Red Shift Records

★★★★☆

"In 2012-13 Ukrainian/Canadian composer and vocalist Anna Pidgorna visited Ukraine to record traditional Ukrainian folk music. She used this material as a jumping-off point for her own composition *Invented Folksongs*. It's a set of four longish (each 10 minutes or so) songs and two shorter instrumental pieces. These are in no way an "arrangement" of traditional pieces à la Benjamin Britten. The texts were written by Pidgorna herself and the compositions blend some folk elements with music that uses rhythms and tonalities that don't sound at all "folky" in either the traditional or the singer-songwriter sense of 'folk.'" **JG**



### Staniland: *Calamus*

Jane Leibel, soprano; Vernon Regehr, cello; Robert Chafe, narrator

Leaf Music

★★★★☆

"Andrew Staniland's *Calamus* is a setting of four poems from Walt Whitman's *Leaves of Grass*.

They are scored for cello and soprano with an actor reading each poem prior to the music. The work is completed by four variations for cello. Each song lasts about six to eight minutes and so, with the readings and the variations, the recording comes in at around 39 minutes.

*Calamus 6* sets "Not Heaving from my Ribb'd Breast Only." This is the busiest and most dissonant of the four settings. It features extensive use of extended cello and vocal technique." **JG**



### ARC Ensemble: *The Chamber Works of Ernest Kanitz*

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

Guests: Wallace Halladay, saxophone; Anna Štuba, violin; Joel Quarrington, doublebass

Chandos, 2025

★★★★☆

"ARC Ensemble's *Music in Exile* series continues to unearth the lost musical treasures of a war-torn 20th century. In its latest instalment, the ensemble has revived the strikingly varied and enigmatic chamber works of Ernest Kanitz—a composer exiled from his native Vienna following the German annexation of Austria. Though Kanitz's move to the United States was marked by multiple professorships at American conservatories, his compositional career did not regain the momentum it enjoyed in pre-war Vienna. After his death in 1978, his music was largely lost and forgotten." **HW**



### *What if?*

Joel Miller, saxophones and composition; Ensemble Resonance New Music: Andrew Reed Miller, double bass; Danielle Sametz, violin; Joël Cormier, percussion; Silvio Pupo, piano

Leaf Music, 2025

★★★★☆

"With his latest Leaf Music release, *What if?*, Joel Miller and his fellow musicians invite us to enjoy a multifaceted musical experience, drawing naturally on his own musical universe as a composer. The first five tracks, written by Miller himself, bring a smile to our faces. Each one is quite distinctive from the others, demonstrating the diversity of this jazz-inspired universe, often set to a danceable rhythm. The only regret is that the piano is too much in the background, especially compared to the saxophone." **JB**

## VOCAL



### *Gelosia!*

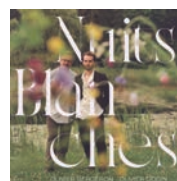
Philippe Jaroussky, countertenor; Artaserse

Erato, 2025

★★★★☆

"The latest recording of Italian cantatas by countertenor

Philippe Jaroussky and his own baroque ensemble, Artaserse, is built around two settings of Metastasio's *Perdono amata Nice* sometimes referred to as *La Gelosia*. They are quite different. Nicola Porpora's 1746 setting is unusual in that it includes a short overture. Its accompanied recitatives and the two *da capo* arias—"Bei labbri" and "Giuru in nocchier che, al mare"—are quite elaborate and have plenty of additional ornamentation in their A section repeats. Baldassarre Galuppi's setting was written 36 years later and is in a more classical vein. It keeps the *da capo* form and is more restrained in terms of vocal flourishes, but is more rhythmically interesting. Both are world premiere recordings." **JG**



### *Nuits blanches*

Olivier Bergeron, baritone; Olivier Godin, piano

Leaf Music, 2025

★★★★☆

"Olivier Bergeron was recently heard at the Festival

d'opéra de Québec in a production of *Carmen*, where he played a supporting role, Moralès. The young baritone is now back in the spotlight with his first album, *Nuits blanches*, released by Leaf Music. And what better way to make your recording debut than with French *mélodies*. This repertoire is clearly well-suited to his voice and highlights his greatest qualities as a performer. Accompanied by the distinguished pianist Olivier Godin, a connoisseur of French music, Bergeron immediately demonstrates the beautiful quality of his diction, clearly placing himself within the long and rich tradition of French expression." **JB**

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**CHRISTIAN REIF**  
PHOTO: GAVLE SYMPHONY ORCHESTRA



**EVA OLLIKAINEN**  
PHOTO: NIKOLAJ LUND



**NICOLA BENEDETTI**  
PHOTO: CRAIG GIBSON

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, 175, rue Sainte-Catherine O, Montréal.  
**9e Le 9e Grande Salle** - Centre Eaton, 1500 Blvd Robert-Bourassa, Montréal.  
**Ausgang Plaza** Ausgang Plaza, 6524 rue Saint-Hubert, Montréal.  
**Bas. Notre-Dame** Basilique Notre-Dame de Montréal, 110, rue Notre-Dame Ouest, Montréal.  
**Bourgeois** Salle Marguerite-Bourgeois, 1750 Sauriol Rue E, Montréal.  
**Bourgie** Salle Bourgie, Musée des beaux-arts de Montréal, 1380 Sherbrooke St. West, Montréal.  
**C. mus. du monde** Centre des musiciens du monde, 5043, rue Saint-Dominique, Montréal.  
**Centre Cult Pointe-Claire** Centre Culturel Stewart Hall, 176, Bord de lac, Pointe-Claire.  
**Centre M-Dulude** Centre Marcel-Dulude, 530 boul. Clairevue ouest, St-Bruno de Montarville.  
**Claude-Champagne** Salle Claude-Champagne, 220, avenue Vincent-d'Indy, Montréal.  
**Conservatoire Mtl** Salle de concert, Conservatoire de musique de Montréal, 4750, avenue Henri-Julien, Montréal.  
**Crypte Oratoire** Crypte de l'Oratoire Saint-Joseph du Mont-Royal, 3800 Chem. Queen Mary, Montréal.  
**É. Jésus du Mile-End** Église Saint-Enfant-Jésus du Mile-End, 5039, rue Saint-Dominique, Montréal.  
**É. St-James U. C** Église St. James United Church, 463, rue Sainte-Catherine Ouest, Montréal.  
**É. St-Jn-Baptiste** Église Saint-Jean-Baptiste, 309, Rachel Est, Montréal.  
**É. St-Jude** Église Saint-Jude, 10120, avenue D'Auteuil, Montréal.  
**É. St-Pierre-Apôtre** Église St-Pierre-Apôtre, 1201 de la Visitation, Montréal.  
**É. des 7 Douleurs** Église Notre-Dame-des-Sept-Douleurs, 1v8, 4155 Rue Wellington, Montréal.  
**Ég St-Léon Wnt** Église Saint-Léon de Westmount, 4311, boul. Maisonneuve Ouest, Montréal.  
**Esp. Kawalees** Espace culturel Kawalees, 5175A Avenue du parc, Montréal.  
**Esp. Ste.Hilda** Espace Ste-Hilda, 6341 Av. De Lorimier, Montréal.  
**É. Ste-Famille** Église Sainte-Famille, 560, boul. Marie-Victorin, Boucherville.  
**Hilda** Sainte-Hilda, 6341 Av De Lorimier, Montréal.  
**Jax** Espace Jax, 1439 Rue Saint-Catherine O, Montréal.

**Le Balcon** Le Balcon, 463, Sainte-Catherine O, Montréal.  
**M. symph** La Maison Symphonique de Montréal, 1600, rue Saint-Urbain, Montréal.  
**MCC Mtl-Nord** Maison culturelle et communautaire de Montréal-Nord, 12004 Bd Rolland Local 202H, Montréal-Nord.  
**Maisonneuve** Théâtre Maisonneuve, 175, rue Sainte-Catherine O, Montréal.  
**Marché Central** Marché Central, 315 rue du Marché Central, Montréal.  
**Mn arts Laval** Salle André-Mathieu, 475, boul. de l'Avenir, Laval.  
**Mn cult. Plateau** Maison de la culture Plateau Mont-Royal, 465, avenue du Mont-Royal Est, Montréal.  
**Nautique Baie-d-Valois** Centre nautique de la Baie-de-Valois, 90 Chem. du Bord-du-Lac-Lake-shore, Pointe-Claire.  
**O. Peterson Hall** Salle Oscar Peterson, 7141, rue Sherbrooke Ouest, Montréal.  
**P-Desmarais** Salle Paul-Desmarais, 1920, rue Baile, Montréal.  
**Pierre-Mercure** Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boulevard de Maisonneuve Est, Montréal.  
**Relais Mnt-Royal** Le Relais Mont Royal, 500, Avenue du Mont-Royal Est, Montréal.  
**S. Pauline-Julien** Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Geneviève.  
**S. W.-Pelletier** Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.  
**S.M-Lahaye** Salle Madeleine-Lahaye, 500 montée de l'Église, Montréal.  
**S. J-Rouleau** Salle Joseph-Rouleau de Jeunesses Musicales, 305, Ave. du Mont-Royal Est, Montréal.  
**Th de la ville** Théâtre de la Ville, 150 Rue de Gentilly E, Longueuil.  
**Sal Bleue** Salle Bleue, 1435 Rue de Bleury, Montréal.  
**Sala Rossa** Sala Rossa, 4848 Boul. St Laurent, Montréal.  
**Salle C-Léveillé** Salle Claude-Léveillé, 175 Sainte-Catherine Ouest, Montréal.  
**Salon Urb** Salon Urbain, 175 Rue Sainte-Catherine, Montréal.  
**Sanaaq Cntr** Centre Sanaaq, 1200 rue du Sussex Ouest, Montréal.  
**St An & St Paul** Church of St. Andrew & St. Paul, 3415 rue Redpath, Montréal.  
**St-François-Xa.** Salle Saint-François-Xavier, 994, rue Principale, Prévost.  
**St-Viateur Ch.** St-Viateur Church, 1175 Laurier Av. West, Outremont.

**É. St-Enfant-Jésus** Église Saint-Enfant-Jésus, 5039 rue Saint-Dominique, Montréal.  
**Tanna** Tanna Schulich, 527 Sherbrooke Ouest, Montréal.  
**Th. Alph. Desj.** Théâtre Alphonse-Desjardins, 25 Allée de la Création, Repentigny.  
**Th. G-vigneault** Théâtre Gilles-Vigneault, 118, RUE DE LA GARE, Saint-Jérôme.  
**Th. outremt** Théâtre Outremont, 1248 avenue Bernard Ouest, Montréal.  
**Th. Saputo** Théâtre Mirella et Lino Saputo, 8370 Boulevard Lacordaire, Montréal.  
**Wil.-Pel. (PdA)** Salle Wilfrid-Pelletier, Place des Arts, 175, Ste-Catherine ouest, Montréal.

► 20h. **Sala Rossa**. \$30. **FMA: Échos migratoires**. 514-747-0000  
 ► 20h. **Bas. Notre-Dame**. \$44-130. **OPNM: REQUIEM de Mozart**.  
 ► 20h30. **Le Balcon**. \$60-180. **Le Balcon: NEON; Prince, Bowie**. 514-528-9766

## 08 Saturday

► 14h. **Bas. Notre-Dame**. \$44-130. **OPNM: REQUIEM de Mozart**.  
 ► 15h. **Esp. Kawalees**. \$0. **FMA: Musique arabe**. 514-747-0000  
 ► 16h45. **Esp. Kawalees**. \$0. **FMA: Musique de la Tunisie**. 514-747-0000  
 ► 18h. **S. J-Rouleau**. \$45. **Musica Camerata: Trios: Gade, Grieg, Debussy**. 514-489-8713  
 ► 19h30. **MCC Mtl-Nord**. \$ . **FMA: Chaâbi Habibi**. 514-747-0000  
 ► 19h30. **M. symph**. \$49. **Conservatoire de musique de Montréal: Jean-Marie Zeitouni, chef**. 514-842-2112  
 ► 19h30. **St-François-Xa.** \$0-35. **Amal/Gamme: From Past to Present**. 450-335-3037  
 ► 19h30. **Esp. Ste.Hilda** . \$20-40. **Le Vivier: Posados: Pamela Reimer**. 514-903-7794  
 ► 19h30. **É. Ste-Famille**. \$30-46. **Musiciens de l'OPQ - Quintette de cuivres**. 450-466-6661  
 ► 19h30. **M. symph**. \$23-49. **Orchestre Symphonique du Conservatoire de musique de Montréal: Mystique Gloria de Poulenc**. 514-873-4031  
 ► 20h. **5e Salle**. \$60. **Festival du Monde Arabe: 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

## OCTOBER

### 01 Wednesday

► 19h. **Marché Central**. \$15-36. **FESTILUMI: A Dazzling Experience of Light and Wonder**.

## NOVEMBER

### 07 Friday

► 17h30. **Jax**. \$25-58. **I Musici: Les Échos de la Fontaine**. 514-554-6251  
 ► 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. **Salle C-Léveillé**. \$40. **PdA: Moonshine 1792; Jean-François Haché, guitare; Virginie Mongeau, soprano**. 514-842-2112  
 ► 20h. **5e Salle**. \$60. **Festival du Monde Arabe: Légendaire Andalousie; Fairouz Oudjida, soprano**. 514-842-2112  
 ► 20h. **Pierre-Mercure**. \$42-66. **Ménopause- La parodie musicale**. 514-987-4691

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## Grand Concert

### LE NOËL DE BUZZ CUIVRES CHRISTMAS WITH BUZZ BRASS

(Concert classique / Classical concert)  
Église Saint-Joachim, 2 av. Sainte-Anne, Pointe-Claire  
Vendredi 5 décembre / Friday, December 5 - 20:00

Billets / Tickets : \$20 & \$12

disponibles en ligne au / available online at:  
<https://lepointdevente.com/billets/180251205001> or/ou  
Centre culturel Stewart Hall Cultural Centre 514 630-1220



## 09 Sunday

- ▶ 11h. *Th. Alph. Desj.* \$15-21. **Aramusique: TNT-Trompette 'n' Tuba.** 450-589-9198
- ▶ 11h. *S. Pauline-Julien.* \$0. **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 Geniuses, piano.** 514-932-6796
- ▶ 18h. *Esp. Kawalees.* \$0. **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.-Pellétier.* \$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. *Maisonnette.* \$60-215. **PdA : Amine Hachem | Around the World, opéra.** 514-842-2112

## 10 Monday

- ▶ 18h. *Esp. Kawalees.* \$0. **FMA: Le qanoun, une infinité d'émotions.** 514-747-0000

## 11 Tuesday

- ▶ 17h30. *Wil.-Pel. (PdA).* \$. **Opéra de Montréal: Gala Talent 2025.**
- ▶ 19h. *Hilda.* \$25-35. **VOXPOPULI: Les Triptyques.** 418-524-8264
- ▶ 20h. *Salle C-Léveillé.* \$40. **Convergence.** 514-842-2112
- ▶ 20h. *5e Salle.* \$65. **Komoco - Sofia Nappi | Pupo.** 514-842-2112

## 12 Wednesday

- ▶ 19h. *Salle C-Léveillé.* \$25. **Ma première PdA Quart de finale #4.** 514-842-2112
- ▶ 19h30. *Bourgie.* \$20-39. **Bourgie Hall: Bach: Hélène Plouffe, Elinor Frey, more.** 514-285-2000
- ▶ 19h30. *Sal Bleue.* \$20-40. **Le Vivier: See daily program: Tim Brady.** 514-903-7794

- ▶ 19h30. *É. des 7 Douleurs.* \$7-25. **OM: A New World.** 514-842-2112
- ▶ 19h30. *P-Desmarais.* **Quatuor Cobalt: Intégrale Schubert III.**
- ▶ 19h30. *M. symph.* \$35-173. **Véronique Gens.** 514-842-2112
- ▶ 20h. *5e Salle.* \$65. **Komoco - Sofia Nappi | Pupo.** 514-842-2112

## 13 Thursday

- ▶ 17h. *Salon Urb.* \$0. **5 à 7 musicaux avec l'UQAM.** 514-842-2112
- ▶ 18h. *Bourgie.* \$20-39. **Bourgie Hall: Bourassa, Lambert, Michaud-Gagnon, more: Jazzlab Orchestra.** 514-285-2000
- ▶ 19h30. *Sala Rossa.* \$20. **Architek Percussion: Quigita: Sarah Albu.**
- ▶ 19h30. *S. J-Rouleau.* **Autour de la flûte: Mademoiselle.**
- ▶ 19h30. *Sal Bleue.* \$20-40. **Le Vivier: See daily program: Tim Brady.** 514-903-7794
- ▶ 19h30. *Maisonnette.* \$66-116. **Les Légendes Arabes.** 514-842-2112
- ▶ 19h30. *M. symph.* \$35-173. **Véronique Gens.** 514-842-2112
- ▶ 20h. *5e Salle.* \$65. **Komoco - Sofia Nappi | Pupo.** 514-842-2112

## 14 Friday

- ▶ 19h30. *P-Desmarais.* **Jason Mingjie Xu: La voix du sax.**
- ▶ 20h. *Salle C-Léveillé.* \$0. **Du Haut des Airs Canada.** 514-842-2112
- ▶ 20h. *5e Salle.* \$65. **Komoco - Sofia Nappi | Pupo.** 514-842-2112
- ▶ 20h. *S. Pauline-Julien.* \$15-28. **SPJ: Émile Bourgault-Tant mieux.** 514-626-1616

## 15 Saturday

- ▶ 17h. *Salon Urb.* \$0. **5 à 7 musicaux avec l'UQAM.** 514-842-2112
- ▶ 19h. *Th. G-Vigneault.* \$30-82. **Girovago: BARKA.** 450-432-0660 x1
- ▶ 19h30. *Bourgeois.* \$20. **OM: A New World.** 514-842-2112
- ▶ 19h30. *Claude-Champagne.* \$20-35. **Société de musique contemporaine du Québec: Confluences contemporaines-Grand concert anniversaire UdeM x SMCQ.** 514-343-6427
- ▶ 19h45. *Conservatoire Mtl.* \$30. **Transe africaine: L'appel des tambours.** 514-873-4031
- ▶ 20h. *Th. Alph. Desj.* \$35. **Aramusique: Les arrivants.** 450-589-9198
- ▶ 20h. *Maisonnette.* \$70-85. **Brel! le spectacle.** 514-842-2112
- ▶ 20h. *5e Salle.* \$65. **Komoco - Sofia Nappi | Pupo.** 514-842-2112

# Upcoming CONCERTS

by EMMA YEE

## MONTREAL

### OPERA MCGILL

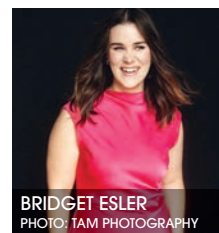
Opera McGill's season is off to a busy start. On Nov. 6, 8, and 9 at the Segal Centre, the school presents a double bill of Bernstein's *Trouble in Tahiti* and Mozart's *The Impresario* directed by Opera McGill Artistic Director Patrick Hansen in his own new English adaptation. On Nov. 23, at the Wirth Opera Studio, a double bill of student-led projects will be unveiled: Vaughan Williams's *Riders to the Sea* directed by Emma Yee, and Weill's *Down in the Valley* directed by Tristan Pritham. After a short break, Opera McGill returns Jan. 30 through Feb. 1 with Britten's *The Rape of Lucretia* at Monument-National, directed by Hansen and conducted by Opera McGill Music Director Stephen Hargreaves. [www.mcgill.ca](http://www.mcgill.ca)



STEPHEN HARGREAVES

### ORCHESTRE SYMPHONIQUE DE MONTRÉAL

For its 86th edition, the OSM Competition will hold semifinal rounds on Nov. 11 and 12 at Tanna Schulich Hall before the grand finale on Nov. 15 at Maison symphonique, awarding \$140,000 in prizes, and multiple residencies and training programs. This year's semifinalists are sopranos Bridget Esler, Natasha Henry, and Gabrielle Turgeon; mezzo-sopranos Alex Hetherington, Justine Ledoux, and Daria Tereshchenko; countertenor Ian Sabourin; tenor Angelo Moretti, and baritones Jamal Al Titi and Korin Thomas-Smith. [www.concoursosm.ca](http://www.concoursosm.ca)



BRIDGET ESLER  
PHOTO: TAM PHOTOGRAPHY

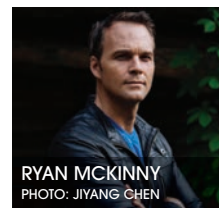
Soprano Véronique Gens champions French *mélodie* of the Belle Époque (Nov. 12 & 13), while on Nov. 21 Ravel will be the focus of a program featuring flutist Christopher James, oboist Vincent Boillard, violinist Joshua Peters, violist Scott Chancery, cellist Sophie van der Sloot, harpsichordist Mélisande McNabney, and harpist Jennifer Swartz. On Nov. 23, OSM concertmaster Andrew Wan leads the orchestra with principal viola Victor Fournelle-Blain in a concert of Grieg, Wagner, and Mozart. Eight-time Grammy winner, pianist Emanuel Ax plays Isabella Gellis, Beethoven, and Prokofiev on Jan. 15 & 17, while soprano and conductor Barbara Hannigan returns to the OSM Feb. 4 & 5. [www.osm.ca](http://www.osm.ca)



VERONIQUE GENS

### UdeM-McGILL PIANO-VOCAL ARTS RESIDENCY

The UdeM-McGill residency welcomes American bass-baritone Ryan McKinny and American pianist Kathleen Kelly to perform the works of Debussy, Heggie, von Kralik, Gustav Mahler, Mazzoli, Poldowski, Price, Clara Schumann, Robert Schumann, and Weill in a free concert Nov. 16. [www.pva-residency.com](http://www.pva-residency.com)



RYAN MCKINNY  
PHOTO: JIYANG CHEN

### ORCHESTRE CLASSIQUE DE MONTRÉAL

The OCM, under the direction of Jean-Marie Zeitouni, presents East Coast Music Award winner, classical guitarist Adam Cicchillitti, and bandoneonist

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Italian Baroque  
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of traditional carols

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December 21, 2025  
Church of Saint-Pierre-Apôtre

[imusici.com](http://imusici.com)

- 20h. *Salle C-Léveillé*. \$20. **Kourage**. 514-842-2112
- 20h. *S. Pauline-Julien*. \$15-35. **SPJ: The Next Generation Leahy**. 514-626-1616

## 16 Sunday

- 10h. *S. J-Rouleau*. \$20. **Jeunesses Musicales Canada presents: Giggle and Stomp!**. 514-845-4108
- 11h30. *S. J-Rouleau*. \$20. **Jeunesses Musicales Canada presents: Giggle and Stomp!**. 514-845-4108
- 15h. *Th. G-Vigneault*. \$45-98. **Breen LeBoeuf: Mes blues passent pu dans's porte**. 450-432-0660 x 1
- 15h. *P-Desmarais*. **Matt Dupont: D'un continent à l'autre**.
- 15h. *M. symph.* \$37-220. **OM: Un nouveau monde**. 514-842-2112
- 15h. *Centre Cult Pointe-Claire*. \$0. **Yuletide: A Ceremony of Midwinter**. 514-630-1200
- 19h30. *Claude-Champagne*. 0\$. **The McGill-UDEM Piano-Vocal Arts Residency Presents Ryan McKinny, bass-baritone + Kathleen Kelly, piano**.
- 20h. *Maisonneuve*. \$66-244. **Moeen Shreif: Spectacle de clôture 26e FMA**. 514-842-2112

## 18 Tuesday

- 17h. 9e. \$30-59. **Ensemble Caprice: Moyen-Orient**.
- 19h. *5e Salle*. \$48. **Brel et Barbara | Héros fragiles**. 514-842-2112

## 19 Wednesday

- 19h. *Salle C-Léveillé*. \$25. **Ma première PdA | Quart de finale #5**. 514-842-2112
- 19h30. *M. symph.* \$259. **2001 : L'Odyssée de l'espace - En direct**. 514-842-2112
- 19h30. *P-Desmarais*. **Antoine Rivard-Landry: De Vienne à Varsovie**.

## 20 Thursday

- 12h. *Sanaaq Cntr*. **L'écho des cordes: Midi musique**.
- 19h30. *Pierre-Mercure*. \$20-59. **OCM: Piazzolla, Ponce, Plante, Ramirez: Adam Cicchillitti, Denis Plante, Jean-Marie Zeitouni**. 514-487-5190
- 19h30. *St-Viateur Ch.* \$0. **Udem: Professors in Concert**.
- 20h. *M. symph.* \$91-115. **Émile Proulx-Cloutier symphonique**. 514-842-2112
- 20h. *5e Salle*. \$47-57. **MG3- Ennio Morricone**. 514-842-2112
- 20h. *M. symph.* \$90-115. **Orchestre de l'Agora: Émile Proulx-Cloutier Symphonique**. 514-842-2112

## 21 Friday

- 00h. *Claude-Champagne*. \$0. **Udem: Professors in Concert**.
- 19h30. *M. symph.* \$40-115. **FIBM: Mendelssohn | Elias**. 514-842-2112
- 20h. *Th. Alph. Desj.* \$30-49. **La Route des Concerts presents: Un opéra en trois actes**.
- 20h. *Th. G-Vigneault*. \$30-88. **Lou-Adriane Cassidy: Triste Animal**. 450-432-0660 x 1
- 20h. *Maisonneuve*. \$50-57. **Plume Latraverse | Rémissionnaire**. 514-842-2112
- 20h. *S. Pauline-Julien*. \$20-45. **SPJ: Louis-Jean Cormier-Les entretoits**. 514-626-1616

## 22 Saturday

- 12h. *Centre Cult Pointe-Claire*. \$0. **Quatuor vocal Carte Blanche**. 514-630-1200
- 19h30. *St-François-Xa*. \$0-35. **Amal'Gamme: Cello & double bass duo**. 450-335-3037
- 19h30. *5e Salle*. \$59-79. **Jazz'n Geek: Anime Grooves**. 514-842-2112
- 19h30. *S. W-Pelletier*. \$30-154. **Jenůfa I Janáček**. 514-842-2112

- 19h30. *É. St-James U. C. \$.* **Musica Orbium: A Journey into the Gypsy Soul**.
- 19h30. *É. St-Jn-Baptiste*. \$50. **OSJM: Moment de joie**. 514-416-6114
- 19h30. *Salle C-Léveillé*. \$50. **Paysage Harmonique de Kellner à Harb**. 514-842-2112
- 20h. *Th. G-Vigneault*. \$35-43. **Andréanne A. Malette: Les jardins dérangés**. 450-432-0660 x 1
- 20h. *Maisonneuve*. \$50-110. **Soweto Gospel Choir**. 514-842-2112

## 23 Sunday

- 11h. *S. W-Pelletier*. Complet. **La forêt des mélomanes**. 514-842-2112
- 13h. *S. W-Pelletier*. Complet. **La forêt des mélomanes**. 514-842-2112
- 14h30. *M. symph.* \$35-173. **Andrew Wan; Mozart, Wagner, Grieg**. 514-842-2112
- 15h. *P-Desmarais*. **Le pianoforte et ses amis**.
- 15h. *Th. G-Vigneault*. \$17. **Théâtre Gilles-Vigneault presents: Dessine-moi une bouche**. 450-432-0660 x 1
- 16h. *S. Pauline-Julien*. \$20-42. **SPJ: Charles Richard-Hamelin-Un après midi complètement piano!**. 514-626-1616

## 24 Monday

- 19h. *5e Salle*. \$45. **David Corriveau**. 514-842-2112
- 19h. *Pierre-Mercure*. \$50-185. **Festival International Bach Montréal: Jakub Jozef Orlinski, contre-ténor et Michal Biel: piano**. 514-987-6919

## 25 Tuesday

- 20h. *Maisonneuve*. \$49-89. **Guillaume Côté | Burn Baby, Burn**. 514-842-2112

## 26 Wednesday

- 19h30. *P-Desmarais*. **Ensemble Made in Trio: L'héritage français**.
- 19h30. *Claude-Champagne*. \$20-35. **Le Big Band de l'UDEM reçoit la saxophoniste Melissa Aldana**. 514-343-6427
- 19h30. *M. symph.* \$35-173. **«Pathétique» de Tchaïkovski**. 514-842-2112
- 20h. *Maisonneuve*. \$49-89. **Guillaume Côté | Burn Baby, Burn**. 514-842-2112

## 27 Thursday

- 17h30. *Th. Alph. Desj.* \$35. **Aramusique: Marianne Trudel et Karen Young**. 450-589-9198
- 19h30. *S. W-Pelletier*. \$29-139. **Jen fa I Janáček**. 514-842-2112
- 20h. *Maisonneuve*. \$49-89. **Guillaume Côté | Burn Baby, Burn**. 514-842-2112
- 20h. *5e Salle*. \$60. **ONJ: Charlie Parker with Strings**. 514-842-2112
- 20h. *Th. G-Vigneault*. \$53-106. **Théâtre Gilles-Vigneault presents: Mélissa Bédard**. 450-432-0660 x 1

## 28 Friday

- 19h30. *Centre Cult Pointe-Claire*. **Sussex: Blues and Beyond**. 514-630-1200
- 19h30. *Conservatoire Mtl*. \$13-30. **Trio Hochelaga: Rachmaninov**.
- 20h. *Maisonneuve*. \$49-89. **Guillaume Côté | Burn Baby, Burn**. 514-842-2112

## 29 Saturday

- 15h. *Pierre-Mercure*. \$55-70. **Jireh Gospel Choir, Montreal Gospel Choir, Carol Bernard: Noël Gospel**. 514-987-6919
- 16h. *É. Jésus du Mile-End*. \$10-50. **Choeur du Plateau: Autour de Palestrina**.
- 20h. *Maisonneuve*. \$49-89. **Guillaume Côté | Burn Baby, Burn**. 514-842-2112
- 20h. *Pierre-Mercure*. \$55-70. **Jireh Gospel Choir, Montreal Gospel Choir, Carol Bernard: Noël Gospel**. 514-987-6919

- 20h. *Th. G-Vigneault*. \$50-103. **Pierre Lapointe: Les chansons démodées pour ceux qui ont le coeur abîmé**. 450-432-0660 x 1
- 20h. *S. Pauline-Julien*. \$20-50. **SPJ: Cette Voix-Dan et Gerry, notre histoire**. 514-626-1616

## 30 Sunday

- 14h. *S. W-Pelletier*. \$29-126. **Jenůfa I Janáček**. 514-842-2112
- 15h. *P-Desmarais*. **Ensemble Mirabilia: Concert de la nativité**.
- 15h. *Salle C-Léveillé*. \$60-90. **Monique Désy Proulx**. 514-842-2112
- 15h. *Centre Cult Pointe-Claire*. **Les chanteurs Stewart Hall chantent Noël!**. 514-630-1200
- 15h. *Maisonneuve*. \$60-90. **Un piano pour Noël**. 514-842-2112
- 15h30. *O. Peterson Hall*. \$25-60. **Ladies' Morning Musical Club presents: Kerson Leong, violin and Gilles Vonsattel, piano**. 514-932-6796
- 16h. *Pierre-Mercure*. \$55-70. **Jireh Gospel Choir, Montreal Gospel Choir, Carol Bernard: Noël Gospel**. 514-987-6919

## DECEMBER

## 02 Tuesday

- 17h. 9e. \$30-59. **9e Musique@17h: ArtChoral: Noël**. 902-703-0739
- 18h30. *M. symph.* \$35-115. **OSM: de l'Europe au cinema; Payare**. 514-842-2112
- 19h30. *Mn cult. Plateau*. \$0. **Molinari: Dialogue Canadian Rhythms**. 514-872-2266
- 20h. *Th. Alph. Desj.* \$35. **La Route des concerts presents: Voyage à travers les Amériques**.

## 03 Wednesday

- 19h30. *P-Desmarais*. **Échos et conversations symphoniques**.
- 19h30. *M. symph.* \$35-173. **OSM: Éclatante nostalgie; Payare; Debussy, Bartók**. 514-842-2112
- 20h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112
- 20h. *S. Pauline-Julien*. \$20-46. **SPJ: Les Charbonniers de l'enfer-F-I Fi, N-I NII!**. 514-626-1616

## 04 Thursday

- 19h. *S. J-Rouleau*. \$\$. **Jeunesses musicales Canada: Benjamin Deschamps: Autour de Wayne Shorter**.
- 19h30. *M. symph.* \$39-125. **Ensemble Caprice: Hallelujah!**. 514-523-3611
- 19h30. *Th de la Ville*. \$25-88. **OPQ: Les Fêtes avec Jeanick Fournier: Alexandre Da Costa, chef et violoniste soliste; Jeanick Fournier, artiste invitée**. 450-670-1616
- 19h30. *Ég St-Léon Wnt*. \$33-60. **SMAM: Noël's Éternels**. 514-861-2626
- 20h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112

## 05 Friday

- 19h30. *Claude-Champagne*. \$20-35. **Orchestre de l'UDEM: Mendelssohn, Brahms et Hindemith-Dialogues en couleurs**. 514-343-6427
- 19h30. *Conservatoire Mtl*. \$16-33. **Molinari: Canadian Rhythms**. 514-873-4031
- 19h30. *Salle C-Léveillé*. \$23-55. **Stella Musica: Un Noël tout en jazz**. 514-842-2112 / 1 866 842-2112
- 20h. *5e Salle*. \$80. **Isabelle Boulay**. 514-842-2112
- 20h. *Th. G-Vigneault*. \$53-106. **Plume Latraverse: Rémissionnaire (Le Trio laid frappe encore)**. 450-432-0660 x 1
- 20h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112
- 20h. *S. Pauline-Julien*. \$15-28. **SPJ: ANYMA ORA'**. 514-626-1616

## 06 Saturday

- 13h30. *S. W-Pelletier*. \$75-135. **Les Choristes en concert**. 514-842-2112
- 14h. *Pierre-Mercure*. \$34-65. **Ballet ouest de Montréal: The Nutcracker**. 514-987-6919
- 14h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112
- 19h. *Pierre-Mercure*. \$34-65. **Ballet ouest de Montréal: The Nutcracker**. 514-987-6919
- 19h30. *St-François-Xa*. \$0-35. **Amal'Gamme: Christmas Around the World**. 450-335-3037
- 19h30. *S. W-Pelletier*. \$75-135. **Les Choristes en concert**. 514-842-2112
- 19h30. *St-Viateur Ch*. \$0-60. **SL Choir: Musica Solatii**. 514-495-2773
- 19h30. *M. symph.* \$45-90. **Tchaïkovski & Saint-Saëns**. 514-842-2112
- 20h. *5e Salle*. \$80. **Isabelle Boulay**. 514-842-2112
- 20h. *Th. G-Vigneault*. \$47-100. **Matt Lang: All Night Longer**. 450-432-0660 x 1
- 20h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112
- 20h. *S. Pauline-Julien*. \$15-35. **SPJ: Gypsy Kumbia Orchestra-Barka**. 514-626-1616

## 07 Sunday

- 10h. *S. J-Rouleau*. \$20. **Jeunesses Musicales Canada presents: Christmas Jam**. 514-845-4108
- 10h30. *Pierre-Mercure*. \$34-65. **Ballet ouest de Montréal: The Nutcracker**. 514-987-6919
- 11h30. *S. J-Rouleau*. \$20. **Jeunesses Musicales Canada presents: Christmas Jam**. 514-845-4108
- 13h30. *S. W-Pelletier*. \$75-135. **Les Choristes en concert**. 514-842-2112
- 14h. *Pierre-Mercure*. \$34-65. **Ballet ouest de Montréal: The Nutcracker**. 514-987-6919
- 14h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112
- 14h30. *Relais Mnt-Royal*. \$10-20. **LOOM: Adaptation of Charles Dickens' Christmas classic, music of JS Bach**. 514-843-7713
- 15h. *Centre Cult Pointe-Claire*. **Le Noël de Léon**. 514-630-1200
- 15h. *P-Desmarais*. **Les dernières danses**.
- 16h. *S. Pauline-Julien*. \$15-35. **SPJ: Mathieu Bourret-Illumination**. 514-626-1616
- 18h. *M. symph.* \$40-115. **FIBM: J.S. Bach**. 514-842-2112
- 19h30. *Claude-Champagne*. \$20-35. **Udem: Bob Mintzer and the University of Montreal Alumni Big Band**.

## 08 Monday

- 00h. *Claude-Champagne*. \$0. **Udem: An evening of jazz and world music**.

## 10 Wednesday

- 19h30. *Mn arts Laval*. \$65. **OSL : Famille Patenaude ; célébrations lavalloises**. 450-978-3666
- 19h30. *M. symph.* \$52-190. **OSM: Le Messie**. 514-842-2112
- 19h30. *P-Desmarais*. **Visions de l'Amen**.
- 20h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112

## 11 Thursday

- 15h. *Nautique Baie-d-Valois*. **Ensemble Estavel: Gaudete! A Medieval Christmas**. 514-630-1200
- 19h30. *Crypte Oratoire*. \$20-99. **OCM: Händel: Jacqueline Woodley, Camila Montefusco, Adam Luther, Jamal Al Titi, Les Filles de l'île, Les Chantres Musiciens, Andrei Feher**. 514-487-5190
- 19h30. *M. symph.* \$52-190. **OSM: Le Messie**. 514-842-2112
- 20h. *Th. G-Vigneault*. \$55-109. **Davey Fenley: Trio**. 450-432-0660 x 1





Christmas with Buzz Brass, Friday, December 5, 2025 in Pointe-Claire (Saint-Joachim Church)

► 20h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112

## 12 Friday

- 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 19h30. *Crypte Oratoire*. \$22-38. **Clavecin en Concert : CONCERT DE NOËL ; Airs de Noël classiques et traditionnels aux voix et aux instruments**.
- 19h30. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 19h30. *Claude-Champagne*. \$0. **The UDEM Percussion Ensemble and Choir in Concert**.
- 20h. *Th. Alph. Desj.* \$30-60. **La Route des Concerts presents: Haendel's Messiah**.
- 20h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112

## 13 Saturday

- 11h. *Th. G-Vigneault*. \$25. **Les Petites Tounes: C'est à quelle heure minuit?**. 450-432-0660 x 1
- 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 14h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112
- 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 15h. *M. symph.* \$75-246. **OM: Neiges-André Gagnon**. 514-842-2112
- 19h30. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 19h30. *Relais Mnt-Royal*. \$10-20. **LOOM: Adaptation of Charles Dickens' Christmas classic, music of JS Bach**. 514-843-7713
- 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 20h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112
- 20h. *St An & St Paul*. \$. **Traquen'art: The Talis Scholars | Mother and child**.

## 14 Sunday

- 11h. *Th. Alph. Desj.* \$15-21. **Aramusique: Jazz-Noisette**. 450-589-9198
- 11h. *S.M-Lahaye*. \$0. **SPJ: Alkémia**. 514-626-1616
- 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 14h. *Centre M-Dulude*. \$12. **Jeunesses Musicales Canada presents: Christmas Jam**. 514-845-4108
- 14h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112
- 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 15h. *Th. G-Vigneault*. \$48-101. **Nathalie Simard: Mon Noël**. 450-432-0660 x 1
- 15h. *M. symph.* \$75-246. **OM: Neiges-André Gagnon**. 514-842-2112
- 15h. *P-Desmarais*. **Un Noël italien: Airs, pastorales et berceuses**.

## 16 Tuesday

- 19h. *5e Salle*. \$62. **Marie Carmen**. 514-842-2112
- 19h. *Hilda*. \$25-35. **VOXPOPULI: Les Triptyques**. 418-524-8264

## 17 Wednesday

- 09h30. *Th de la Ville*. \$15. **Orchestre philharmonique du Québec: Mozart et ses ami-e-s**. 450-466-6661 poste 224
- 10h45. *Th de la Ville*. \$15. **Orchestre philharmonique du Québec: Mozart et ses ami-e-s**. 450-466-6661 poste 224
- 19h30. *Bas. Notre-Dame*. \$20-129. **OM: Christmas Oratorio**. 514-842-2112
- 19h30. *M. symph.* \$52-190. **OSM: Fred Pellerin**. 514-842-2112
- 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 19h30. *Th. G-Vigneault*. \$98-148. **Roch Voisine: HÉLÈNE 35**. 450-432-0660 x 1
- 19h30. *Claude-Champagne*. \$0. **UDEM: Ultrasons**.
- 20h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112

## 18 Thursday

- 17h30. *Th. Alph. Desj.* \$35. **La Route des Concerts presents: Bolling et un Noël jazzé**.
- 19h30. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 19h30. *M. symph.* \$52-190. **OSM: Fred Pellerin**. 514-842-2112
- 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 19h30. *Claude-Champagne*. \$0. **UDEM: Ultrasons**.
- 20h. *Th. G-Vigneault*. \$35-104. **Les charbonniers de l'enfer: F-I Fi, N-I Ni!**. 450-432-0660 x 1
- 20h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112
- 20h. *S. Pauline-Julien*. \$45. **SPJ: QW4RTZ-ça goûte Noël**. 514-626-1616

## 19 Friday

- 19h30. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 19h30. *M. symph.* \$52-190. **OSM: Fred Pellerin**. 514-842-2112
- 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 19h30. *Claude-Champagne*. \$0. **UDEM: Ultrasons**.
- 20h. *5e Salle*. \$49. **Claude Meunier et La Famille Denuy**. 514-842-2112
- 20h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112

## 20 Saturday

- 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 14h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112
- 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 14h30. *M. symph.* \$52-190. **OSM: Fred Pellerin**. 514-842-2112
- 16h30. *É. St-Jude*. \$. **Le Chœur Massenet: Noël autour du monde**. 514-895-4278
- 19h30. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 19h30. *M. symph.* \$52-190. **OSM: Fred Pellerin**. 514-842-2112
- 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 19h30. *Claude-Champagne*. \$0. **UDEM: The Gamelan Workshop and Giri Kedaton in concert**.
- 20h. *Maisonnette*. \$73-121. **Pub Royal**. 514-842-2112

## 21 Sunday

- 12h30. *5e Salle*. Complet. **Le Noël de Charlie Brown**. 514-842-2112
- 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112
- 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919
- 15h. *É. St-Pierre-Apôtre*. \$25-58. **I Musici: Noël à l'italienne**. 514-554-6251
- 15h. *5e Salle*. Complet. **Le Noël de Charlie Brown**. 514-842-2112
- 19h. *M. symph.* \$80. **Glenn Miller Orchestra: In The Christmas Mood**. 514-842-2112
- 19h. *É. St-Pierre-Apôtre*. \$25-58. **I Musici: Noël à l'italienne**. 514-554-6251

Denis Plante in a Latin American concert on Nov. 20. Then, to celebrate Black History month, Canadian-Haitian soprano Marie-Josée Lord and African-American-Hispanic conductor Kalena Bovell will join the orchestra on Feb. 5 in a program featuring the music of William Grant Still and Florence Price, and the words of Toni Morrison. [www.orchestre.ca](http://www.orchestre.ca)

## OPÉRA DE MONTRÉAL

A Czech rarity and a world premiere take centre stage at Opéra de Montréal this winter. Canadian filmmaker Atom Egoyan directs Janáček's *Jenůfa*, featuring Canadians Isaiah Bell, Mikelis Rogers, Megan Latham, and Colin Mackey, as well as many Atelier lyrique artists (Nov. 22, 27, 30). Montreal composer Ana Sokolović's *Clown(s)* has been developed with Opéra de Montréal over the last year, and features an all-Canadian cast: soprano Aline Kutan, mezzo-soprano Mireille Lebel, tenor Andrew Haji, and baritone Bruno Roy (Jan. 31, Feb. 3, 5, 8). [www.operademontreal.com](http://www.operademontreal.com)

## CHAPELLE HISTORIQUE DU BON PASTEUR

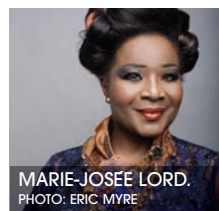
On Nov. 23 Elizaveta Miller will christen the Chapelle's new Walter pianoforte, built by Benoît and Yves Beaupré, in a concert with soprano Alice Boissinot Guastavino and violinist Noémy Gagnon-Lafrenais. Chamber music will be featured in Ensemble Made in Trio's celebration of French music (Nov. 26), Ensemble Mirabilia's nativity-themed concert (Nov. 30), and Un Noël italien with soprano Ariadne Lih, recorder players Caroline Tremblay and Vincent Lauzer, viola da gambist Marie-Laurence Primeau, and clavecin player Dorothea Ventura (Dec. 14). Piano duos will also be highlighted, with Ruxandra Oancea and Ilya Poletaev (Dec. 3), Samuel Blanchette-Gagnon and Medhi Ghazi (Dec. 7), and Jean Marchand and Brigitte Poulin (Dec. 10). [www.montreal.ca/lieux/chapelle-musicale-du-bon-pasteur](http://www.montreal.ca/lieux/chapelle-musicale-du-bon-pasteur)

## LADIES' MORNING MUSICAL CLUB (LMMC)

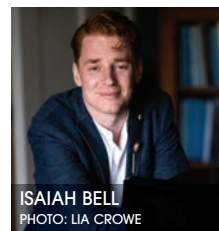
On Nov. 30, former Orchestre Métropolitain artist-in-residence, violinist Kerson Leong returns to LMMC in recital with Swiss-American pianist Gilles Vonsattel in his LMMC debut. Then, on Feb. 8, the two-time Grammy-nominated Dover Quartet makes its LMMC debut. [www.lmmc.ca](http://www.lmmc.ca)

## BOURGIE HALL

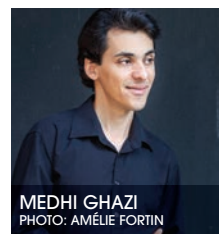
On Dec. 2, Grammy-winning contemporary vocal band Roomful of Teeth will perform the works of Britell, Lanzilotti, Mazzoli, Negron, Shaw, and Shin. Stories of Jewish composers during and post-WWII will be told by Likht Ensemble—pianist Nate Ben-Horin and soprano Jaclyn Grossman—on Jan. 18. Indigenous performers Alanis Obomsawin and Jeremy Dutcher will perform on Jan. 28, and Icelandic pianist Víkingur Ólafsson will play Bach, Beethoven, and Schubert on Jan. 30. [www.mbam.qc.ca](http://www.mbam.qc.ca)



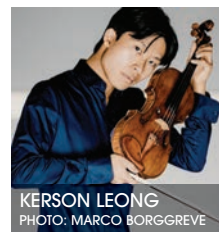
MARIE-JOSEE LORD.  
PHOTO: ERIC MYRE



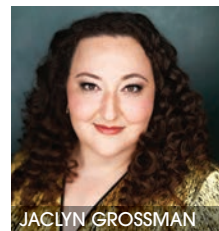
ISAIAH BELL  
PHOTO: LIA CROWE



MEDHI GHAZI  
PHOTO: AMÉLIE FORTIN



KERSON LEONG  
PHOTO: MARCO BORGGREVE



JACLYN GROSSMAN

► 20h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112

## 22 Monday

► 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112  
 ► 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919  
 ► 19h30. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112

## 23 Tuesday

► 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112  
 ► 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919  
 ► 19h30. *Th. G-Vigneault*. \$61-114. **Théâtre Gilles-Vigneault presents: Noël, une tradition en chanson**. 450-432-0660 x 1

## 26 Friday

► 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112  
 ► 19h. *Th. Outremt*. \$85. **Didier Morissonneau Productions: Le Petit Prince**.  
 ► 20h. *M. symph.* \$97-143. **Parapapam**. 514-842-2112

## 27 Saturday

► 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112  
 ► 14h. *M. symph.* \$97-143. **Parapapam**. 514-842-2112  
 ► 14h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919  
 ► 15h. *Th. Outremt*. \$85. **Didier Morissonneau Productions: Le Petit Prince**.  
 ► 19h. *Th. Outremt*. \$85. **Didier Morissonneau Productions: Le Petit Prince**.  
 ► 19h. *M. symph.* \$97-143. **Parapapam**. 514-842-2112  
 ► 19h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 19h30. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112  
 ► 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919  
 ► 20h. *5e Salle*. \$80. **Garou solo**. 514-842-2112

## 28 Sunday

► 11h. *Th. Outremt*. \$85. **Didier Morissonneau Productions: Le Petit Prince**.  
 ► 13h. *M. symph.* \$97-143. **Parapapam**. 514-842-2112  
 ► 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112

► 14h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919  
 ► 15h. *5e Salle*. \$80. **Garou solo**. 514-842-2112  
 ► 17h. *M. symph.* \$97-143. **Parapapam**. 514-842-2112  
 ► 19h30. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919

## 29 Monday

► 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112  
 ► 14h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919

## 30 Tuesday

► 14h. *S. W.-Pelletier*. \$79-168. **Grands Ballets: The Nutcracker**. 514-842-2112  
 ► 14h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 14h. *Pierre-Mercure*. \$53-125. **Québec Issime: Décembre**. 514-987-6919  
 ► 20h. *5e Salle*. \$80. **Garou solo**. 514-842-2112

## 31 Wednesday

► 20h. *5e Salle*. \$80. **Garou solo**. 514-842-2112

## JANUARY

### 01 Thursday

► 14h30. *Wil-Pel (PdA)*. \$68-124. **Attila Glatz: Salute to Vienna**. 514-842-2112  
 ► 19h. *S. W.-Pelletier*. \$69-124. **Salute to Vienna - Orchestre Strauss**. 514-842-2112

### 02 Friday

► 19h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 20h. *5e Salle*. \$80. **Garou solo**. 514-842-2112

### 03 Saturday

► 14h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 19h. *Maisonneuve*. \$73-121. **Pub Royal**. 514-842-2112  
 ► 20h. *5e Salle*. \$80. **Garou solo**. 514-842-2112

### 04 Sunday

► 15h. *5e Salle*. \$80. **Garou solo**. 514-842-2112

### 06 Tuesday

► 17h. 9e. \$30-59. **HausMusique: Mythologies**. 514-317-9809

### 08 Thursday

► 20h. *5e Salle*. Complet. **NieR: Piano Concert**. 514-842-2112

## 09 Friday

► 19h30. *S. W.-Pelletier*. \$90-190. **FILMharmonique: The Lord of the Rings**. 514-842-2112  
 ► 20h. *M. symph.* \$. **OSD: Tire le coyote symphonic collaboration**. 514-842-2112

## 10 Saturday

► 19h30. *S. W.-Pelletier*. \$90-190. **FILMharmonique: The Lord of the Rings**. 514-842-2112  
 ► 20h. *S. Pauline-Julien*. \$20-48. **SPJ: Le Vent du Nord avec cordes et piano**. 514-626-1616

## 11 Sunday

► 14h. *S. W.-Pelletier*. \$90-190. **The Lord of the Rings en concert**. 514-842-2112  
 ► 14h30. *St-François-Xa*. \$0-35. **Amal'Gamme: The Heroic Battle**. 450-335-3037  
 ► 15h. *Salle C-Léveillé*. \$35. **Jean-Pierre Ferland par Alex Bay**. 514-842-2112  
 ► 15h. *M. symph.* \$40-70. **Gounod et Saint-Saëns; Tanguay-Labrosse**. 514-842-2112  
 ► 19h. *Maisonneuve*. \$58-158. **Feng Hua Xue Yue**. 514-842-2112

## 13 Tuesday

► 20h. *Maisonneuve*. \$49-89. **Compagnie Hervé Koubi**. 514-842-2112

## 14 Wednesday

► 20h. *5e Salle*. \$56. **Clémence, des fleurs d'enfants pour grandes personnes**. 514-842-2112  
 ► 20h. *Maisonneuve*. \$49-89. **Compagnie Hervé Koubi**. 514-842-2112

## 15 Thursday

► 17h30. *Th. Alph. Desj.* \$35. **Aramusique: Emrahms-moi**. 450-589-9198  
 ► 17h30. *Jax*. \$25-58. **I Musici: Lumière Partagée**. 514-554-6251  
 ► 19h30. *M. symph.* \$35-172. **Emanuel Ax; Beethoven**. 514-842-2112  
 ► 20h. *Maisonneuve*. \$49-89. **Compagnie Hervé Koubi**. 514-842-2112  
 ► 20h. *S. W.-Pelletier*. \$60-110. **Drum Tao**. 514-842-2112  
 ► 20h. *5e Salle*. \$91. **ONJ: Kim Richardson- Duke Ellington**. 514-842-2112

## 16 Friday

► 20h. *Maisonneuve*. \$49-89. **Compagnie Hervé Koubi**. 514-842-2112

## 17 Saturday

► 14h30. *M. symph.* \$35-172. **Emanuel Ax; Beethoven**. 514-842-2112  
 ► 19h30. *É. St-Enfant-Jésus*. \$. **VM: Mots d'amour**. 514-271-0943  
 ► 20h. *S. W.-Pelletier*. \$53-144. **Blue Rodeo 40th Anniversary Tour**. 514-842-2112  
 ► 20h. *Maisonneuve*. \$49-89. **Compagnie Hervé Koubi**. 514-842-2112

## 18 Sunday

► 11h. *Th. Alph. Desj.* \$15-21. **Aramusique: La fanfare fanfaronne**. 450-589-9198  
 ► 20h. *S. W.-Pelletier*. \$53-144. **Blue Rodeo 40th Anniversary Tour**. 514-842-2112

## 21 Wednesday

► 10h30. *M. symph.* \$69-100. **OSM: Duke Ellington and Rachmaninov**. 514-842-2112  
 ► 19h30. *M. symph.* \$69-100. **OSM: Duke Ellington and Rachmaninov**. 514-842-2112

## 22 Thursday

► 17h. *Salon Urb.* \$. **5 à 7 musicaux**. 514-842-2112  
 ► 19h. *S. J-Rouleau*. \$. **Jeunesses musicales Canada: Benjamin Deschamps et son ensemble Mistral: Dans l'univers d'Astor**.

► 19h30. *Th. Saputo*. **OM: British Cinema**. 514-842-2112  
 ► 19h30. *M. symph.* \$69-100. **OSM: Duke Ellington and Rachmaninov**. 514-842-2112

## 23 Friday

► 17h. *Salon Urb.* \$. **5 à 7 musicaux**. 514-842-2112  
 ► 19h30. *M. symph.* \$58-220. **OM: British Cinema**. 514-842-2112  
 ► 19h30. *Conservatoire Mtl*. \$12-30. **Trio Hochelaga: Beethoven**. 514-873-4031  
 ► 20h. *Th. Alph. Desj.* \$30-49. **La Route des Concerts presents: Les lettres de Chopin**.  
 ► 20h. *S. Pauline-Julien*. \$20-40. **SPJ: Dominique Fils-Aimé**. 514-626-1616

## 24 Saturday

► 17h. *Salon Urb.* \$. **5 à 7 musicaux**. 514-842-2112  
 ► 19h30. *Conservatoire Mtl*. \$18-40. **Pentaèdre sur mesure**. 514-873-4031  
 ► 20h. *S. Pauline-Julien*. \$20-45. **SPJ: Stéphane Archambault-Point**. 514-626-1616

## 25 Sunday

► 14h. *M. symph.* \$40-52. **OSM: Olympique symphonique**. 514-842-2112  
 ► 14h30. *St-François-Xa*. \$0-35. **Amal'Gamme: Dreams of Elsewhere**. 450-335-3037

## 27 Tuesday

► 20h. *S. W.-Pelletier*. \$64-110. **Gregory Alan Isakov**. 514-842-2112  
 ► 20h. *Th. Alph. Desj.* \$35. **La Route des Concerts presents: La harpe et ses secrets**.

## 29 Thursday

► 17h. *Salon Urb.* \$. **5 à 7 musicaux**. 514-842-2112  
 ► 19h30. *Tanna*. **Allegra Chamber Music January Concert**.

## 30 Friday

► 17h. *Salon Urb.* \$. **5 à 7 musicaux**. 514-842-2112  
 ► 19h30. *S. W.-Pelletier*. \$70-140. **Sinatra: Marc Hervieux**. 514-842-2112  
 ► 20h. *S. Pauline-Julien*. \$15-40. **SPJ: Andréanne A. Malette-Les jardins dérangés**. 514-626-1616

## 31 Saturday

► 14h. *S. W.-Pelletier*. \$70-140. **Sinatra: Marc Hervieux**. 514-842-2112  
 ► 17h. *Salon Urb.* \$. **5 à 7 musicaux**. 514-842-2112  
 ► 19h30. *Maisonneuve*. \$41-170. **Clown(s) I Sokolović**. 514-842-2112

## FEBRUARY

### 01 Sunday

► 10h. *Mn arts Laval*. \$0-21. **Orchestre symphonique de Laval: Concert Bébé musique**. 450-667-2040  
 ► 11h. *5e Salle*. \$22. **Babouche**. 514-842-2112  
 ► 14h. *5e Salle*. \$22. **Babouche**. 514-842-2112  
 ► 14h30. *M. symph.* **Orchestre du Conservatoire de Montréal: De la tragédie au triomphe**. 514-873-4031  
 ► 15h. *Mn arts Laval*. \$65. **OSL: Bach, Rutter; Choeur de Laval; Adam Johnson, chef**. 450-978-3666

### 03 Tuesday

► 17h. 9e. \$30-59. **9e Musique@17h: Artchoral: Juif**. 902-703-0739  
 ► 19h30. *Maisonneuve*. \$27-156. **Clown(s) I Sokolović**. 514-842-2112  
 ► 19h30. *Bourgie*. \$24-49. **OM: New Mozart**. 514-842-2112

### 04 Wednesday

► 19h30. *M. symph.* \$35-172. **OSM: Barbara Hannigan**. 514-842-2112

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## 05 Thursday

- 17h. *Salon Urb.* \$. 5 à 7 musicaux-  
Udm. 514-842-2112
- 19h30. *Claude-Champagne*. \$30-50.  
**Atelier d'opéra de l'Udm: Orphée  
aux enfers.** 514-343-6427
- 19h30. *Maison neuve*. \$27-156. **Clown(s)  
I Sokolovi**. 514-842-2112
- 19h30. *Pierre-Mercure*. \$20-59. **OCM:  
Boulogne, Grant Still, Price, Proven,  
Marie-Josée Lord, Kalena Bovell.**  
514-487-5190
- 20h. *S. W.-Pelletier*. \$68-160.  
**Évangéline.** 514-842-2112
- 20h30. *M. symph.* \$35-172. **OSM:  
Barbara Hannigan.** 514-842-2112

## 06 Friday

- 17h. *Salon Urb.* \$. 5 à 7 musicaux-  
Udm. 514-842-2112
- 19h30. *É. St-Jn-Baptiste*. \$20-50.  
**Orchestre de l'Agora: Grand Concert  
Vocal.**
- 20h. *S. W.-Pelletier*. \$68-160.  
**Évangéline.** 514-842-2112
- 20h. *Th. G-Vigneault*. \$30-98. **Leif  
Vollbekk: Revelation Tour.** 450-432-  
0660 x 1

## 07 Saturday

- 15h. *Claude-Champagne*. \$30-50. **Atelier  
d'opéra de l'Udm: Orphée aux  
enfes.** 514-343-6427
- 15h. *S. W.-Pelletier*. \$68-160.  
**Évangéline.** 514-842-2112
- 17h. *Salon Urb.* \$. 5 à 7 musicaux-  
Udm. 514-842-2112
- 18h30. *Salle C-Léveillé*. Complet. **Otaku  
Piano.** 514-842-2112
- 19h30. *M. symph.* \$35-86. **OSM:  
Stellaire: orgue et cirque.** 514-842-  
2112
- 20h. *S. W.-Pelletier*. \$68-160.  
**Évangéline.** 514-842-2112

## OPERA IN CINEMAS

**MET HD** MET LIVE HD, check local Cineplex &  
movie theatres.

## NOVEMBER

- 08 13h. *MET HD*. \$. **MET Live in HD: La  
Bohème.**
- 22 12h. *MET HD*. \$. **MET Live in HD:  
Arabella.**

## DECEMBER

- 06 12h. *MET HD*. \$. **MET Live in HD: La  
Bohème.**
- 13 13h. *MET HD*. \$. **MET Live in HD:  
Andrea Chénier.**

## JANUARY

- 10 13h. *MET HD*. \$. **MET Live in HD: I  
Puritani.**
- 14 12h. *MET HD*. \$. **MET Live in HD: The  
Amazing Adventures of Kavalier &  
Clay.**
- 17 12h. *MET HD*. \$. **MET Live in HD:  
Arabella.**
- 24 12h. *MET HD*. \$. **MET Live in HD: The  
Amazing Adventures of Kavalier &  
Clay.**
- 25 12h. *MET HD*. \$. **MET Live in HD: The  
Amazing Adventures of Kavalier &  
Clay.**

## FEBRUARY

- 07 12h. *MET HD*. \$. **MET Live in HD:  
Andrea Chénier.**

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# WORD SEARCH

THEME: *BAROQUE COMPOSERS*

by **LORILI**

## HOW TO PLAY

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

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

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

ALBINONI	LOTTI
BACH	LULLY
BLOW	MARAI
BUXTEHUDE	MUFFAT
CACCINI	PACHELBEL
CAVALLI	PEZ
CESTI	PRAETORIUS
CHARPENTIER	PURCELL
CORELLI	RAMEAU
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FASCH	SCARLATTI
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FRESCOBALDI	SCHÜTZ
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HANDEL	VIVALDI
HASSE	ZELENKA
KERLL	

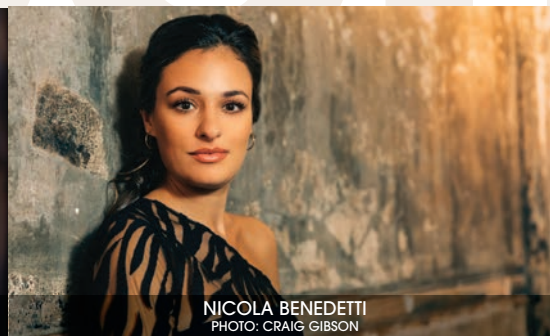
Solution to Word Search October 2025: SAXOPHONE. See [www.myscena.org](http://www.myscena.org) for complete details.



**CHRISTIAN REIF**  
PHOTO: GAVLE SYMPHONY ORCHESTRA



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

## OTTAWA-GATINEAU

**Azrieli Studio (CNA)** Azrieli Studio, 1 Elgin Street, Ottawa.  
**Beechwood** Beechwood Sacred Space, 280 Beechwood Avenue, Ottawa.  
**Centre national des arts** Southam Hall, 1 Elgin Street, Ottawa.  
**Château Monsarrat** Château Monsarrat, 100, rue du Château, Gatineau.  
**Christ Ch.** Christ Church Cathedral, Ottawa, 414 Sparks Street, Ottawa.  
**Club Saw** Club Saw, 67 rue Nicholas, Ottawa.  
**Dominion-Chalmers** Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.  
**Fab La Fab** sur Mill, 8 chemin Mill, Chelsea.  
**Park. Ud. Ch.** Parkdale United Church, Ottawa, 429 Parkdale Ave, Ottawa.  
**Pérez UofO** Pérez Hall, University of Ottawa, 50 University Private, Ottawa.  
**St. Andr. Ch.** St. Andrew's Presbyterian Church, 82 Kent Street Ottawa, Ottawa.  
**Rideau Ch** Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.  
**S. Odysée** Salle Odysée — Maison de la Culture, 855 Bd de la Gappe, Gatineau.  
**St. Francois d'A. Ch** St. François d'Assise Church, 20 Fairmount Avenue, Ottawa.  
**St. Joseph's Ch.** St. Joseph's Church, 174 Wilbrod Street, Ottawa.  
**St. Matthew's Ch.** St. Matthew's Anglican Church, 217 First Avenue, Ottawa.

## NOVEMBER

09 16h. *Christ Ch.* \$10-50. **Cantata Singers: Brahms's Requiem.** 613-236-9149  
 12 20h. *Centre national des arts.* \$31-120. **NACO: Mozart, Shostakovich, & Hayato Sumino.** 1-844-985-2787  
 13 20h. *Centre national des arts.* \$31-120. **NACO: Mozart, Shostakovich, & Hayato Sumino.** 1-844-985-2787  
 15 19h30. *Château Monsarrat.* \$10-35. **Pleaisirs du clavecin: Astor Piazzola. Oeuvres pour flûte et clavecins.** 819-328-0634  
 15 20h. *St. Joseph's Ch.* \$40. **Mightier Productions presents: The Lion Heart.**

16 15h. *St. Joseph's Ch.* \$40. **Mightier Productions presents: The Lion Heart.**  
 16 15h30. *Centre national des arts.* \$15. **NACO: Pierre et le loup.** 1-844-985-2787  
 16 20h. *Centre national des arts.* \$15. **NAC: Rimsky-Korsakov: Daniel Bartholomew-Poyser, NACO.** 613-947-7000  
 17 20h. *Centre national des arts.* \$31-120. **NACO: Jan Lisiecki : Récital des préludes.** 1-844-985-2787  
 17 20h. *Centre national des arts.* \$31-120. **NAC: Jan Lisiecki.** 613-947-7000  
 22 19h. *Dominion-Chalmers.* \$45-65. **Ottawa Chamberfest presents: Gala Noël-Holiday Kickoff!** 613-234-8008  
 22 19h30. *St. Francois d'A. Ch.* \$25-60. **OBC: Handel's Ode for St. Cecilia, plus works by Purcell and Haydn.** N/A  
 26 20h. *Centre national des arts.* \$31-120. **NAC: Bach, Barber, Brahms: Storgårds, Hadelich, NACO.** 613-947-7000  
 27 20h. *Centre national des arts.* \$31-120. **NAC: Bach, Barber, Brahms: Storgårds, Hadelich, NACO.** 613-947-7000  
 29 19h. *Fab.* \$40. **Ottawa Chamberfest presents: Inside Bach's Head-Phantasm.** 613-234-8008  
 30 11h. *Beechwood.* \$0. **Ottawa Chamberfest presents: Adaptive Concert-Jesse Stewart.** 613-234-8008  
 30 15h30. *St. Andr. Ch.* \$31. **NAC: Chris Lee: Musicians from the NAC Orchestra.** 613-947-7000

## DECEMBER

06 14h30. *Christ Ch.* \$10-60. **SMAM: Noël's Éternels.** 514-861-2626  
 06 19h30. *S. Odysée.* \$25-71. **Orchestre symphonique de Gatineau: Lumière de décembre.** 819-682-2929

07 14h. *Rideau Ch.* \$0-20. **Cantata Singers: Christmas Singalong.** 613-733-3156  
 10 19h30. *Christ Ch.* \$20-100. **Music & Beyond presents: Messiah.** 613-241-0777  
 11 20h. *Centre national des arts.* \$31. **NAC: Muppet Christmas Carol: Susie Benchasil Seiter, NACO.** 613-947-7000  
 12 20h. *Centre national des arts.* \$31. **NAC: Muppet Christmas Carol: Susie Benchasil Seiter, NACO.** 613-947-7000  
 13 14h. *Centre national des arts.* \$31. **NAC: Muppet Christmas Carol: Susie Benchasil Seiter, NACO.** 613-947-7000  
 13 20h. *Centre national des arts.* \$31. **NAC: Muppet Christmas Carol: Susie Benchasil Seiter, NACO.** 613-947-7000  
 14 15h30. *Dominion-Chalmers.* \$19-75. **Ottawa Symphony Orchestra: Christmas with the OSO.** 613-696-5868  
 14 19h30. *St. Matthew's.* \$10-75. **Gerald Finley & Thirteen Strings.** 613-738-7888  
 17 19h. *Centre national des arts.* \$15-125. **Cantata Singers: Handel's Messiah.** 613-947-7000  
 18 19h. *Centre national des arts.* \$15-125. **Cantata Singers: Handel's Messiah.** 613-947-7000  
 20 19h30. *St. Matthew's Ch.* \$20-30. **Christmas with Seventeen Voyces.**

## JANUARY

11 11h. *Azrieli Studio (CNA).* \$15. **NAC: Racine: Johanna Silberman, My-Lan Vu, et al.** 613-947-7000  
 11 13h30. *Azrieli Studio (CNA).* \$15. **NAC: Racine: Johanna Silberman, My-Lan Vu, et al.** 613-947-7000  
 11 15h. *Azrieli Studio (CNA).* \$15. **NAC: Racine: Johanna Silberman, My-Lan Vu, et al.** 613-947-7000

14 20h. *Centre national des arts.* \$31-99. **NAC: ebeljan, et al.: Reif, Sáinz Villegas, NACO.** 613-947-7000  
 15 20h. *Centre national des arts.* \$31-100. **NACO: Mozart, Marquez & Pablo Sáinz Villegas.** 1-844-985-2787  
 17 21h. *Club Saw.* \$31. **NAC: Sean Rice, Musicians from the NAC Orchestra.** 613-947-7000  
 20 20h. *Centre national des arts.* \$31-120. **NAC: Lizée, Beethoven: Kanneh-Mason Trio, NACO.** 613-947-7000  
 25 15h30. *Dominion-Chalmers.* \$31. **NAC: Hailstork, Dvořák, et al.: Hicks, NACO.** 613-947-7000  
 26 19h30. *Pérez UofO.* \$0. **Chamberfest: l'École de musique de l'Université d'Ottawa.** 613-234-8008  
 31 19h30. *Park. Ud. Ch.* \$. **Parkdale Orch: Shakespeare in Music.** 613-728-8656

## TORONTO

**918 Bathurst** 918 Bathurst Centre, 918 Bathurst St, Toronto.  
**Aga Khan** Aga Khan Museum, 77 Wynford Dr, Toronto.  
**Pearson** Lester B Pearson, 150 Central Park Drive, Brampton.  
**Baillie Th.** Marilyn and Charles Baillie Theatre, Canadian Stage, 26 Berkeley St, Toronto.  
**Brott Hall** Boris Brott Great Hall, FirstOntario Concert Hall, 1 Summers Ln, Hamilton.  
**Burlington.Perf.AC.** Burlington Performing Arts Centre, 440 Locust St, Burlington.  
**CC Deer Park** Christ Church Deer Park, 1570 Yonge Street, Toronto.  
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**Meridian Hall** Meridian Hall, 1 Front Street East, Toronto.

**Old Mill** Old Mill Toronto, 21 Old Mill Road, Toronto.

**Robarts** Robarts Commons, 130 St. George Street, Toronto.

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**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. Thomas Ch.** St. Thomas Church, 383 Huron Street, Toronto.

**Temerty** Temerty Theatre, 273 Bloor Street West, Toronto.

**Tribute Comm** Tribute Communities Recital Hall, 83 York Blvd, North York, Toronto.

**Trinity Ch.** Trinity-St. Paul's United Church & Centre for Faith, Justice and the Arts, 427 Bloor Street West, Toronto.

**Walter Hall** Walter Hall, University of Toronto, 80 Queens Park, Toronto.

**Wilson LR** Wilson Concert Hall, 1280 Main St W, Hamilton.

**Yorkminster** Yorkminster Park Baptist Church, 1585 Yonge St, Toronto.

## NOVEMBER

### 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.** \$0. **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

► 20h. **Old Mill.** \$. **Old Mill Toronto: Beatlemania Revisited.** 416-207-2020

### 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

### 10 Monday

► 19h30. **Roy Thom. Hall.** \$64-175. **Toronto Symphony Orchestra presents: Run Terry Run-Live in Concert.** 855-593-7769

► 20h. **Old Mill.** \$. **Old Mill Toronto: The Urban Orchestra.** 416-207-2020

### 11 Tuesday

► 12h10. **Walter Hall.** \$. **Uoft: The Importance of Remembrance.** 416-978-3750

► 19h30. **Jane Mallett.** \$60-65. **Music TORONTO: "A pianist of sterling artistry" - Gramophone.** 416-366-7723

### 12 Wednesday

► 09h45. **Brott Hall.** \$11. **Brott Music: Brott Education Concerts.** 905-525-7664

► 11h30. **Brott Hall.** \$11. **Brott Music: Brott Education Concerts.** 905-525-7664

► 19h. **Mazzoleni.** \$0. **RCM: Rebanks Family Fellowship Concert.** 888-408-0208

► 19h30. **Hugh's.** \$0. **Soundstreams: For the Birds.** 416-504-1282

► 19h30. **Walter Hall.** \$10. **Uoft: Hybrid Ensemble.** 416-978-3750

# Upcoming CONCERTS

by GIANMARCO SEGATO

## TORONTO

### AGA KHAN MUSEUM

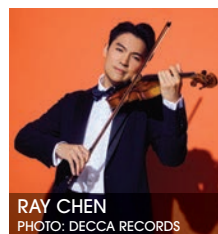
The 11th annual Duende International Flamenco Festival features international headliners from Spain as well as family and community dance workshops. Performances include *Oscuro Brillante* with renowned flamenco dancer Eva Yerbabuena (Nov. 20); *Cruces* which brings together the four voices of flamenco: dance, song, guitar, and percussion (Nov. 21); *Flamenco: Made in Canada* featuring flamenco artists from diverse cultures (Nov. 22); and *Alter Ego*, an acclaimed contemporary flamenco creation (Nov. 23). [www.agakhanmuseum.org](http://www.agakhanmuseum.org)



EVA YERBAUENA

### KOERNER HALL

Koerner's piano recital series continues on Nov. 16 with superstar Canadian Jan Lisiecki in a program of preludes by Chopin, Bach, Szymanowski, Messiaen and Górecki. Then, on Nov. 19, star violinist Ray Chen is in recital with pianist Chelsea Wang presenting works by Saint-Saëns, Dvořák and Bach. Armenian-Canadian soprano Isabel Bayrakdarian sings children's songs, lullabies, and prayers from her homeland on Nov. 22. Harpist Loreena McKennitt presents *Under A Winter's Moon*, her program of carols and tales that blends Celtic, Indigenous, and Welsh cultures on Dec. 13 and 14. Venezuelan pianist Gabriela Montero's Jan. 18 recital explores Eastern European composers who migrated to Los Angeles for work in the film industry, including her own improvisational accompaniment to Charlie Chaplin's film *The Immigrant*. On Feb. 4 Scottish violinist Nicola Benedetti plays works by Debussy, Chopin, Sarasate, along with new commissions and arrangements of traditional Scottish music. [www.rcmusic.com](http://www.rcmusic.com)



RAY CHEN  
PHOTO: DECCA RECORDS

### TORONTO SYMPHONY ORCHESTRA

Violinist Joshua Bell plays the Canadian premiere of Ukrainian composer Thomas de Hartmann's rediscovered Violin Concerto in a program that also includes Sibelius's *Finlandia* and Dvořák's Symphony No. 7 under conductor Dalia Stasevska (Nov. 13, 15). TSO Music Director Gustavo Gimeno conducts his own arrangement of Prokofiev's *Romeo and Juliet* as well as Prokofiev's Symphony No. 3 (Nov. 20-22). Another ballet suite, this time from Tchaikovsky's *Swan Lake*, finds Gimeno on the podium again, along with Russian pianist Denis Kozhukhin playing Grieg's Piano Concerto (Nov. 27-30). The orchestra's new year begins with a program of baroque favourites including Vivaldi's *The Four Seasons* played and led by Concertmaster Jonathan Crow, joined by principal musicians Sarah Jeffrey (oboe), Heidi Elise Bearcroft (harp), and Rémi Pelletier (viola) from Jan. 8 to 11. Finnish conductor Eva Ollikainen leads Stravinsky's *The Firebird* alongside Arvo Pärt's Symphony No. 1 "Polyphonic" on Jan. 15 and 17. They are joined by Japanese pianist Mao Fujita for Brahms's Piano Concerto No. 1. Canadian pianist Bruce Liu plays Rachmaninov's Piano Concerto No. 2 under Gimeno on Jan. 22 and 23. [www.tso.ca](http://www.tso.ca)



JOSHUA BELL  
PHOTO: SHERVIN LAINEZ

**An Italian Christmas**

Italian Baroque meets the splendor of traditional carols

3 pm et 7 pm  
December 21, 2025  
Church of Saint-Pierre-Apôtre

[imusici.com](http://imusici.com)

## 13 Thursday

- 12h15. *Walter Hall*. \$. **WMCT: Maxwell Quartet**. 416-923-7052
- 12h30. *JackmanLaw*. \$. **Uoft: Music Oasis Series**. 416-978-3750
- 19h30. *Roy Thom. Hall*. \$. **667-187. Toronto Symphony Orchestra presents: Joshua Bell Returns**. 416-598-3375
- 19h30. *Elgin*. \$. **Uoft: Viva la Mamma**. 416-978-3750
- 20h. *Old Mill*. \$. **Old Mill Toronto: An Evening of Romance with Xavier Solis**. 416-207-2020

## 14 Friday

- 19h30. *Walter Hall*. \$. **Uoft: Ting Kwan (Jason) Lau, Saxophone**. 416-978-3750
- 19h30. *EdJohnson*. \$. **Uoft: UTSO Graduate Conductors**. 416-978-3750
- 19h30. *Elgin*. \$. **Uoft: Viva la Mamma**. 416-978-3750
- 20h. *Old Mill*. \$. **Old Mill Toronto: Blonde Ambition with Adi Braun**. 416-207-2020
- 20h. *Roy Thom. Hall*. \$. **Roy Thomson Hall: Legends of Motown**. 416-872-4255

## 15 Saturday

- 15h. *Jeanne Lamon*. \$. **RCM: Richard Coeur-de-lion by André Grétry**. 888-408-0208
- 16h30. *Mazzoleni*. \$. **RCM: Taylor Academy Recital**. 888-408-0208
- 19h30. *Roy Thom. Hall*. \$. **669-185. Toronto Symphony Orchestra presents: Joshua Bell Returns**. 416-598-3375
- 19h30. *Elgin*. \$. **Uoft: Viva la Mamma**. 416-978-3750
- 20h. *Old Mill*. \$. **Old Mill Toronto: The British Legends**. 416-207-2020

## 16 Sunday

- 13h30. *Roy Thom. Hall*. \$. **333-47. Toronto Symphony Orchestra presents: The Composer Is Dead**. 416-598-3375
- 14h. *Aga Khan*. \$. **Aga Khan Museum: Duende International Flamenco Festival: Flamenco Reimagined**. 416-646-4677
- 15h. *Koerner*. \$60-140. **Koerner Hall presents: Jan Lisiecki, piano**. 416-408-0208
- 16h. *Roy Thom. Hall*. \$. **333-47. Toronto Symphony Orchestra presents: The Composer Is Dead**. 416-598-3375
- 16h. *Walter Hall*. \$. **Uoft: Marcel d'Entremont, Voice**. 416-978-3750
- 19h. *Rose Th*. \$. **669-74. Brampton On Stage: Human Nature**. 905-874-2800
- 19h30. *Knox Ch*. \$. **Uoft: Essential Music for Peace**. 416-978-3750
- 19h30. *Elgin*. \$. **Uoft: Viva la Mamma**. 416-978-3750

## 17 Monday

- 19h30. *CC Deer Park*. \$. **Uoft: Stefani Ann Bedin, Organ**. 416-978-3750

## 18 Tuesday

- 11h30. *Leslie Dan*. \$. **Uoft: Music Oasis Series**. 416-978-3750
- 12h10. *Walter Hall*. \$. **Uoft: 4th Year Lieder Classes in Recital**. 416-978-3750
- 19h30. *Walter Hall*. \$. **Uoft: Student Composers Concert**. 416-978-3750

## 19 Wednesday

- 12h30. *EdJohnson*. \$. **Uoft: Lobby Concert, Gospel Choir**. 416-978-3750
- 19h. *Koerner*. \$55-120. **Koerner Hall presents: Ray Chen, violin with Chelsea Wang, piano**. 416-408-0208
- 19h. *918 Bathurst*. \$25-45. **Toronto City Opera: Pagliacci**. 416-538-0868
- 19h30. *Walter Hall*. \$. **Uoft: 10 O'Clock Jazz Orchestra and Vocal Jazz Ensemble**. 416-978-3750
- 20h. *Rose Th*. \$20-120. **Brampton On Stage: Jann Arden**. 905-874-2800

## 20 Thursday

- 12h. *EdJohnson*. \$. **Uoft: West African Drumming & Dancing Ensemble**. 416-978-3750
- 18h. *Old Mill*. \$. **Old Mill Toronto: IC Savings Etobicoke Jazz Festival 2025 Night 1**. 416-207-2020
- 19h30. *Roy Thom. Hall*. \$. **338-185. Toronto Symphony Orchestra presents: Romeo & Juliet**. 416-598-3375
- 19h30. *Walter Hall*. \$. **Uoft: FMUA Benefit Concert**. 416-978-3750

## 21 Friday

- 19h30. *Roy Thom. Hall*. \$. **338-177. Toronto Symphony Orchestra presents: Romeo & Juliet**. 416-598-3375
- 19h30. *Walter Hall*. \$. **Uoft: Vocalis I, The Opera House**. 416-978-3750
- 20h. *Koerner*. \$25-60. **Koerner Hall presents: Royal Conservatory Orchestra with conductor Mei-Ann Chen**. 416-408-0208
- 20h. *Old Mill*. \$. **Old Mill Toronto: Jay Douglas**. 416-207-2020

## 22 Saturday

- 14h. *918 Bathurst*. \$25-45. **Toronto City Opera: Pagliacci**. 416-538-0868
- 15h. *Walter Hall*. \$. **Uoft: Masterclass | Boris Berman, piano**. 416-978-3750
- 16h30. *Mazzoleni*. \$. **RCM: Taylor Academy Showcase Concert**. 888-408-0208
- 19h30. *Trinity Ch*. \$. **222-60-90. Soundstreams: MfE**. 416-504-1282
- 19h30. *Roy Thom. Hall*. \$. **338-180. Toronto Symphony Orchestra presents: Romeo & Juliet**. 416-598-3375
- 19h30. *Walter Hall*. \$. **Uoft: Wind Ensemble, Vignettes**. 416-978-3750
- 20h. *Koerner*. \$65-130. **Koerner Hall presents: Isabel Bayrakdarian-Ancestral Songs, Prayers, and Lullabies**. 416-408-0208
- 20h. *Old Mill*. \$. **Old Mill Toronto: Advocats Big Band**. 416-207-2020

## 23 Sunday

- 13h. *Ch-on-the-Hill*. \$. **Uoft: Choral Studies Concert**. 416-978-3750
- 13h. *Walter Hall*. \$. **Uoft: Masterclass | Boris Berman, piano**. 416-978-3750
- 15h. *Koerner*. \$50-110. **Koerner Hall presents: Tony Siqi Yun, piano**. 416-408-0208
- 15h. *Jeanne Lamon*. \$. **RCM: Northern Lights: Inspired by Canada**. 888-408-0208
- 16h. *Pearson*. \$30-50. **Brampton On Stage: Enakshi Sinha**. 905-874-2800
- 16h. *918 Bathurst*. \$25-45. **Toronto City Opera: Pagliacci**. 416-538-0868
- 18h. *Walter Hall*. \$. **Uoft: Masterclass | Boris Berman, piano**. 416-978-3750
- 19h30. *Jane Mallett*. \$60-65. **Music TORONTO: Tom Allen and Friends. Bach**. 416-366-7472

## 24 Monday

- 12h. *EdJohnson*. \$. **Uoft: Lobby Concert, Steel Pan Ensemble**. 416-978-3750
- 19h30. *Walter Hall*. \$. **Uoft: Boris Berman**. 416-978-3750

## 25 Tuesday

- 12h. *Robarts*. \$. **Uoft: Music Oasis Series**. 416-978-3750
- 12h10. *Walter Hall*. \$. **Uoft: Duets! Trios! Quartets!**. 416-978-3750
- 19h30. *Walter Hall*. \$. **Uoft: Re:Spect(ral) IV**. 416-978-3750

## 26 Wednesday

- 12h. *EdJohnson*. \$. **Uoft: Lobby Concert, Klezmer Ensemble**. 416-978-3750
- 19h30. *Walter Hall*. \$. **Uoft: Guitar Ensemble and Guitar/Flute Duos**. 416-978-3750

- 20h. *RoseStudio*. \$25. **Brampton On Stage: Southern Ontario country performers**. 905-874-2800

## 27 Thursday

- 12h10. *Walter Hall*. \$. **Uoft: Thursdays at Noon | Justin Ko, trumpet**. 416-978-3750
- 19h30. *Meridian*. \$28-102. **Mandle Phil: Beethoven Symp No. 9**. 416-733-9388
- 19h30. *Roy Thom. Hall*. \$. **669-190. Toronto Symphony Orchestra presents: Tchaikovsky's Swan Lake**. 416-598-3375
- 19h30. *Walter Hall*. \$. **Uoft: Woodwind Chamber Music**. 416-978-3750
- 20h. *Rose Brampton*. \$15-40. **Brampton On Stage: The B-Jazzed Orchestra**. 905-874-2800
- 20h. *Old Mill*. \$. **Old Mill Toronto: Stardust Jazz Trio**. 416-207-2020

## 28 Friday

- 12h. *EdJohnson*. \$. **Uoft: Uoft Tuba Euphonium Ensemble**. 416-978-3750
- 18h. *Old Mill*. \$. **Old Mill Toronto: IC Savings Etobicoke Jazz Festival 2025 Night 2**. 416-207-2020
- 19h30. *Meridian Hall*. \$. **49-110. Attila Glatz: Disney's The Muppet Christmas Carol in Concert**. 416-366-7723
- 19h30. *Walter Hall*. \$. **Uoft: PianoFest**. 416-978-3750
- 20h. *Koerner*. \$75-130. **Koerner Hall presents: Soweto Gospel Choir-Peace**. 416-408-0208
- 20h. *Roy Thom. Hall*. \$. **Roy Thomson Hall: Women's Blues Revue**. 416-872-4255
- 20h. *Jeanne Lamon*. \$23.50-95. **Tafelmusik: Lotti & Handel**. 1-833-964-6337

## 29 Saturday

- 14h. *Meridian Hall*. \$. **49-110. Attila Glatz: Disney's The Muppet Christmas Carol in Concert**. 416-366-7723
- 14h30. *Walter Hall*. \$. **Uoft: PianoFest**. 416-978-3750
- 15h. *GWeston*. \$24-37. **Toronto Symphony Youth Orchestra presents: Mendelssohn's Reformation**. 416-598-3375
- 19h30. *Salvation Army*. \$15-40. **Scarborough Philharmonic Orchestra: Festive Fables**. (647) 956-1182
- 19h30. *Roy Thom. Hall*. \$. **669-207. Toronto Symphony Orchestra presents: Tchaikovsky's Swan Lake**. 416-598-3375
- 20h. *Rose Brampton*. \$15-72. **Brampton On Stage: Classic Albums Live, The Rose Orchestra**. 905-874-2800
- 20h. *Koerner*. \$80. **Koerner Hall presents: Seon-Jin Cho, piano**. 416-408-0208
- 20h. *Old Mill*. \$. **Old Mill Toronto: Material Girls**. 416-207-2020
- 20h. *Jeanne Lamon*. \$23.50-95. **Tafelmusik: Lotti & Handel**. 1-833-964-6337

## 30 Sunday

- 12h. *Cyril Clark*. \$25. **Brampton On Stage: Arcadia Academy of Music**. 905-874-2800
- 14h30. *Walter Hall*. \$. **Uoft: PianoFest**. 416-978-3750
- 15h. *Cyril Clark*. \$25. **Brampton On Stage: Arcadia Academy of Music**. 905-874-2800
- 15h. *Jeanne Lamon*. \$23.50-95. **Tafelmusik: Lotti & Handel**. 1-833-964-6337
- 15h. *Roy Thom. Hall*. \$. **73-129. Toronto Symphony Orchestra presents: Tchaikovsky's Swan Lake**. 416-598-3375
- 18h. *Cyril Clark*. \$25. **Brampton On Stage: Arcadia Academy of Music**. 905-874-2800

- 19h30. *Walter Hall*. \$. **Uoft: Collegium Musicium**. 416-978-3750
- 20h. *Koerner*. \$20-65. **Esprit Orchestra: Tour de Force**. 416-815-7887

## DECEMBER

### 01 Monday

- 12h. *EdJohnson*. \$. **Uoft: Japanese Taiko Drumming Ensemble**. 416-978-3750
- 19h30. *Walter Hall*. \$. **Uoft: Brass Chamber Music**. 416-978-3750

### 02 Tuesday

- 12h. *EdJohnson*. \$. **Uoft: Brazilian Music Ensemble**. 416-978-3750
- 19h. *Koerner*. \$. **Koerner Hall presents: Oscar Peterson Program**. 416-408-0208
- 19h30. *Yorkminster*. \$25-105. **Toronto Mendelssohn Choir presents: Festival of Carols**. 416-598-0422
- 19h30. *Roy Thom. Hall*. \$. **557-187. Toronto Symphony Orchestra presents: Merry Murdoch Mysteries in Concert**. 416-598-3375
- 19h30. *Walter Hall*. \$. **Uoft: Percussion Ensemble, Remembering Norma Beecroft**. 416-978-3750

### 03 Wednesday

- 19h30. *Yorkminster*. \$25-105. **Toronto Mendelssohn Choir presents: Festival of Carols**. 416-598-0422
- 19h30. *Tribute Comm*. \$. **Uoft: Voices, Dreams & Light**. 416-978-3750

### 04 Thursday

- 19h30. *Koerner*. \$59-99. **Mandle Phil: Beethoven Symp No. 9**. 416-408-0208
- 19h30. *Roy Thom. Hall*. \$. **557-173. Toronto Symphony Orchestra presents: Home Alone in Concert**. 416-598-3375
- 19h30. *Tribute Comm*. \$. **Uoft: UTSO, Tchaikovsky Symphony no 4**. 416-978-3750
- 20h. *Old Mill*. \$. **Old Mill Toronto: An Evening of Romance with Xavier Solis**. 416-207-2020

### 05 Friday

- 13h. *Walter Hall*. \$. **Uoft: Saxophone Studio Transcription Concert**. 416-978-3750
- 16h30. *Mazzoleni*. \$. **RCM: Taylor Academy Senior Chamber Concert**. 888-408-0208
- 19h30. *Sanderson*. \$22. **Brampton On Stage: The Brampton Folk Club**. 905-874-2800
- 19h30. *Roy Thom. Hall*. \$. **557-187. Toronto Symphony Orchestra presents: Home Alone in Concert**. 416-598-3375

### 06 Saturday

- 14h. *StThomas Ch*. **Harmony is in Our Hands: Gentileschi Baroque & soprano Hélène Brunet**.
- 14h. *Roy Thom. Hall*. \$. **557-194. Toronto Symphony Orchestra presents: Home Alone in Concert**. 416-598-3375
- 15h. *Wilson*. \$25-55. **Brott Music: Musical Magic Of Christmas**. 905-525-7664
- 16h30. *Mazzoleni*. \$. **RCM: Taylor Academy Senior Chamber Concert**. 888-408-0208
- 19h. *Wilson*. \$25-55. **Brott Music: Musical Magic Of Christmas**. 905-525-7664
- 19h30. *Rose Brampton*. \$. **Brampton On Stage: Brampton Concert Band**. 905-874-2800
- 19h30. *Calvin Presb Ch*. \$5-40. **TCC: Missa Pastorialis**. 416-923-9030
- 19h30. *Roy Thom. Hall*. \$. **557-195. Toronto Symphony Orchestra presents: Home Alone in Concert**. 416-598-3375





Christmas with Buzz Brass, Friday, December 5, 2025 in Pointe-Claire (Saint-Joachim Church)

- 20h. *Spadina Th.* \$14-20. **Alliance Française: Éphémère** by Manela. 416-922-2014
- 20h. *Flato Markham Th.* \$. **Kindred Spirits Orchestra: Tchaikovsky and The Beatles: Harrison Yang Meng.**
- 20h. *Koerner.* \$60-120. **Koerner Hall presents: New Orleans Jazz Orchestra-A Crescent City Christmas.** 416-408-0208
- 20h. *Old Mill.* \$. **Old Mill Toronto: Fleetwood Mac Mania.** 416-207-2020

### 07 Sunday

- 14h. *Roy Thom. Hall.* \$57-189. **Toronto Symphony Orchestra presents: Home Alone in Concert.** 416-598-3375
- 15h. *Jane Mallett.* \$60-65. **MUSIC TORONTO: What Makes It Great® with Rob Kapilow.** 416-366-7723

### 08 Monday

- 20h. *Roy Thom. Hall.* \$. **Roy Thomson Hall: The Tenors Joy to the World Tour.** 416-872-4255

### 10 Wednesday

- 14h. *Roy Thom. Hall.* \$51-161. **Toronto Symphony Orchestra presents: TSO Holiday Pops.** 416-598-3375
- 19h30. *Roy Thom. Hall.* \$86-190. **Toronto Symphony Orchestra presents: TSO Holiday Pops.** 416-598-3375

### 11 Thursday

- 14h. *Roy Thom. Hall.* \$80-123. **Toronto Symphony Orchestra presents: TSO Holiday Pops.** 416-598-3375
- 19h. *Koerner.* \$70-130. **Koerner Hall presents: Cory Wong.** 416-408-0208
- 19h. *Jeanne Lamont.* \$20-45. **Sinfonia Toronto: Mendelssohn, Vivaldi, Strachan, Handel, Jenkins: The Ezra Duo, violin and piano; Nurhan Arman, dir.** 416-499-0403
- 19h30. *Jeanne Lamont.* \$20-45. **Sinfonia Toronto: Baroque and Beyond.** 416-499-0403
- 19h30. *Roy Thom. Hall.* \$64-190. **Toronto Symphony Orchestra presents: TSO Holiday Pops.** 416-598-3375

### 12 Friday

- 16h30. *Mazzoleni.* \$. **RCM: Taylor Academy Senior Chamber Concert.** 888-408-0208
- 19h30. *Yorkminster.* \$40-60. **EIS 47th Toronto Series: Handel: Messiah. EIS; VIVA Singers; Amadeus Choir.** 416-217-0537
- 19h30. *Roy Thom. Hall.* \$. **Roy Thomson Hall: An Andrean Christmas.** 416-872-4255
- 19h30. *Mazzoleni.* \$. **RCM: Taylor Academy Senior Voice Concert.** 888-408-0208
- 20h. *Koerner.* \$65-125. **Koerner Hall presents: Isaac Mizrahi-A Holiday Fruitcake.** 416-408-0208

### 13 Saturday

- 19h. *Mazzoleni.* \$. **RCM: Academy Chamber Orchestra.** 888-408-0208
- 19h30. *Rose Brampton.* \$. **Brampton On Stage: The Rose Orchestra, Brampton Children's Chorus.** 905-874-2800

- 19h30. *Roy Thom. Hall.* \$. **Roy Thomson Hall: Christmas With The Salvation Army.** 416-872-4255
- 20h. *Koerner.* \$95-140. **Koerner Hall presents: Loreena McKennitt-Under a Winter's Moon.** 416-408-0208

### 14 Sunday

- 14h. *Koerner.* \$95-140. **Koerner Hall presents: Loreena McKennitt-Under a Winter's Moon.** 416-408-0208
- 14h. *Roy Thom. Hall.* \$. **Toronto Children's Chorus: Songs of the Season: Nostalgic Movie Moments.** 416-932-8666
- 15h. *Jeanne Lamont.* \$. **Off Centre Salon: Life + Death. Genius + Jealousy.** 647-333-6323
- 15h. *GWeston.* \$. **TO Live: The Tallis Scholars | Mother and Child.**
- 19h. *Koerner.* \$95-140. **Koerner Hall presents: Loreena McKennitt-Under a Winter's Moon.** 416-408-0208

### 16 Tuesday

- 19h30. *Yorkminster.* \$45. **Hannaford Street Silver Band: Orpheus Choir.** 416-366-1656 x8277
- 19h30. *Roy Thom. Hall.* \$43-163. **Toronto Symphony Orchestra presents: Messiah.** 416-598-3375

### 17 Wednesday

- 19h. *Rose Brampton.* \$. **Brampton On Stage: The Nutcracker.** 905-874-2800
- 19h30. *Roy Thom. Hall.* \$43-165. **Toronto Symphony Orchestra presents: Messiah.** 416-598-3375

### 18 Thursday

- 19h. *Rose Brampton.* \$. **Brampton On Stage: The Nutcracker.** 905-874-2800
- 19h30. *Burlington.PerfAC.* \$25-55. **Brott Music: Handel's Messiah.** 905-525-7664
- 19h30. *Koerner.* \$50. **Tafelmusik: Handel Messiah.** 1-833-964-6337

### 19 Friday

- 19h30. *Koerner.* \$50. **Tafelmusik: Handel Messiah.** 1-833-964-6337
- 19h30. *Roy Thom. Hall.* \$43-163. **Toronto Symphony Orchestra presents: Messiah.** 416-598-3375

### 20 Saturday

- 19h30. *Koerner.* \$50. **Tafelmusik: Handel Messiah.** 1-833-964-6337
- 19h30. *Roy Thom. Hall.* \$43-165. **Toronto Symphony Orchestra presents: Messiah.** 416-598-3375
- 20h. *Rose Brampton.* \$. **Brampton On Stage: Exco Levi, Rayzalution Band, Tanya Mullings.** 905-874-2800

### 21 Sunday

- 14h. *Massey Hall.* \$60. **Tafelmusik: Sing-Along Messiah.** 1-833-964-6337
- 15h. *Koerner.* \$65. **Koerner Hall presents: VOCES8.** 416-408-0208
- 15h. *Roy Thom. Hall.* \$65-184. **Toronto Symphony Orchestra presents: Messiah.** 416-598-3375
- 19h. *Rose Brampton.* \$. **Brampton On Stage: Darryn de Souza, Divine Brown.** 905-874-2800

### 22 Monday

- 20h. *Roy Thom. Hall.* \$. **Roy Thomson Hall: Canadian Brass Home for the Holidays.** 416-872-4255

### 28 Sunday

- 14h30. *FirstOntario.* \$49-138. **Attila Glatz: Salute to Vienna.** 905-546-3100

## JANUARY

### 08 Thursday

- 19h30. *Roy Thom. Hall.* \$73-197. **Toronto Symphony Orchestra presents: Vivaldi's The Four Seasons.** 416-598-3375

## TAFELMUSIK

The orchestra presents Bach's Brandenburg Concertos 1-4 from Jan. 29 to Feb. 1. Principal Guest Director Rachel Podger takes centre stage in the fourth concerto, with its virtuosic demands for the violin soloist. Completing the program is Bach's organ Prelude and Fugue in E-flat, "St. Anne," in a newly commissioned arrangement for orchestra. [www.tafelmusik.org](http://www.tafelmusik.org)

## CANADIAN OPERA COMPANY

The COC opens its winter season with Verdi's *Rigoletto* in a revival of Christopher Alden's production set in a Victorian men's club. The cast is headlined by Quinn Kelsey in the title role, Andrea Carroll as Gilda, Ben Bliss as the Duke, Peixin Chen as Sparafucile, and Zoie Reams as Maddalena. COC Music Director Johannes Debus conducts (Jan. 24-Feb. 14). [www.coc.ca](http://www.coc.ca)

## VOICEBOX: OPERA IN CONCERT

The company's season opens on Nov. 16 with the *opéra comique*, *Richard Cœur-de-lion*, by André Grétry, starring tenor Colin Ainsworth in the title role. An all-Canadian cast is led by music director and pianist Suzy Smith. Soprano Nicole Katerberg sings Richard's queen, Marguerite, with tenor Yanik Gosselin as his faithful Squire, Blondel, and soprano Alice Macgregor as Laurette. [www.operainconcert.com](http://www.operainconcert.com)

## TORONTO OPERETTA THEATRE

For its holiday presentation, TOT presents Imre Kálmán's *Czardas Princess* starring Maeve Palmer as Sylva Varescu, Scott Rumble as Prince Edwin, Patricia Wrigglesworth as Countess Stasi, and Sebastian Belcourt as Feri von Kerekes. Derek Bate conducts (Dec. 30-Jan. 4). [www.torontooperetta.com](http://www.torontooperetta.com)

## MUSIC TORONTO

The Gryphon Trio is joined by Norwegian a capella vocal ensemble Nordic Voices in four new creations by Andrew Balfour (Cree), Norbert Palej (Polish/Canadian), Bohdana Frolyak (Ukrainian), and Vancouver-based Jeffrey Ryan whose new commission sets a text by Toronto poet Michael Redhill (Jan. 27) [www.musictorontoconcerts.com](http://www.musictorontoconcerts.com)

## TAPESTRY OPERA

Premiered by groundbreaking Danish company OPE-N in 2023, Tapestry brings composing team Matilde Böcher's and Asger Kudahl's *Laughing Out Lonely* to Toronto. This solo opera was created using English lyrics based on posts from young people on social media. Countertenor Morten Grove Frandsen embodies a myriad of outsiders who have found an absurd community in the darkest corners of the internet (Jan. 16 & 17) [www.tapestryopera.com](http://www.tapestryopera.com)

## OTTAWA

## THIRTEEN STRINGS

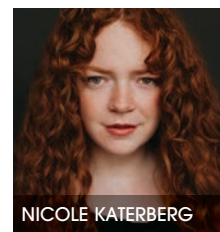
The orchestra celebrates its 50th anniversary with a special concert featuring one of the great Canadian artists of today, bass-baritone Gerald Finley. He will sing Bach's *Ich habe genug*, Derek Holman's *Shakespeare Songs* (written for Finley and Thirteen Strings), and excerpts from Handel's *Messiah*. The concert, conducted by Matthew Larkin, also features a new work, *Fanfare for Strings* (Dec. 14) [www.thirteenstrings.ca](http://www.thirteenstrings.ca)



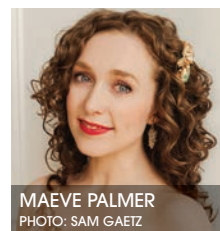
RACHEL PODGER  
PHOTO: BROADWAY STUDIOS



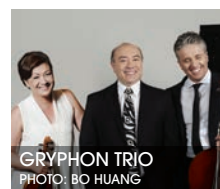
QUINN KELSEY  
PHOTO: CHRIS GONZ



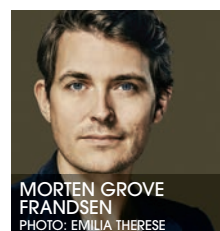
NICOLE KATERBERG



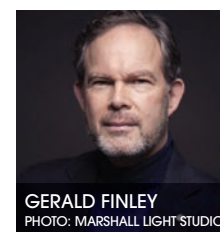
MAEVE PALMER  
PHOTO: SAM GAETZ



GRYPHON TRIO  
PHOTO: BO HUANG



MORTEN GROVE  
FRANDSEN  
PHOTO: EMILIA THERESE



GERALD FINLEY  
PHOTO: MARSHALL LIGHT STUDIO

## 09 Friday

- 19h30. *Roy Thom. Hall.* \$67-187. **Toronto Symphony Orchestra presents: Vivaldi's The Four Seasons.** 416-598-3375

## 10 Saturday

- 19h30. *Roy Thom. Hall.* \$87-188. **Toronto Symphony Orchestra presents: Vivaldi's The Four Seasons.** 416-598-3375

## 11 Sunday

- 13h. *Walter Hall.* \$0. **UofT: UTSO Concerto Competition Finals.** 416-978-3750
- 15h. *GWeston.* \$92. **Toronto Symphony Orchestra presents: Vivaldi's The Four Seasons.** 416-598-3375

## 15 Thursday

- 19h30. *Roy Thom. Hall.* \$38-182. **Toronto Symphony Orchestra presents: The Firebird.** 416-598-3375
- 20h. *Spadina Th.* \$14-20. **Alliance Française: Luna Llena.** 416-922-2014

## 16 Friday

- 17h15. *EdJohnson.* \$0. **UofT: Masterclass | Xin Wang, soprano.** 416-978-3750
- 20h. *Roy Thom. Hall.* \$. **Roy Thomson Hall: DRUM TAO THE BEST.** 416-872-4255
- 20h. *Temerty.* \$. **RCM: Always Darkest ... Dawn Always.** 888-408-0208

## 17 Saturday

- 19h30. *Roy Thom. Hall.* \$65-187. **Toronto Symphony Orchestra presents: The Firebird.** 416-598-3375
- 19h30. *Trinity Ch.* \$. **UofT: A Spotless Rose - A Choral Pilgrimage.** 416-978-3750
- 20h. *Koerner.* \$65-120. **Koerner Hall presents: Echoes of an Era featuring Lisa Fischer, Eddie Henderson, Javon Jackson, Orrin Evans, John Patitucci, and Lenny White.** 416-408-0208

## 18 Sunday

- 14h30. *Baillie Th.* \$. **UofT: With the telling comes the magic.** 416-978-3750
- 15h. *Koerner.* \$45-110. **Koerner Hall presents: Gabriela Montero, piano.** 416-408-0208
- 17h. *Baillie Th.* \$. **UofT: With the telling comes the magic.** 416-978-3750

## 19 Monday

- 18h. *Walter Hall.* \$0. **UofT: France-Canada Distinguished Visitor Masterclass: Judicael Perroy, guitar.** 416-978-3750

## 20 Tuesday

- 12h10. *Walter Hall.* \$0. **UofT: Tuesday Voice Series | OraSTORYo!.** 416-978-3750
- 19h. *Koerner.* \$0. **Koerner Hall presents: The Robert W. & G. Ann Corcoran Concerto Competition Finals.** 416-408-0208
- 19h30. *Walter Hall.* \$0. **UofT: Student Composers Concert.** 416-978-3750

## 21 Wednesday

- 19h30. *Walter Hall.* \$. **UofT: Judicael Perroy.** 416-978-3750

## 22 Thursday

- 12h10. *Walter Hall.* \$0. **Laureates - Cristina Prats Costa.** 416-978-3750
- 19h. *Koerner.* \$55-100. **Koerner Hall presents: Kishi Bashi.** 416-408-0208
- 19h30. *Roy Thom. Hall.* \$87-197. **Toronto Symphony Orchestra presents: Bruce Liu Plays Rachmaninoff 2.** 416-598-3375
- 19h30. *Walter Hall.* \$0. **UofT: Instrumentalis.** 416-978-3750

## 23 Friday

- 19h. *Koerner.* \$21-95. **Koerner Hall presents: Tony Yike Yang celebrates Chinese New Year.** 416-408-0208
- 19h. *Jeanne Lamon.* \$20-45. **Sinfonia Toronto: Mozart, Jaeger, Saint-Saëns, Bach, Paley; Noémie Raymond, cello; Christoph Hartmann, oboe; Nurhan Arman, dir.** 416-499-0403
- 19h30. *Jeanne Lamon.* \$20-45. **Sinfonia Toronto: Four Centuries.** 416-499-0403
- 19h30. *Roy Thom. Hall.* \$97-195. **Toronto Symphony Orchestra presents: Bruce Liu Plays Rachmaninoff 2.** 416-598-3375
- 19h30. *Trinity Ch.* \$. **UofT: UTNMF | FOUR CENTURIES.** 416-978-3750

## 24 Saturday

- 14h. *Walter Hall.* \$0. **UofT: UTNMF | Christoph Hartmann.** 416-978-3750
- 16h30. *Mazzoleni.* \$0. **RCM: Taylor Academy Recital.** 888-408-0208
- 19h30. *Four seasons.* \$45+. **COC: Verdi: Rigoletto.** 800-250-4653
- 19h30. *Tribute Comm.* \$. **UofT: UTNMF | Intrinsic Light.** 416-978-3750
- 20h. *Koerner.* \$65-120. **Koerner Hall presents: Jens Lindemann-Tribute to the Trumpet Greats.** 416-408-0208
- 22h. *Temerty.* \$. **RCM: GGS New Music Ensemble.** 888-408-0208

## 25 Sunday

- 14h. *Mazzoleni.* \$. **RCM: New Worlds, Music of Golijov.** 888-408-0208
- 19h30. *Walter Hall.* \$0. **UofT: UTNMF | MinMax Electroacoustic Orchestra.** 416-978-3750

## 26 Monday

- 10h. *EdJohnson.* \$0. **UofT: UTNMF | Masterclass | Vivian Fung.** 416-978-3750
- 12h. *Walter Hall.* \$0. **UofT: UTNMF | Nordic Voices a cappella.** 416-978-3750
- 19h30. *Walter Hall.* \$. **UofT: UTNMF | Canadian Art Song Project.** 416-978-3750

## 27 Tuesday

- 10h. *EdJohnson.* \$0. **UofT: UTNMF | Masterclass | Vivian Fung.** 416-978-3750
- 12h10. *Walter Hall.* \$0. **UofT: UTNMF | Canadian Art Song Showcase.** 416-978-3750
- 19h30. *Jane Mallett.* \$60-65. **Music TORONTO: Gryphon Trio with Nordic Voices.** 416-366-7723

## 28 Wednesday

- 12h. *Walter Hall.* \$0. **UofT: UTNMF | Nordic Voices Vocal Composition Workshop.** 416-978-3750
- 19h30. *Four seasons.* \$45+. **COC: Verdi: Rigoletto.** 800-250-4653
- 19h30. *Walter Hall.* \$. **UofT: UTNMF | "CLC 75th Anniversary Past Presidents' Piano Recital".** 416-978-3750

## 29 Thursday

- 12h10. *Walter Hall.* \$0. **UofT: UTNMF | Thursdays at Noon | "Made in Manitoba".** 416-978-3750
- 19h30. *Jeanne Lamon.* \$23.50-95. **Tafelmusik: Bach Brandenburgs!.** 1-833-964-6337
- 19h30. *Walter Hall.* \$0. **UofT: UTNMF | Rob MacDonald.** 416-978-3750
- 20h. *Koerner.* \$20-65. **Esprit Orchestra: Superstrings V.** 416-815-7887

## 30 Friday

- 12h. *EdJohnson.* \$0. **UofT: UTNMF | Vivian Fung Composition Lecture.** 416-978-3750
- 19h30. *Sanderson.* \$. **Brampton On Stage: Maggie's Wake.** 905-874-2800
- 19h30. *Walter Hall.* \$0. **UofT: UTNMF | Electroacoustic Music Concert.** 416-978-3750

- 20h. *Jeanne Lamon.* \$23.50-95. **Tafelmusik: Bach Brandenburgs!.** 1-833-964-6337

## 31 Saturday

- 14h. *Walter Hall.* \$0. **UofT: UTNMF | Composition Prizewinners' Concert.** 416-978-3750
- 15h. *Koerner.* \$60-115. **Koerner Hall presents: Soledad Barrio and Noche Flamenca-Searching for Goya.** 416-408-0208
- 16h. *Jackman Ctr.* \$. **RCM: Romanticism and Beautiful Singing.** 888-408-0208
- 19h30. *Tribute Comm.* \$. **UofT: UTNMF | UTSO - Korngold Sinfonietta.** 416-978-3750
- 20h. *Rose Brampton.* \$. **Brampton On Stage: Classic Albums Live.** 905-874-2800
- 20h. *Koerner.* \$60-115. **Koerner Hall presents: Soledad Barrio and Noche Flamenca-Searching for Goya.** 416-408-0208
- 20h. *Jeanne Lamon.* \$23.50-95. **Tafelmusik: Bach Brandenburgs!.** 1-833-964-6337

## FEBRUARY

### 01 Sunday

- 14h. *Walter Hall.* \$0. **UofT: UTNMF | DOG Ensemble and Jazz Faculty.** 416-978-3750
- 15h. *Koerner.* \$75. **Koerner Hall presents: Vikingur Olafsson, piano.** 416-408-0208
- 15h. *Jeanne Lamon.* \$23.50-95. **Tafelmusik: Bach Brandenburgs!.** 1-833-964-6337
- 19h30. *Walter Hall.* \$0. **UofT: UTNMF | Chamber Music Concert.** 416-978-3750

### 02 Monday

- 19h30. *Walter Hall.* \$0. **UofT: UTNMF | Vis a Vis.** 416-978-3750

### 03 Tuesday

- 12h10. *Walter Hall.* \$0. **UofT: Tuesday Voice Series.** 416-978-3750
- 19h30. *Walter Hall.* \$. **UofT: UTNMF | A Storm Within.** 416-978-3750

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## 04 Wednesday

► 19h. *Koerner*. \$55-120. **Koerner Hall presents: An Evening with Nicola Benedetti**. 416-408-0208

## 05 Thursday

► 15h30. *EdJohnson*. \$. **Uoft: Kenneth H. Peacock Lecture: Sumanth Gopinath**. 416-978-3750  
 ► 18h30. *EdJohnson*. \$0. **Uoft: A Celebration of Black History through Music**. 416-978-3750  
 ► 19h30. *Four seasons*. \$45+. **COC: Rossini: The Barber of Seville**. 800-250-4653  
 ► 20h. *Rose Brampton*. \$. **Brampton On Stage: The Dreamboats**. 905-874-2800

## 06 Friday

► 19h30. *Four seasons*. \$45+. **COC: Verdi: Rigoletto**. 800-250-4653  
 ► 19h30. *Tribute Comm*. \$. **Uoft: Reminiscence**. 416-978-3750  
 ► 20h. *Koerner*. \$25-60. **Koerner Hall presents: Royal Conservatory Orchestra with conductor Peter Oundjian**. 416-408-0208  
 ► 20h. *Roy Thom. Hall*. \$. **Roy Thomson Hall: Classic Albums Live, Led Zeppelin**. 416-872-4255

## 07 Saturday

► 19h30. *Four seasons*. \$45+. **COC: Rossini: The Barber of Seville**. 800-250-4653  
 ► 19h30. *Roy Thom. Hall*. \$61-180. **National Arts Centre Orchestra's Eroica**. 416-598-3375  
 ► 19h30. *Lyric Th.* \$0. **Uoft: A Celebration of Black History Through Music**. 416-978-3750  
 ► 20h. *Spadina Th.* \$14-20. **Alliance Française: Donkoraba by Djely Tapa**. 416-922-2014

► 20h. *Flato Markham Th.* \$. **Kindred Spirits Orchestra: Ravel, Debussy, Strauss: Mary Kenedi, more**.  
 ► 20h. *Koerner*. \$60-115. **Koerner Hall presents: Cowboy Junkies**. 416-408-0208

## OPERA IN CINEMAS

**MET HD** **MET LIVE HD**, check local Cineplex & movie theatres.

## NOVEMBER

08 13h. *MET HD*. \$. **MET Live in HD: La Bohème**.  
 22 13h. *MET HD*. \$. **MET Live in HD: Arabella**.

## DECEMBER

06 12h. *MET HD*. \$. **MET Live in HD: La Bohème**.  
 13 13h. *MET HD*. \$. **MET Live in HD: Andrea Chénier**.

## JANUARY

10 13h. *MET HD*. \$. **MET Live in HD: I Puritani**.  
 14 12h. *MET HD*. \$. **MET Live in HD: The Amazing Adventures of Kavalier & Clay**.  
 17 12h. *MET HD*. \$. **MET Live in HD: Arabella**.  
 24 12h. *MET HD*. \$. **MET Live in HD: The Amazing Adventures of Kavalier & Clay**.  
 25 12h. *MET HD*. \$. **MET Live in HD: The Amazing Adventures of Kavalier & Clay**.

## FEBRUARY

07 12h. *MET HD*. \$. **MET Live in HD: Andrea Chénier**.

## NATIONAL ARTS CENTRE ORCHESTRA

The orchestra's music director designate, John Storgårds, leads Brahms's Symphony No. 3 and Samuel Barber's Violin Concerto played by debuting soloist, Augustin Hadelich. The program also includes Finnish composer Kalevi Aho's arrangement for string orchestra of Bach's final work, the Contrapunctus 13 from The Art of Fugue (Nov. 26 & 27). Spanish guitarist Pablo Sáinz Villegas makes his debut in a concert which includes a new work for solo guitar and orchestra by Mexican composer Arturo Márquez. The program, led by German conductor Christian Reif, also includes Mozart's "Prague" symphony as well as two works by Serbian composer Isidora Zebeljan (Jan. 14 & 15). On Jan. 20, three members of Britain's reigning classical music family, the Kanneh-Masons, make their NACO debut in trio form—pianist Isata, violinist Braimah, and cellist Sheku—playing Beethoven's Triple Concerto. Another Beethoven work, his "Eroica" symphony, as well as Canadian composer Nicole Lizée's *Zeiss After Dark*, are also on the program. Music Director Alexander Shelley conducts. [www.naco-cna.ca](http://www.naco-cna.ca)



PABLO SÁINZ VILLEGAS  
PHOTO: RECÁMARA PRODUCCIONES

## OTTAWA CHAMBERFEST

*Gala Noël: Holiday Kickoff!* is inspired by PBS's A Carnegie Hall Christmas Concert (1991) in a holiday event that also highlights the 40th anniversary of the Canada Council for the Arts Musical Instrument Bank. Current and instrument bank laureates, as well as celebrated alumni, will honour its remarkable contribution to the development of Canada's finest string players. The musicians are joined by soprano Meghan Lindsay, mezzo-soprano Alex Hetherington and the Caelis Academy Ensemble under Matthew Larkin for the festive program (Nov. 22). On Nov. 29, in collaboration with Collines-en-musique, Chamberfest presents Berlin-based viol consort Phantasm in music by J.S. Bach originally written for keyboard. At La Fab sur Mill in Chelsea, Que. [www.chamberfest.com](http://www.chamberfest.com)



MEGHAN LINDSAY

# WORD SEARCH

THEME: *BAROQUE COMPOSERS*

by **LORILI**

## HOW TO PLAY

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

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

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

ALBINONI	LOTTI
BACH	LULLY
BLOW	MARAIS
BUXTEHUDE	MUFFAT
CACCINI	PACHELBEL
CAVALLI	PEZ
CESTI	PRAETORIUS
CHARPENTIER	PURCELL
CORELLI	RAMEAU
COUPERIN	ROSENMÜLLER
DE LALANDE	SANZ
FASCH	SCARLATTI
FEO	SCHEIN
FRESCOBALDI	SCHÜTZ
FUX	TELEMANN
HANDEL	VIVALDI
HASSE	ZELENKA
KERLL	

**Solution to Word Search October 2025: SAXOPHONE.** See [www.myscena.org](http://www.myscena.org) for complete details.

# KOERNER HALL 2025.26 CONCERT SEASON

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## Gabriela Montero, piano

SUNDAY, JANUARY 18, 3PM  
KOERNER HALL  
TICKETS START AT \$45

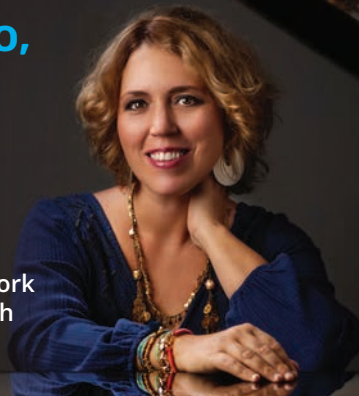
An exploration of the westward migration of Eastern European composers to Los Angeles for work in the film industry, coupled with the delight and buoyancy of Gabriela Montero's classical improvisations, accompanying Charlie Chaplin's film *The Immigrant*.

 TORONTO LIFE

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Michael Foulkes & Linda Brennan

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Generous additional support provided from  
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for Classical Programming



## Kishi Bashi

THURSDAY, JANUARY 22, 7PM  
KOERNER HALL  
TICKETS START AT \$55

Virtuoso violinist, Berklee College of Music alumnus, singer, songwriter, and multi-instrumentalist, Kishi Bashi makes his Koerner Hall debut.

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## Tony Yike Yang celebrates Chinese New Year

FRIDAY, JANUARY 23, 7PM  
KOERNER HALL  
TICKETS START AT ONLY \$21

Hailed by CBC Music as one of Canada's finest young musicians, pianist Tony Yike Yang performs an eclectic program which includes the Ontario premieres of selections from Vincent Ho's *The Twelve Chinese Zodiac Animals, Book 2: Preludes and Fugues*.

 TORONTO LIFE

 OCAP

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FONDS POUR LES MANIFESTATIONS  
CULTURELLES DE L'ONTARIO

Generous support provided from  
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Classical Programming



## Jens Lindemann: Tribute to the Trumpet Greats

SATURDAY, JANUARY 24, 8PM  
KOERNER HALL  
TICKETS START AT \$65

The world-renowned virtuoso pays homage to some of the greatest trumpet players in history including Herb Alpert, Doc Severinsen, Louis Armstrong, Miles Davis, Chuck Mangione, and Chet Baker, accompanied by Robi Botos, Mike Downes, Kristian Alexandrov, and a string ensemble.

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