

REVIEWS » MUSIC, DANCE, THEATRE, AND VISUAL ARTS THIS FALL

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a
TALE of
THREE
CITIES

YANNICK
NÉZET-SÉGUIN



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» 4

PHOTO Jessica Griffin

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YANNICK NÉZET-SÉGUIN

by WAH KEUNG CHAN



“The Nézet-Séguin era with The Philadelphia Orchestra will be historic and groundbreaking.”

- DAVID KIM, Concertmaster, The Philadelphia Orchestra

PHOTO Philippe Jasmijn

THE 2012-2013 SEASON IS SHAPING UP

to be Canadian conductor Yannick Nézet-Séguin's golden year. Just months before officially taking over as the renowned Philadelphia Orchestra's new music director, Nézet-Séguin secured a non-exclusive eight-year contract with Deutsche Grammophon. In the storied history of the international record company where the revered German conductor Herbert von Karajan held court for three decades, Nézet-Séguin becomes the first Canadian conductor to join the label's roster, confirming him as Canada's top conductor.

Nézet-Séguin will be splitting his season between his directorships at Philadelphia, Rotterdam (five years running) and his Orchestre Métropolitain (11 years), plus regular opera productions at the Metropolitan Opera in New York (he will conduct Verdi's *La Traviata* next in March 2013), and annual summer stints in Baden-Baden and elsewhere. In the competitive international world of music, it doesn't get better than this. Nézet-Séguin has arrived at the pinnacle of his profession.

» On Record

Already an accomplished recording artist on ATMA with the Orchestre Métropolitain, and since 2008 on EMI after he took over the Rotterdam Philharmonic, the DG contract began with a meeting in 2008 in Salzburg when Nézet-Séguin was conducting Gounod's *Romeo and Juliet*, which was being filmed live for DVD release on DG. “The new VP of Artists and Repertoire had heard from various artists who only wanted to record with me,” says Nézet-Séguin.

It would have been easier to record concertos with soloists, but Nézet-Séguin held out for orchestral and opera projects. The result is a contract lasting until 2020 for Mozart's last seven operas (*Idomeneo*; *Abduction from the Seraglio*; *Così fan tutte*, which has just been recorded; *Don Giovanni*, which was recorded last year and set for fall release; *Le Nozze di Figaro*; *The Magic Flute*; *La Clemenza di Tito*) plus three other recordings with the Rotterdam Philharmonic. It is non-exclusive, meaning he can still record for ATMA and finish off two more recordings with Rotterdam

on the BIS label. Before the end of the summer, he will have recorded Tchaikovsky's *Sixth Symphony* with Rotterdam, and in November in Paris, a Schumann cycle with the Chamber Orchestra of Europe. Naturally, he can choose his own soloists. He rattled off an impressive list of choices: pianists Hélène Grimaud, Jan Lisiecki and Martha Argerich as well as singers Anna Netrebko, Bryn Terfel and Rolando Villazón.

“It's always been my dream to make recordings,” says Nézet-Séguin. “I never shy from buying lots of recordings to help my learning, and it has shaped my identity as an artist. Now, I have a tremendous collection of CDs—but I don't have time to listen to them.” He credits Johanne Goyette of ATMA for giving him his start just a year after he took over the OM. “I'm a big fan of live recording with one patch session,” Nézet-Séguin explains. The Mozart operas will be recorded during the two to three live performances plus one studio session, for now at the Baden-Baden festival. According to the maestro, Baden-Baden “is the new Salzburg.”

» Philadelphia

Conspicuous in its absence from the discussions are recordings for the Philadelphia Orchestra, but it's just a matter of time. When Nézet-Séguin accepted the post of music director designate in 2010, there were probably some reservations. Although the Philadelphia Orchestra is one of the "Big Five" American orchestras, it was going through tough financial times; with decreasing ticket sales, the organization filed for bankruptcy protection in 2011. Nézet-Séguin had seen some rough financial patches with the OM. Why would he put himself in such a mess again?

"My first visit as guest conductor in 2008 [for] the Tchaikovsky Sixth Symphony, the *Pathétique*, I felt a real immediacy, a response to my gestures and ideas unlike anything else I experienced before," he describes. "It was like I'd made music with them before in a previous life, a kindred spirit."

Musicians describe a similar rapport. "I felt the magic within the first minute," says David Kim, Philadelphia's concertmaster. "From the very first rehearsal, we knew we were working with someone extraordinary who could be entirely persuasive in his interpretation, with the technique to show it to us with absolute clarity and no extraneous motion, yet with great dynamism and charisma, and with as sunny and positive a disposition as anyone I could name," continues principal flutist Jeffrey Khaner.

Philadelphia's great orchestral tradition is well documented in its recordings conducted by Leopold Stokowski and Eugene Ormandy, and it is that Philadelphia sound that draws Nézet-Séguin. "It's the Curtis factor," he says, referring to the Curtis Institute, the academy where many of the orchestra members teach. "The ratio of teacher to student is the highest in any orchestra, and it makes for such a wonderfully powerful sustained sound from the strings. And there is great respect between older and younger musicians."

Nézet-Séguin has definite ideas about how he would direct his new orchestra. "Those recordings from Stokowski in the 1930s are just jaw-dropping in how good they are. They are perfectly in tune, and the ensemble is so perfect. I want to get back to the famed *sostenuto* and *legato*, which has to do with an approach to bowing, with the presence and the core of the soul. If there are solos, they take their place. It is about everybody playing generously and having no fluctuation of



PHOTO Marco Borggreve

"His genuine warmth and great sense of humor have helped us get to know and love him quickly, and imbued our whole team with a bright and realistic optimism for our future."

- JULIETTE KANG, Associate Concertmaster, The Philadelphia Orchestra

generosity. Then it will sound more blended." Nézet-Séguin plans on introducing some new repertoire, namely more baroque music. "Doing Bach will help do Mozart, which helps Beethoven, and then Brahms."

Nézet-Séguin also gets a thrill out of giving post-concert lectures. "Hundreds and sometimes thousands attend," he says. Other initiatives include his plan for a festival at the orchestra's former home, the Academy of Music.

Financially, too, things are starting to look up for Philadelphia. Last year, Nézet-Séguin was originally scheduled for four weeks, but instead conducted six weeks of sold-out concerts. Finally, over this summer, the orchestra came out of bankruptcy protection.

» Rotterdam

Nézet-Séguin's relationship with the Rotterdam Philharmonic Orchestra evolved differently. "I felt attracted to them, but it took time

to transform that attraction into an understanding, which was also very exciting," he explains. Since he took over the orchestra from the impulsive Russian Valery Gergiev, he says he tries "to combine the spontaneity of Gergiev with increased discipline in the playing and more refinement in soft textures. It took three years working in the garden, and the fruits are now blooming." Nézet-Séguin's goal is to put the Rotterdam Philharmonic on the world map. Next year they will launch a 30-concert tour which will reach Montreal in the 2014-2015 season.

"Yannick is more an architect, while Gergiev is more instinctive," says Julien Hervé, the orchestra's principal clarinet. "Everyone in the orchestra calls Yannick by his first name, and that says a lot." Principal trumpet André Heuvelman praises the music making between the conductor and orchestra, but criticizes Nézet-Séguin on his conducting style and rehearsal technique, "because he is young, he is sometimes too energetic and there is too much talk. Hopefully he will calm down a lit-

tle and get a little more trust in the future, but for now it's great."

» Montreal

Montrealers have witnessed the meteoric rise of the 36-year-old maestro first hand. The youngest of three children to Claudine Nézet and Serge Séguin, Yannick began listening to and then imitating his sisters on the piano by age two. Although he had to wait until age five to begin piano lessons with Jeanne-d'Arc Lebrun-Lussier, his quick ability to memorize compelled her to constantly assign him new scores. At age nine, he heard the Chœur polyphonique and joined the Petits-Chanteurs de la Cathédrale, prompting his parents to join the choir a year later. He would become the Chœur polyphonique's chorus master at age 15, and he led its concerts by age 19.

Although he was identified as a gifted child early on, his parents wanted him to have a



PHOTO Philippe Jasmin

normal upbringing. "When he finished his homework, he would always help the other kids," says Claudine Nézet. "He was never bored, as he learned to read at an early age." By age 10, Yannick announced to his parents his decision to be a conductor. At age 12, he entered the Conservatoire de musique de Montréal to study piano and conducting.

In June 1998, Nézet-Séguin was tapped by the Opéra de Montréal to replace Jacques

Lacombe as chorus master and assistant music director. For the 22-year-old, it came as a surprise as he had only become interested in opera the year before. "I spent two months reading, studying, listening to the great singers and great opera conductors," he told *LSM* in our first cover profile of him in February 2000. It was thanks to a performance of *La Traviata*, for which he prepared the chorus, that he got to meet his early idol Charles Dutoit, who was in attendance. "Dutoit invited me to meet with him at his office and he offered me to guest conduct the Montreal Symphony," says Nézet-Séguin, which he did in the 1999-2000 season. At the same time, the OM's Joseph Rescigno had invited him to fill in for a cancellation. "I was probably the only one to have conducted both the OSM and the OM in the same year," Nézet-Séguin recalls.

Meanwhile, the relationship between Montreal's two leading orchestras was about to explode in intrigue. In the spring of 2000, OM president Jean-Pierre Goyer fired Rescigno

THE BEST OF YANNICK (THUS FAR)

by PAUL E. ROBINSON

FOR A YOUNG MAN OF ONLY 37, a recorded output of about 28 CDs and DVDs is not bad at all. No doubt Yannick Nézet-Séguin is just getting started—he officially becomes music director of the Philadelphia Orchestra this fall—but to have four Bruckner and two Mahler symphonies in his discography is quite remarkable, not to mention his collaborations with the Metropolitan Opera, the brilliant principal flutist of the Berlin Philharmonic, Emmanuel Pahud, operatic recordings with Rolando Villazón, Roberto Alagna, Elina Garanča and others of similar exalted stature.

Nearly all of these recordings made between 2003 and 2011 show Nézet-Séguin as the talented, imaginative, meticulous and exciting conductor audiences have come to know and admire in concert halls and opera houses all over the world. But of the 28 he has made to date I would choose the following as being of exceptional quality:

Bruckner: Symphony No. 4 "Romantic"

Orchestre Métropolitain de Montréal

October 2011

ATMA ACD 22667

Yannick Nézet-Séguin had the chutzpah to begin his recorded Bruckner cycle in 2007 when he was all of 32 and in Montreal of all places. And with the



willing collaboration of the Canadian label ATMA and the outstanding musicians of the OM he is now almost halfway there. This latest installment is the best yet with wonderful sound captured at the Église Saint-Ferdinand, remarkably secure and expressive solo horn playing from Louis-Philippe Marsolais, and displaying the conductor's sure sense of how to shape Bruckner's long lines.

Bizet: Carmen

Elina Garanča, Roberto Alagna;

Metropolitan Opera Orchestra

August 2010

DG DVD 440 073 45818

Right from the opening bars of the Prelude, Nézet-Séguin ignites a firestorm of Spanish passion and excitement. The cast, headed by Elina Garanča in the title role, is superb. The production, directed by Richard Eyre, is fresh and compelling.



Brahms: Ein Deutsches Requiem

Elizabeth Watts, Stéphane Degout; London

Philharmonic Orchestra and Choir

April 2010

LPO-0045

Beautiful singing and mellifluous string timbres make this live performance deeply mov-

ing. This recording is convincing confirmation that Nézet-Séguin is not only a virtuoso conductor but an interpreter of exceptional maturity.



Ravel: Daphnis et Chloé: Suite No. 2/ La Valse/Valses Nobles et sentimentales/ Ma mère l'Oye

Rotterdam Philharmonic

November 2009

EMI BOO20L TASG

Nézet-Séguin doesn't overlook the smallest detail in generating over-the-top climaxes in each of these masterpieces. Great playing from his Dutch orchestra and spectacular sound from the EMI engineers.



Mahler: Symphony No. 5

Philadelphia Orchestra

November 2011

Philadelphia Orchestra Download

www.philorch.org/recordings

The first recorded collaboration between Nézet-Séguin and his newest orchestra confirms that he has a great affinity for Mahler and that the Philadelphians are already responding with total commitment to his direction.

PHILADELPHIA ROTTERDAM MONTREAL



PHOTOS: Jessica Griffin, Marco Borggreve, Philippe Jasmijn



PHOTO: Chris Lee/The Philadelphia Orchestra Association

after the latter consulted rival Dutoit over the next season's programming. Goyer offered the post to Nézet-Séguin, and the rest is history. Ironically, it was Dutoit, then as chief conductor and artistic advisor of the Philadelphia Orchestra, who invited Nézet-Séguin to guest conduct in Philadelphia in 2008.

Over the last 12 years, the changes to OM have been dramatic. When Nézet-Séguin took over, there was no Mahler, Bruckner or French music in the OM's rep. These were his pet projects, and the experience has resulted in a remarkable collection of recordings.

"At the beginning, he was very young and he

experimented. And we encouraged him because of his incredible potential," says OM's principal oboist Lise Beauchamp. "Now, we are so proud of what he's accomplished. We feel privileged to be making music with him, and to have his loyalty. Yannick doesn't conduct the music: He *is* the music. He is totally immersed in the musical flow; his gestures and his face translate how he feels the score. In concert, he transmits every minute detail of the score. His gestures are very expressive. There is no modesty or barrier between his body and the emotion of the music."

"As long as I feel I have something to bring,

as long as the musicians respond as they do, there is no reason to leave," says Nézet-Séguin. "It keeps my roots here. I feel I can explore. This is the only group that when I ask for a pizzicato, they will arrive together. It's irreplaceable."

With so many musicians and especially soloists singing his praises, what is his secret? "It's much more rewarding to listen and hear what the soloists have to say musically, and work with it so it combines and fits into my concept," he says. It's a matter of respect, and shaping the music and interpretation towards my vision, and therefore you avoid a big clash. But it doesn't mean I let them do anything, because no soloist wants you to let them do what they want. Even the likes of Martha Argerich want feedback."

» Montreal?

In order to be recognized, Canadian artists have long had to prove themselves abroad. Now that Nézet-Séguin has done that, will he still have time for his hometown?

Should the Montreal Symphony, Canada's top orchestra, one day ever be led by a Canadian, it should, sentimentally, be Nézet-Séguin at the helm. Which begs the question: one day, the Montreal Symphony Orchestra may ask him to take the job, what would he say?

"Destiny was that the orchestra of choice for me was OM," says Nézet-Séguin. "I have tremendous respect for the OSM and its musicians, and I'm not saying I will not visit the OSM from time to time, but in Montreal, it will always be the OM. They are my family." **LSM**

www.yannicknezetseguin.com, www.philorch.org,
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A year ago, *La Scena Musicale* marked its 15th anniversary with the introduction of separate English and French editions, thereby allowing 100% of our 100,000 readers the ability to understand 100% of the content, fulfilling our mission to promote music and the arts. Unfortunately, tough economic times meant that we ended the year with a loss. Consequently, as we begin our 17th year this fall, we've had to take a hard look at our operations to continue to offer our readers quality news, information and storytelling, as you will find in this Fall Arts Previews issue with Canadian star maestro Yannick Nézet-Séguin featured on the cover.

For the upcoming season, in order for us to have a chance to balance our 2012-2013 budget, *La Scena Musicale* will publish only seven issues (September, October, November, December-January, February-March, April-May, June-July-August), all with separate English and French editions.

Our retooling means several improvements. First, each issue will now appear 3 to 7 days before the first of the month, a frequent requests from our readers.

With the rise in digital music, our innovative Discovery CD feature, in partnership with Espace 21 and available only to paying subscribers, will be changing. The September disc featuring the late German baritone Dietrich Fischer-Dieskau, our first dedicated to an international performer, will be the last in physical format. Beginning in October, the physical CD will be replaced by digital downloads, which will mean more music. Instead of 10 CDs per year, we will offer a biweekly (26 per year) download of complete recordings, and focus on both Canadian and International artists.

As a leader on classical music information and news, we recently launched a new Industry column dedicated to connecting the arts community by highlighting new developments in music and arts organizations across Canada. In September, the column will be sent to subscribers in the form of a bi-weekly email newsletter. Check out our new musician and industry subscriptions (see page 12).

In this current issue, we introduce our parents' column to support music education (our Bring a Teen outreach program continues this year,) and in October, we will introduce a column on electronic instruments.


La Scena Musicale is brought to you by a dedicated team of staff and volunteers, and we welcome more help in writing, translation, distribution, marketing and fundraising, as well as subscriptions and donations. Our next fundraising activity is the sale of tickets to Opéra de Montréal's upcoming production of *La Traviata*.

We are also excited about introducing the **2013 Musical Celebrity Recipe Calendar (available October 1)**. Each of the 12 months in 2013 will feature a notable musician along with his/her favourite recipe. World-renowned stars will be featured, including conductors Kent Nagano, Yannick Nézet-Séguin and Jean-Marie Zeitouni, sopranos Isabel Bayrakdarian and Shannon Mercer, countertenor Daniel Taylor, baritone Gerald Finley, pianists Alain Lefèvre and Jan Lisiecki, and violinists James Ehnes, Hilary Hahn and Lara St. John. Priced at \$20 (taxes included), this calendar is designed as an annual fundraiser for *La Scena Musicale*. In addition, it is a *unique fundraising tool for other arts groups and non-profits to share up to 50% of the proceeds*. See dons.lascena.org.

Wishing you a great year of music!



WAH KEUNG CHAN,
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INDUSTRY INSIGHTS

by SHIRA GILBERT

First of all, some news concerning our cover story artist in this issue, **YANNICK NÉZET-SÉGUIN**, artistic director and principal conductor of the Orchestre Métropolitain. He has become the youngest living Companion of the Order of Canada, one of the country's highest distinctions, for his contribution to music. He is one of the world's most sought-after conductors. This distinction recognizes a lifetime achievement as well as an extraordinary contribution to the cultural life of Canada and of humanity at large. Also among the 70 new appointments to the Order of Canada announced on June 29 were violinist **ANGÈLE DUBEAU**, who was promoted from Member to Officer, and composer **GILLES TREMBLAY**, who was named Officer. Dubeau was named for her achievements as a violinist of international stature and as a cultural ambassador for Canadian music, while Tremblay was praised for his contributions as a composer and teacher whose work has shaped the evolution of contemporary music in Canada.

The 2012 edition of the **MONTREAL INTERNATIONAL MUSICAL COMPETITION**, this year focusing on Voice, wrapped up on June 8 with an impressive victory for first grand prize winner **PHILIPPE SLY** (read our interview with Sly on page 20), also a grand prize winner of the 2011 Metropolitan Opera National Council Auditions and a graduate of McGill University's Schulich School of Music. An early favourite, the 23-year old Montrealer received a cash prize of \$30,000 and a career development program valued at \$20,000. He also pocketed the \$10,000 prize for Best Canadian Artist, the \$5,000 Joseph Rouleau Award for the Best Artist from Quebec, and two further prizes, worth \$5,000 each, for the Best Performance of the Imposed Canadian Work and Radio-Canada's People's Choice Award. Two other Canadians figured in the list of prizes: sopranos **EMILY DUNCAN-BROWN** and **ANDRÉANNE PAQUIN** each received MIMC grants worth \$2,000. The three were chosen from twenty-three quarterfinalists hailing from seven different countries by a distinguished international jury, including opera stars Thomas Allen and Renata Scotto.

In other news at the MIMC, **CHRISTIANE LEBLANC**, well known as the creator of *Espace musique*, among many other initiatives at Radio-Canada over the past 25 years, has been named the new General and Artistic Director. LeBlanc, who has served on the competition's board of directors for the last three years, will assume the post in September, replacing Jacques Marquis, who headed the competition for ten years.

Trumpeter **MANON LAFRANCE** is the newly named director of the **CONSERVATOIRE DE MUSIQUE DE MONTRÉAL**, where she has been a teacher since 1997. Currently principal trumpet of the Orchestre des



MANON LAFRANCE

PHOTO C.A. Barbier



DÁIRINE NÍ MHEADHRA

PHOTO John Lauener

Grands Ballets Canadiens, the Laval Symphony Orchestra, and the Orchestre Symphonique de Longueuil, LaFrance has to her credit 50 recordings and multiple tours throughout the U.S., Europe and Japan with the Canadian Brass, the Orchestre symphonique de Montréal, and the Violins du Roy, among others.

JEAN R. DUPRÉ has succeeded Luce Moreau as President and CEO of the **ORCHESTRE MÉTROPOLITAIN**. Dupré's leadership contributions have previously benefited Speed Skating Canada and the Canadian Olympic Committee.

The Canada Council has awarded the 2012 **MOLSON PRIZE** in the arts to **DÁIRINE NÍ MHEADHRA**, a producer of Canadian contemporary opera. The \$50,000 prize recognizes the outstanding lifetime achievement and ongoing contributions to the cultural and intellectual life of Canada. Originally from Ireland, Ní Mheadhra is co-founder and co-artistic director, alongside her husband, pianist John Hess, of the Toronto-based Queen of Puddings Music Theatre. The company's most recent production, the Serbian-language *Svadba-Wedding* with music by Ana Sokolović, will go on tour to Paris, Belgrade, Orléans, and Dublin this fall, and to Calgary, Edmonton and Vancouver in January 2013.

The Canada Council has also awarded its 2012 **VIRGINIA PARKER PRIZE** to Countertenor **DANIEL CABENA**. A native of Waterloo, Ontario, Cabena holds a doctorate in music from the Université de Montréal and is currently studying at the Schola Cantorum in Basel, Switzerland, under the tutelage of German tenor Gerd Türk. The \$25,000 prize recognizes the outstanding talent and musicianship of Canadian classical musicians under the age of 32.

In addition, the Canada Council has recently acquired five additional instruments—three violins and two cellos—for the 2012 Canada Council **MUSICAL INSTRUMENT BANK** competition to be held this fall. This instrument collection now includes a total of 19 instruments plus one cello bow, altogether valued at over \$28 million. Three of the new instruments were purchased with funds from a bequest of \$1.1 million from the estate of the late Edith Davis Webb: a 1730 Newland Joannes Franciscus Celoniatus cello, valued at \$750,000; an 1871 Jean-Baptiste Vuillaume violin valued at \$250,000; and a 1900 Stefano Scarampella violin valued at \$160,000. Also added to the bank are two instruments on loan: the 1768 Miller Januarius Gagliano violin valued at \$300,000 from Mrs. Miller of Toronto, and a 1929 Carlo Giuseppe Oddone cello valued at \$200,000, from an anonymous donor. Finalists for this year's competition will audition before a live jury in Toronto at the end of September. The winners will be able to borrow one of the instruments for a period of three years.

Canadian pianist **AVAN YU** is riding a wave of competition triumphs




AVAN YU

after winning first prize at the Sydney International Piano Competition as well as being named the sole Canadian semi-finalist in this fall's Honens International Piano Competition in Calgary. In Australia, at the iconic Sydney Opera House, the Hong Kong-born and Vancouver-raised pianist claimed the competition's top prize as well as special honours for best performance of a Mozart concerto, best performance of a chamber music work, and best male pianist, with nearly \$63,000 (Cdn) in total winnings.



The **CANADIAN OPERA COMPANY** has announced that the tenure of General Director **ALEXANDER NEEF** has been extended for nine years, until the end of the 2020/2021 season. Since taking the post in October 2008, Neef has overseen the presentation of one world premiere, three Canadian premieres, six company premieres, and the addition of 10 new productions to the COC's repertoire.

After 22 years as a producer and on-air host with CBC/Radio-Canada, **KELLY RICE** joins **MCGILL UNIVERSITY** as Associate Director, Development (Music). Rice produced and recorded hundreds of classical music concerts throughout Quebec for the CBC, including several co-productions with Radio-Canada. He was frequently heard as a regular columnist on CBC Montreal's Homerun, and was host and senior producer of CBC's popular Christmas Sing-In. along with his position at McGill, Rice will continue to work at the Orchestre symphonique de Montréal as host of their Causeries series. 

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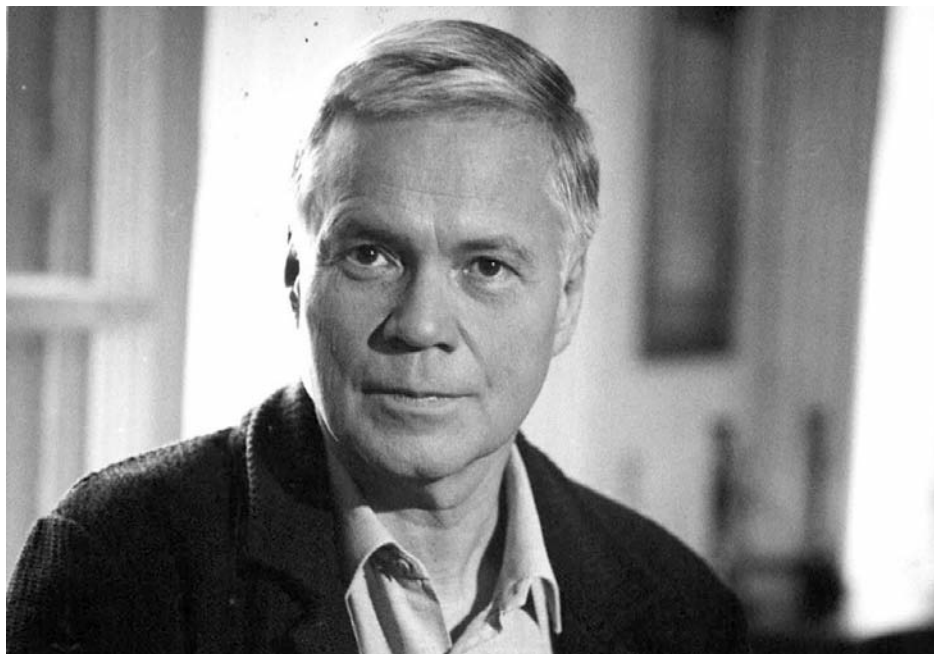
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Remembering Fischer-Dieskau

(28 May 1925 – 18 May 2012)



by **JOSEPH SO**

With the recent passing of German baritone Dietrich Fischer-Dieskau, the music world has lost a titan, an icon, a supreme artist who was without question the most important and influential interpreter of German songs in the second half of the 20th century. Born in Berlin in 1925 to educated middle-class parents, Fischer-Dieskau started taking voice lessons at age 16, but his education was interrupted when World War II broke out. He was drafted into the army in 1943, captured in Italy in 1945 and spent two years in a POW camp. In 1947, Fischer-Dieskau returned to Germany and made his professional debut in Badenweiler as the baritone soloist in *Ein Deutsches Requiem*. The following year, he was engaged by the Städtische Oper Berlin (the predecessor of Deutsche Oper Berlin) as its resident baritone, and made his operatic debut as Rodrigo in Verdi's *Don Carlos*. His career centered in Berlin and Munich, with occasional forays to Hamburg, Salzburg, Vienna, as well as opera houses and concert halls in Switzerland, France, Italy, and the UK. He undertook a recital tour in North America in the 1950s, but subsequently his appearances on this side of the Atlantic were infrequent. Canadian audiences heard him only in recitals on rare occasions.

One of the most impressive aspects of Fischer-Dieskau's career is the immense volume

and diversity of his creative output, not just as a singer, but also as a conductor, author, and even painter. He's said to be the most recorded classical singer in history, a statement that has never been disputed. His recording career (mostly with EMI, DG and Orfeo) stretched more than four decades, from 1951 to his official farewell in 1992. His recordings include complete operas in their original language or in German, operettas (though very few), oratorios, aria recitals, singing and speaking solos in symphonic works, plus an enormous catalogue of songs. His very first Lieder recording was a complete *Die schöne Müllerin* with the British-born, Canadian-trained pianist Gerald Moore. These two had a long collaboration that lasted until Moore's retirement in 1967, although they soldiered on to complete the Herculean task of recording almost all the 600 Schubert songs—at least those suitable for the male voice—a project that was completed in 1972. These discs are considered the gold standard with which all others are measured. As a conductor, Fischer-Dieskau left behind a respectable recording legacy of works by Berlioz, Brahms, Mahler, Schubert, Strauss and Wagner. When he married his fourth wife, Romanian soprano Julia Varady in 1977, they sang together in a Munich *Arabella* and he conducted her in a German opera arias disc and Wagner's

Wesendonck Lieder, both for the Orfeo label. As if that were not enough, Fischer-Dieskau also penned several books on Lieder singing and interpretation, and he published his memoirs, *Nachklang*, in 1987. An English language edition, with the title *Reverberations*, appeared two years later. Fischer-Dieskau started painting around 1960, and his work received its first public exhibition in Bamberg in 1980. A sample of his work can be viewed at www.mwolf.de/painter.html.

If Fischer-Dieskau reigned supreme in Lieder, his forays into Italian opera were more controversial. Even his ardent admirers would agree that FiDi (as he's affectionately called) did not possess the big, robust, ringing, sound that opera audiences have come to expect in a Verdi baritone. To the ears of some, what seems highly refined and intelligent singing in Lieder can appear as “mannered” or “unidiomatic” in the fire and brimstone world of Italian opera. Yet his innate musicality, impeccable musicianship and his attention to textual meanings made his Falstaff, Rigoletto and Rodrigo among the best in the catalogue.

The Discovery CD this month is the sublime *Die schöne Müllerin*, a cycle that Fischer-Dieskau was particularly fond of. He recorded it three times—1951, 1961 and 1971, all with Gerald Moore at the piano. The *Guardian* critic, Martin Kettle, recently picked this cycle as one of Fischer-Dieskau's 12 best recordings. He sang it at the

very beginning of his career right through to the end. For a taste of FiDi in these songs, his 1992 Paris performance at the Salle Pleyel with Christoph Eschenbach is available on YouTube at www.youtube.com/watch?v=e5gWlmJ-qaB4. If the voice sounds a little inflexible and dry and the production a bit effortful, he can be forgiven—after all, he was 67! And his interpretive powers remain undiminished. The Discovery CD version from 1961 finds Fischer-Dieskau at the height of his vocal and interpretive powers. A voice normally darkens with age, but Fischer-Dieskau deliberately lightens his tone, keeping the sound buoyant—especially in the first eleven songs—to convey the yearnings of a young man in love. In the second half of the cycle when the young lad realizes his beloved loves someone else, the despair and irony in the voice cut to a listener's emotional core. This performance truly encapsulates the art of Dietrich Fischer-Dieskau.

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Dietrich FISCHER-DIESKAU

a legacy like no other

by RICHARD TURP

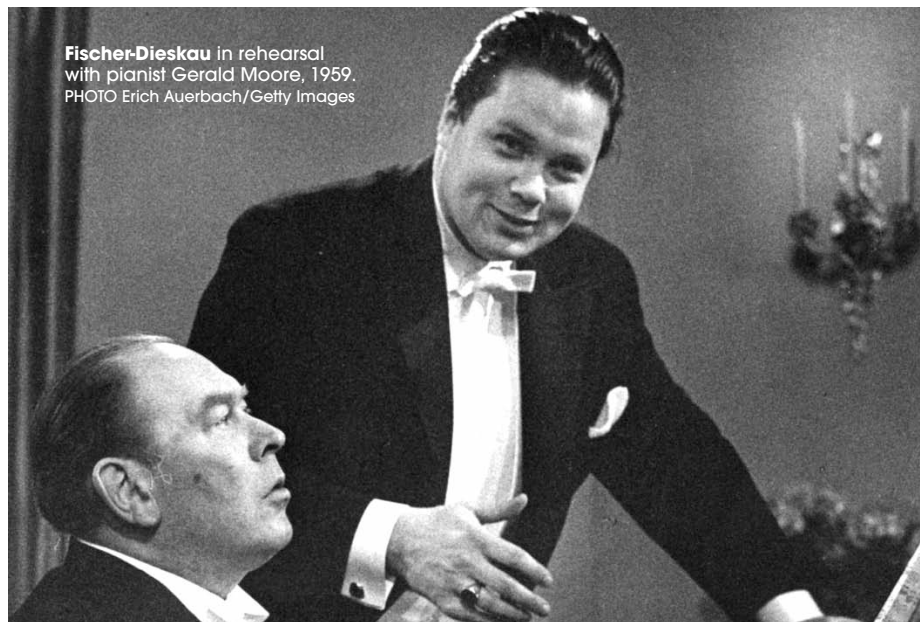
It is tough to gauge correctly the legacy Dietrich Fischer-Dieskau has left. On the one hand, it is still too early after his death and his influence is too diverse. One thing is for sure, the more than 500 recordings by the German baritone, who passed away May 18, 2012, were proof that the singer was the most influential of his generation. On the other hand, he is also known as an author and a musicologist, conductor, pedagogue, and in his private life, a painter.

For many, he was not only the last ambassador of classic Germanic culture but also, since the death of his counterpart Elisabeth Schwarzkopf, the gray eminence watching over the German song school.

A talented and precocious artist, (he made his recital “debut” during the war in 1942 at age 17), he established himself at an early age as an extraordinary recitalist. He helped the *Liederabend* regain its lustre. His colleague Christa Ludwig wrote that “the public went to see Fischer-Dieskau to pray and cry.” He sharpened his versatility after the war in 1947 by beginning his true career in radio as well as in concert and recital on opera stages in Munich and Vienna. Blessed with good looks and an imposing personality, he quickly gained fame for his roles in the works of Mozart (Count Almaviva, Guglielmo, Don Giovanni), Wagner (Wolfram, Amfortas) and Richard Strauss (Mandryka). He fast became a regular on the most celebrated stages: Milan’s La Scala, the Salzburg Festival, the Royal Opera House and New York’s Metropolitan Opera.

Vocally, despite the fact that he lacked an instrument of great beauty or large scale, he possessed a timbre and clarity of diction that were irreproachable. His opera repertoire stretched from G.F. Handel (Giulio Cesare) to Aribert Reimann (Fischer-Dieskau premiered the title role of Reimann’s opera *Lehr* in 1978). His intelligence and musicality allowed him to approach certain Italian operatic roles that require a completely different voice profile than his own (Rigoletto, Macbeth, Falstaff, Posa, etc.), without distinguishing himself however. Similarly, his many forays into the world of French melodie were rarely convincing or idiomatic.

As an icon of German singing, he boasted a voice that was anything but generic. Easily recognizable, it remained homogenous and flexible for more than 40 years—a testament, if there ever was one, to Fischer-Dieskau’s solid self-developed approach. For more than four decades, DFD (as he was called), used his



Fischer-Dieskau in rehearsal with pianist Gerald Moore, 1959. PHOTO Erich Auerbach/Getty Images

voice with the precision of a surgeon. Particularly, it is the way he used his voice that remains so compelling. In a way, emerging from the chaos of World War II, he was one of the first “modern” singers (maybe even post-modern). His operatic incarnations, his interpretations of lieder and his live performances reflect a more literal approach. The text (musical and poetic) is sacred; the literary and historical contexts fuel and shape the performer. His many available recordings and excerpts on YouTube clearly illustrate that it was principally his consistency, clarity of his vocal and extramusical discourse, and the certainty of his powers as a performer that made Fischer-Dieskau stand out from most of his colleagues.

Dietrich Fischer-Dieskau truly was his country’s son. With a tremendous intellect and a broad culture, he had a meticulous approach and comprehensive care of aspects and of musical and literary levels unimagined in his 400 or so lieder recordings (including integrals of Schubert, Schumann, Wolf and Brahms), of which the most notable were recorded with British pianist Gerald Moore. Equipped with rare depth and uncanny precision, with time Fischer-Dieskau displayed an ultra-intellectual facade, if not mannered and affected.

This is why, as Christian Merlin explains, “it makes sense to think his style is more calculated than spontaneous, more reasoned than emotional.” Fischer-Dieskau is less organic, less “human”, and more perfect than most singers of this generation. In too many instances, his singing did not come from within,

but was contrived and hung on a superb framework. Nonetheless, his knowledge and advice made him the most sought-after professor and counselor for any young singer harbouring a passion for lied.

He has become a benchmark for most music lovers and singers alike, and his status as master, dean, and heir of this German culture is tough to uphold for a generation of German singers. It was only after his retirement from the stage in 1992 that a new generation of singers such as Matthias Goerne, Wolfgang Holzmair and especially Christian Gerhaher were able to emerge from his shadow to establish their own artistic identity. To this day, Fischer-Dieskau is still, for some, the measuring stick.

As an author and a musicologist, he has written many works, in particular on the lieder of Schubert, Robert Schumann, Johannes Brahms, Hugo Wolf and poetry by Mörike, Wagner and Nietzsche, Goethe and even the composer Zelter. As a conductor, he directed works by Mahler, Brahms, Strauss, Schumann and Wagner, but, unbeknownst to many, also Tchaikovsky, Verdi (where he conducted his fourth wife, soprano Júlia Várady) and Berlioz. His son Martin followed in his father’s footsteps and became a conductor as well. The former Kitchener-Waterloo Symphony artistic director is now the musical director of the Taipei Symphony Orchestra. Maybe Fischer-Dieskau’s legacy is not so hard to gauge or find an heir to after all...

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TRANSLATION: JOHN DELVA

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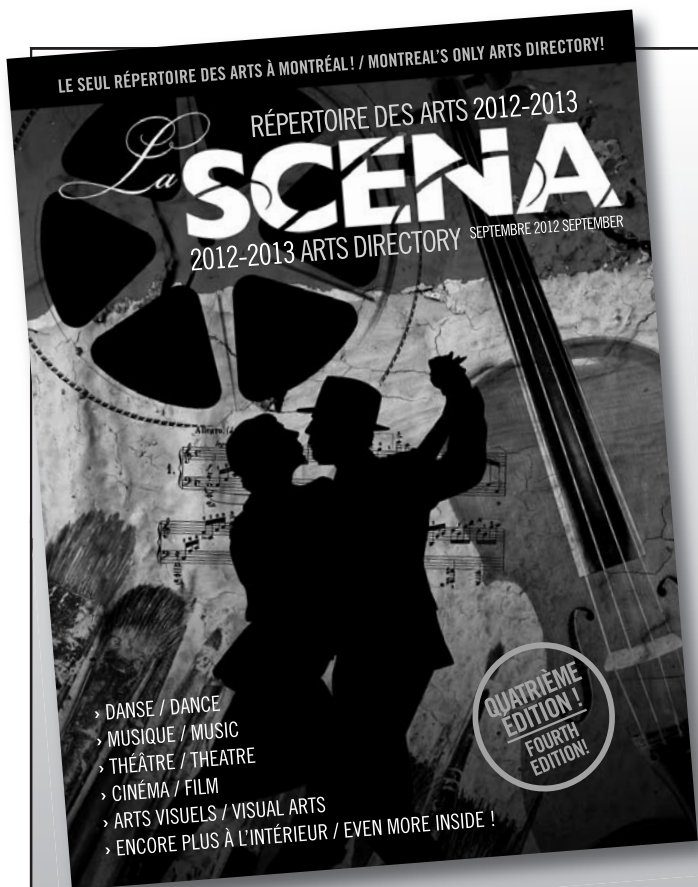
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DEBUSSY

between Impressionism and Symbolism

by EMMANUELLE PIEDBOEUF

If you ask a music lover which composer has had the strongest influence on classical music in the 20th century, chances are the names of Stravinsky or Schoenberg would be mentioned. While this would not be wrong, it is important to remember the composer who has facilitated the stylistic freedom that has enabled composers to write differently: Claude Debussy. This year we are celebrating the 150th anniversary of the composer's birth (August 22, 2012).

Debussy first gained recognition after he was awarded the prestigious Prix de Rome in 1884. Along with the award came a three-year stay at the Villa Medici, during which he was required to send a work to the Conseil des Arts to be performed. After two years, he submitted *Le Printemps*, which was refused by the Académie's Secretary in a letter warning him about "impressionism, the most dangerous enemy of artistic truth." It is this label that branded him as an impressionist for all of Europe, something he fought against his entire life. After he left the Villa, Debussy spent a lot of time with symbolist writers, including Mallarmé and Pierre Louÿs, with whom he shared many ideals. François de Médicis, PhD and musicology professor at the Université de Montréal believes that "although early on the collective imagination associated Debussy with musical impressionism [and] he belongs to this movement by virtue of its themes, [...] he adhered more to symbolism than impressionism."

Transcending both impressionism and symbolism, Debussy's musical language marked the era of modernity from "his constant concern with originality [and from] the fact he was always looking forward." But this originality was far from being unintentional since, having studied at the Conservatoire, the composer relied on techniques of the old masters, pushing these techniques to their limits or rejecting them altogether. He used pentatonicism, whole tone scales and unresolved dissonances by taking them out of the tonal framework and suspending "the tonal music factor". Having traveled to Russia in his youth, Debussy showed "an affinity with non-European music." These trips are probably what prepared him for the Paris Exposition Universelle of 1889, where he discovered the Japanese gamelan and Annamite

theatre. By integrating these elements into his language, he created a sound that was previously unknown, aligning himself in both "the circle of influence of the Russian tradition" and the line of Wagner, sparking something new: modernism.

After the Exposition Universelle, Debussy wrote *Prélude à l'après-midi d'un faune* and *Pelléas et Mélisande*, two works inspired by symbolist texts that helped him make his name throughout Europe.

He then decided to undertake a more personal work, *La mer*, "[having] always [harboured] a deep love" for it. Subtitled as *Esquisses symphoniques* and adopting a three-movement form, the work did not receive the same kind of success as that of *Pelléas*, partly due to a bad performance at the premiere in 1905. He was even advised to play only the second movement, something he firmly refused. Success came eventually and the work was acclaimed for its tremendous maturity. Recognized for its brilliant tone and for how fleshed-out it is with regards to melody in comparison with works from his youth, *La mer* now regularly appears in the programs of symphony orchestras.

Like many other composers, Debussy was rarely satisfied with his own work. But he had high expectations for the performers he chose for his works and he was highly critical of every detail. During rehearsals for *La mer*, he explained this to the conductor by saying "[that he] did not feel music the same way every day." De Médicis explains that contrary to earlier music, "Debussy's music does not have strict boundaries;" it requires simultaneously "a strong presence of the performer [and] being sensitive to acoustics."

Performers can still rely on the extremely specific notes Debussy often left in the scores to have an idea of what he had in mind. But it still does not prevent differences in interpretation, the best advice coming from Debussy with respect to "feeling" music "[since] music does not need [...] to make people think."

Despite the fact that he spent his entire life trying to disassociate himself from Impressionist painters, it is probably this description that contributed to his popularity. Is it not more interesting to listen to an impression of the sea painted in musical notes than a simple melody devoid of expression?

LSM

Debussy's *La mer* and *Pelléas et Mélisande* directed by Jacques Lacombe with the OSM on September 13 and 14. www.osm.ca

TRANSLATION: JOHN DELVA
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PHILIPPE SLY



PHOTO Adam Scotth

by RENÉE BANVILLE

With his superb voice, leading man good looks and astounding charisma, bass-baritone Philippe Sly has rapidly seduced a considerable part of his Montreal International Musical Competition audience. Yet it still came as a surprise when the young singer walked away with almost all of the prizes.

This last year has been very fruitful for the 23-year-old artist. He was one of the 2011 winners of the famed Metropolitan Opera National Council Auditions, Radio-Canada's 2012-2013 "Révélations" in the classical music category, and the Radios francophones publiques' Young Soloist prize winner. For the MIMC, Sly picked different styles of works and sang them with restraint, hoping that his personality would shine through. He even closed his performance on a meditative note with an excerpt from Bach's *St. Matthew Passion*.

Voice and body language

When he was growing up in Ottawa, with a mother from Quebec's La Tuque and a father from Ontario's

Gananoque, the singer was always fascinated by the combination of voice and body language. He was a showman from an early age. Dressed in black clothes, a hat, and gloves, he sang and danced like his idol, Michael Jackson. By age seven, he studied theatre as well as music while learning opera, but it wasn't until his studies at McGill that he immersed himself completely in the fabulous world of performing arts. Learning cinema had also fed his interest in the stage. Every Friday, the Sly children had to watch a movie their father had

“Whatever you've been taught, you have to always spend some time doing personal research.”

chosen and comment about it. He still remembers to this day how the baritone voices of Orson Welles and Laurence Olivier reciting Shakespeare inspired his imagination: it was music to his ears.”



PHOTO Adam Scotth

TO COME

PHILIPPE SLY will record his first album in September with pianist Michael McMahon for Analekta Records. Among the pieces will be *Dichterliebe*; *Quatre Poèmes d'après l'Intermezzo d'Heinrich Heine* by French composer Guy Ropartz, based on the same *Lyrisches Intermezzo* by Heine that inspired Schumann; Ravel's *Don Qui-*

chotte à Dulcinée, and *Three Tennyson Songs*, composed for Sly by his friend, the English composer Jonathan Dove. A second CD, of Rameau's *Cantatas* with soprano Héléne Guilmette, harpsichordist Luc Beauséjour and a small ensemble will follow the version performed in concert on September 30 at Bourgie Hall.

The evolution of the singer and the actor

Philippe just completed his bachelor's degree in vocal performance. "My voice professor at McGill, Sanford Sylvan, is like no other. His approach is different with each student. Without imposing his method, he helps singers discover their personality and their voice's natural sound." When he started, four years ago, his vocal register alternated between counter-tenor and bass. The following year, he played Nick Shadow, the baritone in Stravinsky's *The Rake's Progress*, an enjoyable but demanding role. Critic Claude Gingras noted about the newcomer that "a performer broke from the pack and made the entire show worth seeing: Philippe Sly as Nick Shadow, donning a tricorne and shades and moving with the speed of a snake. The baritone's voice and composure on stage are that of a seasoned professional. Astonishing." Next, he played Marcello in *La Bohème*, a major challenge for him.

As soon as he walks on stage, it is difficult not to notice the importance he attaches to body language, which he carefully observed in theatre productions, movies, and on YouTube. "Every movement is discernible in films, which is not the case in theatre and opera," he said. "Managing to express an intended message by just raising an eyebrow requires a lot of concentration. There are no shortcuts. Whatever you've been taught, you have to always spend some time doing personal research."

Despite the experience he has gained with the Canadian Opera Company Ensemble Studio, Philippe prefers being conservative with regards to repertoire. He would first choose Mozart, Handel, Britten and Donizetti before Verdi. He dreams of one day playing the fleeting role of Don Giovanni, hoping to understand its particularities, as well as that of Billy Budd. In the meantime, Philippe will be part of the cast from *Das Labyrinth* at the Salzburg Festival, this summer and will make his debut with the San Francisco Opera in June 2013 in Mozart's *Così fan tutte* as Guglielmo. This nascent career looks promising! **LSM**

www.philippesly.com

TRANSLATION: JOHN DELVA



PHOTO Steve Riskind

PUSHING THE LIMITS

Nikki Chooi at the Queen Elisabeth Competition finals

by **JACQUELINE VANASSE**

It is often said that the Queen Elisabeth Competition (QEC), because of its longstanding presence, the difficulty of its rounds and its illustrious tradition, is like no other competition out there. This year's edition, dedicated to the violin, saw young Canadian Nikki Chooi make it to the finals. Chooi was the first one to be in awe of his achievement: "Just the act of preparing for such a competition and making it to the finals is life-changing." The musician, like most of the young finalists, admits having asked himself how he would survive the implemented seclusion at the Queen Elisabeth Music Chapel, cut off from all technology for one week. The seclusion, which is one of the competition's special features, consists in isolating the 12 finalists the week before their final performance. Secluded from the outside world, without a computer or phone, the musicians must learn a contemporary work, specifically composed for the occasion. On the heels of this round, the young Canadian acknowledges it was refreshing to be "locked up" with eleven other great musicians. All in all, an enviable position for a young musician to be in, to breakfast, lunch and supper with eleven of the greatest talents of his generation—eleven distinct personalities that are often from tremendously different backgrounds and circumstances! The "obligation" to socialise with

the other candidates has been a particularly stimulating experience for Chooi as well as for most of the other laureates, yet surprisingly it is an activity that has become somewhat unusual.

Aside from the social aspect of the week of isolation, it is the pedagogical facet that has left its imprint on Chooi. He says that he learned a lot about himself and, having pushed his limits, proved himself capable of much more than he previously thought. The violinist estimated that, under normal circumstances, it would have easily taken him a month or two of practice to learn the compulsory work. Now, he feels very proud of having learned such a difficult piece in only one week. At this point, he thanks his parents for the discipline, work ethic and organizational skills they have instilled in him from a young age and that have been very useful once he was on his own. The young man has grown from this experience. He feels confident going into the Marlboro Festival for which he has actually been asked to play many contemporary works: "Before, I would have panicked at the thought of performing modern unpublished works, but from now on, I'll revel in meeting this kind of challenge," he says smilingly.

During his QEC stint, Chooi's solid training was praised. This spring, he finished his Bachelor's at Curtis in the class of Ida Kavafian (whose studio saw three students participate in the QEC's finals and who is also the teacher

of Benjamin Beilman, winner of MIMC 2010). Chooi has nothing but praise when speaking about Curtis. The institution, being highly selective, boasts a tremendously high level and, since students are few, each receives a lot of attention and enjoys the support and friendship of their colleagues and for every member of the professorial body. The violinist highlights that all teachers work together and that it is possible to ask them for advice and to play for each of them. Elated with the institution he has chosen, Chooi seems quite attached to his current teacher, Ida Kavafian, with whom he will do a Master's degree at Juilliard in September. "The fact that three of her students ended up in the Queen Elisabeth finals is proof of how great teacher she is. She doesn't really have a method. She adapts herself to each of her students and none of them play the same way, which is what makes her teaching style so unique."

When asked who his favourite musician is, Chooi answers without hesitating: Jascha Heifetz. According to Chooi, Heifetz has surpassed all standards of violin playing and, even though the level of violin performance continues to rise since his time, the grand master remains unequaled. Heifetz's technique is not just about correct intonation, glissando accuracy and style and sound perfection: it is another dimension altogether, a game that is his alone. The young musician adds, however, that he is not looking to emulate anybody: "Of course, I'd like to be as precise as Heifetz," he says, "to possess his inspiring interpretation, his communicative sound, but it's also necessary to inject one's own personality, or else we're missing the point of what the essence of music is. One plays to express emotions. Imparting one's feelings by way of a style that isn't our own isn't fulfilling." Aside from his teachers and important violinists, Chooi has drawn his inspiration during the competition from *The Art of Possibility*, a book by conductor Benjamin Zander. The book, which was given to him by his host family in Belgium, looks at how to really take control of a situation and decide on the life one wants to live. It goes without saying that this young man was able to get the most of his five weeks in Belgium. As for what is next, he would like to have a career that will give him more frequent opportunities to play the works he enjoys as a soloist and chamber musician and to spend more time with people who advise and inspire him. **LSM**

www.qeimc.be

TRANSLATION: JOHN DELVA

MISQA: Spells Tradition



by JOHN DELVA

In its third year, the McGill International String Quartet Academy unites some of the foremost young string quartets from around the world to hone their skills through the guidance of experienced chamber musicians and concert performances. For its director, André J. Roy, the oral tradition—the sharing of knowledge between teacher and student—is one of the academy's main focuses. This is not surprising seeing how many who have met the viola teacher highlight his affability. With prestigious faculty that includes Gerard Schultz and Günter Pichler of the Alban Berg Quartet, Michael Tree of the Guarneri Quartet, Paul Katz of the Cleveland Quartet, as well as the Endellion String Quartet, participants are not short on mentors. I sat down with Mr. Roy and discussed the attention the academy has received, and how string quartets are similar to the NHL's Los Angeles Kings.

LSM: The academy has really taken off since its inception in 2010. How did it come about?

ANDRÉ J. ROY: It's about people coming together. The Cecilia String Quartet called me and asked if I'd consider being their coach. I was in touch with one of our great benefactors here, Constance Pathy, and she helped the Cecilia Quartet join McGill. She was very interested in founding an academy or something of the sort here in Montreal, but there we were in April and the professors I was looking for were booked two or three years in advance—they're big names. I was organizing the academy in May and June to be ready in August. It was absurd! I had a long conversation with Gerhard [Schulz], explaining what we wanted

to do with the academy and he saw it as a place to grow and develop the next generation of string quartets. I was very lucky he accepted to do a few days that first year.

The academy's rapid expansion attests to its increasing success over the years. When did you know you had something special?

AJR: So we did the first academy. The Cecilia and I went to the Banff competition and, as if from a movie script, they went on to win first prize. It sparked interest from a lot of people asking, "Who are these guys in Montreal?"

What does the academy consider when selecting its participants?

AJR: Senior groups must be involved in the international scene, while the junior ones are quartets that will eventually be selected for international competitions.

And how do you go about choosing professors?

AJR: You know who's out there, then you talk to people a year or two in advance. We have [amongst eight professors] the two violinists from the Alban Berg Quartet and the cellist of the Cleveland Quartet: monumental quartets and musicians. They have all trained quartets who have won international competitions and are extremely devoted to teaching.

What does a typical workshop look like?

AJR: In the mornings, from 10 a.m. to 1 p.m., we have private coaching sessions. I always try to have two violinists, a violist and a cellist at least present during that week—if you have someone who has made a career at being a second violinist, they will know everything in the repertoire inside out. Then, from 2 p.m. to 5 p.m., one of the teachers will give a master class. The rest of the time [participants] practice individually and with their quartet.

What goals does the MISQA set for its participants?

AJR: I want them to be in contact with the best practitioners out there. This is very much an oral tradition, which you can link to Beethoven and Shostakovich who have worked with string quartets. I also wanted this program to be the image of Montreal: We always hear Montreal's a good mix between Europe and North America. I wanted people from Europe to benefit from what we do here and vice versa.



What kinds of challenges do performers encounter in string quartet writing?

AJR: Look at [the] Los Angeles [Kings] this year: Nobody expected them to do anything because they're a young team, but with a good coach and group synergy, they were able to win the cup. They don't have the best players, but they have an amazing team ethic. Same with string quartets: Each quartet has its own signature sound. There's a lot of giving involved and it's not about your own sound anymore. Your sound has to be part of a collective one, and that's the hardest thing to develop.

Most people are aware of the big name composers who contributed to the evolution of the string quartet genre, such as Haydn, Mozart, and Beethoven.

Do you think there's a composer of string quartets out there who isn't given his or her fair due?

AJR: Thomas Adès is an amazing composer. For the performers, putting it together is a nightmare! Once a quartet embarks on a career, the chamber music series that will offer them an opportunity will want to include Haydn, Bartók, Shostakovich, and so on. Once in a while they'll accept a modern piece, but not too often. String quartets have a repertoire they can offer during a given season, so if you're to spend half of your time learning a new piece—to be really good and keep being in demand—you have to make sure you'll be able to program it. For me, Adès or Wolfgang Rihm are not played enough, but they will be in the future when quartets have learned their repertoire. Every competition has a living composer write a piece, which is a way of having young quartets learn new music. **LSM**

The MISQA runs from August 12 to 25.
www.misqa.com

Feet Firmly on the Ground

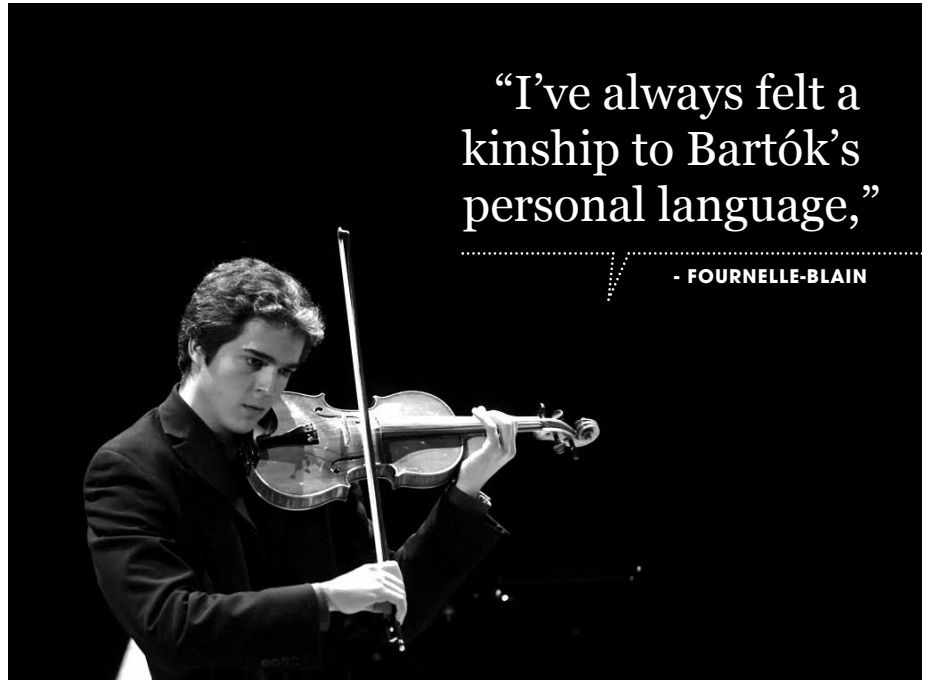
Victor Fournelle-Blain wins the 2012 Prix d'Europe

by **JACQUELINE VANASSE**

I met the big winner of Prix d'Europe 2012 by chance at a master class given by Mauricio Fuks last June. Victor Fournelle-Blain, who had spent the three days before the competition at the Orford Arts Centre, says he was inspired by the advice given by the phenomenal pedagogue Mr. Fuks. The violinist had studied ten years at the Conservatoire de Montréal with Johanne Arel before spending this past year in the class of Yale University's Ani Kavafian. He says that it was a Maxim Vengerov concert he attended at the age of 8 or 9 when he began to play the violin that sparked his passion for the instrument. At the end of the concert, the audience went wild and Vengerov gave almost an hour-long encore. He is still the favourite violinist of Victor and a great inspiration to him to this day.

At Banff, where we spoke, he was working on Bartók's *Violin Concerto No. 2*, which he will perform with the Orchestre symphonique des Jeunes de Montréal next March. It is filled with excitement and inspiration from the Rocky Mountains that the young winner hones this work that he has longed to play for years. "I've always felt a kinship to Bartók's personal language," he says. "I love how well thought-out and structured his work is while still leaving room for sensitivity." Aside from Bartók, the violinist is trying to go through all of the repertoire's major violin works for what will be a busy performance schedule that will leave him little time for in depth practice. Additionally, as an attentive musician, he explains that one must allow the works to evolve and, admitting a preference for a more conservative repertoire, adds that there is a reason certain works are more popular than others!

Beyond the recognition, visibility and concert opportunities that come with being awarded the Prix d'Europe, he is most elated by his hard work. Working on his own for the month and a half prior to the competition proved to himself that he is now ready to stand on his own two feet. In that regard, winning the award seemed like the first step in his career as a violinist. Victor now hopes to enter other competitions, which are tremendously motivating and great opportunities to travel and meet other musicians. He is still keeping his feet on the ground: "I have to try to go deeper into the music and develop my own



"I've always felt a kinship to Bartók's personal language,"

- FOURNELLE-BLAIN

There is something about his disarming candour, integrity and openness, and care for the music that is unquestionably commendable.

personal style, but it's a lifelong process." Far from scaring him away, this motivates him even more since, in reality, practicing his instrument daily and regularly feeds his passion as a musician.

Finally, I can vouch for the violinist's success from his performance at the Orford Arts Centre's student concerts: out of all the exceptional young musicians who performed that evening, it was Victor who was most talked about. There is something about his disarming candour, integrity and openness,

and care for the music that is unquestionably commendable. It is this quiet and endearing personality combined with his elegance and his genuine wide smile that has seduced his public and will continue doing so for a long time to come.

LSM

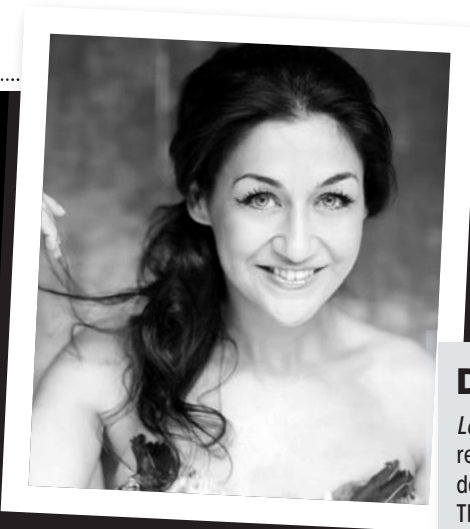
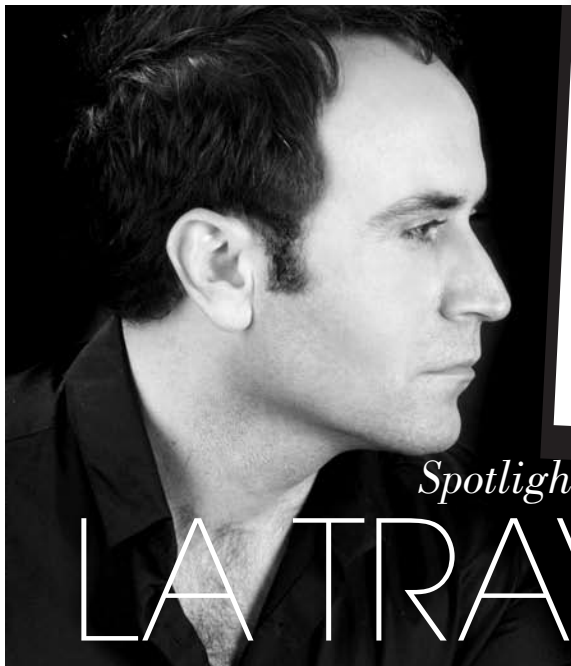
www.prixdeurope.ca

TRANSLATION: JOHN DELVA

MAKING THE LIST

Winning the Prix d'Europe has put Fournelle-Blain in good company. Take a look at the ten past winners:

- 2002:** Vincent Boucher, organ
- 2003:** Wonny Song, piano
- 2004:** Anne-Julie Caron, percussion
- 2005:** Jocelyne Roy, flute
- 2006:** Jean-Sébastien Roy, violin
- 2007:** Caroline Chéhadé, violin
- 2008:** Valérie Milot, harp
- 2009:** Marie-Ève Poupart, violin
- 2010:** Tristan Longval-Gagné, piano
- 2011:** Charles Richard-Hamelin, piano



PHOTOS Soprano **Myrto Papatnasiu** sings the role of Violetta and tenor **Roberto De Biasio** sings Alfredo in the Opéra de Montréal production of *La Traviata*.

Spotlight on

LA TRAVIATA

by **JOSEPH SO**

This season marks the 200th anniversary of the birth of the great Giuseppe Verdi (1813–1901). To mark the occasion, opera companies from Quebec to British Columbia are rushing to stage his works. Verdi's number one hit, *La Traviata*, opens the Opéra de Montréal season on September 15 for four performances. According to statistics (www.operabase.com) of the five seasons from 2007 to 2012, *La Traviata* (629 performances) was the most popular opera worldwide. The statistics also reaffirm Verdi as the number one opera composer, with a total of 3020 performances of his 29 operas, beating out Mozart (2410), Puccini (2294) and Wagner (1292).

Based on *La dame aux Camélias* by Alexandre Dumas fils, *La Traviata* was a failure at its Venice premiere in 1853. The audience was scandalized by a story set in their own time, not to mention the rather salacious subject of the life of a Parisian courtesan. It seems that 19th century audiences were more comfortable with gods and goddesses or emperors and queens than real-life people dealing with real-life problems. *La Traviata* was ahead of its time given its novel realism. A case can be made that it was the antecedent of the *verismo* movement to come later, exemplified by such popular operas as *Cavalleria rusticana*, *Pagliacci*, *Tosca*, and *Carmen*.

La Traviata lives and dies by its heroine, Violetta, a role best described as Verdi's gift to the soprano voice. One of the most finely detailed of operatic heroines, Violetta has long been a role coveted by prima donnas—which soprano could resist the exquisite music and the opportunity to chew scenery? And as an operatic character she has the audience's sympathy right from the start, especially when

she's portrayed as a victim. That said, Violetta is also one of the most challenging soprano roles. It requires almost two types of voices, a lyric coloratura in Act One and a *spinto* in the rest of the opera. Her great scena, "E strano... Ah, fors'è lui... Sempre libera" requires exceptional agility and vocal brilliance up to a top E-flat. The tessitura of the rest of the role is quite a lot lower, best taken by a singer with a solid, dark-hued middle register. Given that modern audiences have come to expect singers to look the part, a slim, glamorous yet suitably consumptive-looking Violetta is a definite plus.

The OdeM production stars Greek soprano Myrto Papatnasiu in one of her most acclaimed roles. She just sang it at the Dallas Opera and the Macerata Opera Festival before coming to Montreal. Papatnasiu combines a silvery soprano with superb acting and a sympathetic stage presence, making her an ideal Violetta. The great Franco Zeffirelli certainly thinks so—his choosing Papatnasiu over a famous but aging and generous-figured Italian soprano for his Rome Opera production three years ago made international headlines. For a tantalizing taste of Papatnasiu's Violetta, here is her "Addio del passato" on YouTube: www.youtube.com/watch?v=LWGawPHeXw. In Montreal, her Alfredo is tenor Roberto De Biasio, who also sang this role in the Zeffirelli production in Rome. De Biasio recently made his Metropolitan Opera debut in the title role of *Ernani*. Baritone Luca Grassi is Germont, a role he's going to sing in Leipzig and Florence. With such an idiomatic cast, the OdeM audience can expect a scintillating evening at the opera. LSM

> www.operademontreal.com, Sept. 15, 18, 20, 22
> Also at the Opéra de Québec, Oct. 20, 23, 25, 27
www.operadequebec.qc.ca

DISCOGRAPHY

La Traviata is one of the most frequently recorded operas, the very first recording dates back exactly 100 years ago, to 1912! There are many excellent versions starring some of the biggest names in the opera world.

AUDIO: Maria Callas was a great Violetta. Her incandescent 1955 La Scala performance with di Stefano and Bastianini conducted by Giulini is well worth hearing. Tebaldi (1954) on Decca provides gorgeous sound but her "Sempre libera" was transposed down a semitone. Anna Moffo (1960) on RCA is a lovely Violetta and this version benefits from the terrific Germont of Robert Merrill. Sutherland (1962) on Decca has brilliant coloratura, if muddy diction, with Merrill once again a fabulous Germont. Beverly Sills, slightly past her prime, was an affecting Violetta on a 1971 EMI recording. To my ears, the best modern version is the 1977 DG recording with Ileana Cotrubas, who has incredible *morbidezza*. Also enjoyable are the Alfredo of a fresh-voiced Domingo and the incomparable Carlos Kleiber at the helm.

VIDEO: The best hands-down is the 1982 Zeffirelli film starring Teresa Stratas and Plácido Domingo. Other sopranos may have sung it better, but none can surpass the ethereal, otherworldly Violetta of Stratas. The 1991 La Scala performance under Muti has Tiziana Fabbricini as an intense, Callas-like Violetta. The young Roberto Alagna is an ardent Alfredo. This opera tends to be "fan-driven" so fans of Angela Gheorghiu will love her youthful Violetta in the 1994 Covent Garden performance conducted by Solti, or her more mature 2008 La Scala version conducted by Lorin Maazel. The legion of Renee Fleming fans would want both her versions—2007 with Rolando Villazón or 2011 with Joseph Calleja. The 2011 Aix-en-Provence version on EMI conducted by Louis Langree stars Natalie Dessay as a vocally thin but dramatically riveting Violetta. The star power of Anna Netrebko and Rolando Villazón are much in evidence in the 2005 Salzburg performance with Carlo Rizzi on the podium. Any of the above will do nicely!

Bach Meets Shostakovich

an Unfamiliar Rendition of a Familiar Masterwork

by DAVID HENKELMAN

For Matthias Maute, musical director of Ensemble Caprice, the *Brandenburg Concertos* are the Mount Everest of 18th-century instrumental music. The concertos are daunting because they are a monumental work, a set of six sublime concertos scored for unusual groupings of instruments that, for many, symbolise the summit of the baroque concerto. They are also daunting for their apparent ubiquity: aside from Vivaldi's *Four Seasons*, the *Brandenburgs* are arguably the most recorded set of concertos from any musical era. But when the classical music label Analekta suggested that Ensemble Caprice undertake the challenge of recording them, Maute was thrilled. "They were very strongly advising us to do the *Brandenburgs*," says Maute. "It was great. It was like Christmas."

However, when recording the most famous set of Bach's concertos, ensembles are necessarily confronted with the challenge of attempting to present the concertos in an engaging way, elaborating upon the myriad of preexisting recordings rather than merely imitating them. The solution proposed by Ensemble Caprice was innovative: to punctuate each concerto with a transcribed prelude or fugue by 20th-century composer Dmitri Shostakovich, performed on Baroque period instruments. In so doing, not only are the concertos presented in an unusual way—they point to a paradox that is perhaps unintentionally perpetuated by the period performance movement: that the trend of focusing exclusively on a given musical era contradicts the historical situation of composers of such eras in the first place. "It's against the nature of what must have been back then," says Maute. "You had to really catch up with new ideas, play the newest music, play with what was really refreshing and revolutionary. So I think we have a biased way to deal with music from the past."

The project forces listeners to question their own assumptions of how to perform period music. Maute expresses an acute awareness of the importance of keeping a new direction for performance practice in mind: "This 'revolution' [i.e. the period performance movement] has become standard in a way. Now we have to find new answers to the same old questions so as to allow us to refresh the music. And for me, personally, it's not enough to just look back."

To this end, Ensemble Caprice's presentation of the *Brandenburg Concertos* makes effective use of fast tempi. "For me, it's important to have a tempo that corresponds



PHOTO Bill Blockstone

with what I feel, and that creates the strongest connection to myself," says Maute. Furthermore, he insists that many of the recordings of the *Brandenburg Concertos* do not acknowledge the *alla breve* indications. As a result, movements such as the first movement of the third concerto, and the last movement of the fourth, are often played too slowly. Maute asks, "If you look at the score, it's an *alla breve* indication. Why the heck would I not do what's written?"

In addition to the lively tempi, the ensemble makes colourful use of dynamics. According to Maute, rhetorical principles and repeating motifs feature extensively in Bach's music. One method of varying such motifs is the use of dynamics: "These rhetorical figures are meant to express a very clear idea and concept,

and I think that every rhetorical figure has an inherent dynamic that comes with it," he explains. For instance, the opening theme in the first movement of the third *Brandenburg Concerto* makes vivid use of dynamic range. "You get a dialogue within one line," says Maute. As a result, he argues that the concertos acquire a greater sense of depth: "It is like a picture with three dimensions. And I think this is exactly what happened in the visual arts when they discovered perspective: that corresponds to dynamics in music."

As for the future of performance practice, Maute expressed the need for musicians to experiment with different approaches. "We need to find something new," urges Maute. "And what it is exactly is impossible to pinpoint right away." Despite such anxieties regarding the directionality of the period performance movement (or perhaps because of them), the endeavour of Ensemble Caprice is essentially a poetic one: to create connections and underscore commonalities where previously there appeared to be none. It is an approach that some may embrace, while others may disparage. In all cases, it will provoke a reaction, and at creating "something new," the ensemble has succeeded admirably. **LSM**

www.ensemblecaprice.com

Bach Brandenburg Concertos/ Shostakovich Preludes from Op. 87

Ensemble Caprice/Matthias Maute

Analekta

★★★★☆

Ensemble Caprice has found an innovative and thought-provoking way to present Bach's *Brandenburg Concertos* by juxtaposing the work of Shostakovich alongside that of the baroque master. Shostakovich shines unexpectedly on period instruments. The alluring, ethereal harmonies are accentuated, and imitation between the voices and the layering of different melodic lines become wonderfully apparent. This appreciation carries over to movements



of the *Brandenburg Concertos*, for instance during the first movement of the second concerto, with the recorder, violin, oboe, and trumpet in a dazzling, crisp exchange of musical themes. One should bear in mind, however, the caveat that the tempi are unusually lively. While some listeners may find the playing excessively fast, the tempi decisions gradually become acceptable to the listener's ear, thus allowing other aspects of Bach's music, such as the dynamic range and the overarching musical structure, to become more apparent. Listening to this recording requires an open mind. Ensemble Caprice challenges our assumptions of how these sublime concertos should be performed, and once past the jarring differences with previous renditions, the listener will undoubtedly find something—more likely several things—to appreciate in this rich recording.

CAGE CENTENNIAL

"Whenever he came into a room or into a situation any anxiety that might have been lingering would just disappear. He had that kind of natural ability to motivate people."

- DAVID JAEGER

"He helped validate any sort of odd ideas that young composers had."

- MIGUEL FRASCONI

"A bad boy in music."
"A very gentle man."

- LARRY LAKE

"He was very specific and very clear about what he wanted and how he wanted things to proceed, but there was an openness or a relaxed nature to that which made it for the people around him very unstressful and very pleasant."

(On his demeanor during rehearsals for *Lecture on the Weather*, premiered in Toronto in 1976)

- JAMES MONTGOMERY

"She thought, 'Oh my god, I just spaced out and they already played and I should be playing!' So she played the successive piano movement and John creeps up on the stage very quietly, leaned over into her ear, and says, 'Dear, they haven't played yet.' In the concert! She started to laugh like crazy. The whole audience started to laugh. But that showed that he's not totally dependent on indeterminacy because if it was just chance he would've let it go."

(Remembering a performance in Toronto. The pianist is Aitken's wife, Marion Ross.)

- ROBERT AITKEN

THIS SEPTEMBER marks the centenary of John Cage's birth, and this August marks the 20th anniversary of his death.

A contrarian who alienated and inspired in seemingly equal proportions, Cage was undoubtedly one of the most influential musicians of the 20th century. The American composer travelled often in Canada, developing both short and long term relationships with colleagues there. Here is how some of them remember him:

"Nothing ever seemed to faze him." "I think he thought that generally Canadian society had some advantage that the United States didn't."

- JACK BEHRENS

"There were a lot of questions and dialogue and inevitably someone asked, 'Can you call this music?' And he said, 'Well, I looked in a dictionary and I tried to figure out what was the best word to call this. And I looked at everything and I found the easiest thing to call it was music!'"

(Remembering the Q&A session after a performance and lecture by Cage)

- DAVID ROSENBOOM

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soloist: Alexandru Sura, cymbalum

HANBLECEYA (2012) creation Zad Moutaka
soloist: Pablo Marquez, guitar

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Teaching Singers

Fostering growth in tomorrow's vocalists

by DANIEL TAYLOR

The key to teaching singing is to foster an environment where questions can be posed with clarity and openness, in order to achieve and reveal emotions, from sorrow to joy. It is to build an understanding between language, music and motion, to learn how to listen, how to understand. We want to encourage and support students to develop their own voice and sense of artistry and to reach their individual potential.

I believe in using a Socratic method, which encourages inquiry and debate so as to stimulate the critical mind and illuminate ideas. The goal is to understand the context of creation, making the objectives clear and believable, examining the physical action and analyzing the text. Often we see students being educated to conform to the average or the 'just above average' in performance. Rather, I believe in guiding individuals so that they are not entirely drawn into the vast stream of competition, where comparison and envy replace positive change.

We explore the hidden aspect of relationships that are emotional and physical. We call on students to draw on their own emotions, to focus more on the dramatic text so that they can tell the story better. By quieting and focusing the mind, we begin to free the voice. In preparing roles, understand that certain physical movements can create emotional and physical responses. Yogic, Alexander and Feldenkrais exercises, as well as the use of Visualization, Accent Method, Movement, Energy Work, Tai Chi and Emotional Freedom Techniques, can assist in accessing the creative mind.

As teachers, we have to recognize that there is more than one 'correct' answer and often no clear answer at all. When working with students, we begin with an introduction on the physiology and acoustics of the singing voice. This also includes phonation, breathing and body use. We must include the comparison of various teaching methodologies, movements and vocal exercises. We also discuss the health care of the voice and corrective measures for vocal issues. Students must clearly understand how each exercise can develop their technique. There is a consensus among pedagogues that to ensure a healthy vocal technique, to succeed in finding a warm, legato tone and efficient coloratura, it is vital that both teacher and student understand the fundamentals of breathing and the structure of the vocal mechanism. As a basis, we must recognize that students of varying body types will breathe differently, and as teachers we must adapt the basic 'appoggio' technique through each individual experience. This supports the notion that there is not only 'one teaching method' that ensures success.

As singers, we have learned that efficient vocal function is achieved through healthy vocal-fold vibrations, a centered and energized airflow and active resonance, establishing stability of sound, healthy onset, the presence of legato and vibrato intensity (full and reduced). Students react effectively and consistently to positive imagery. We focus on energy, spirit and the work of the soul. Key to this is the mastering of the language—pure vowel and consonant choices—coupled with laryngeal freedom and monitored stage demeanor, which allows us to move towards improved technical results. The use of film, recording devices, laryngographs, sonographs and consultation with neuroscientists should not be underestimated. Scores must be treated with reverence and used to guide interpretation. Proper use of ornamentation, trillo and gruppo, grace notes and diminutions, palettes of colour and breathing are to be carefully examined. Our work then requires knowledge and effective demonstration of the stylistic elements of performance practice. Study should not be limited to one's own instru-

ment and, much like in the Harkness method, I encourage group master class and lesson participation. Within our practice, we discover extraordinary possibilities.



PHOTO Marie-Reine Malferia

Daniel Taylor recently appeared in Handel's *Rinaldo* at the Teatro Colon in Buenos Aires and in the world premiere of Robert Lepage's staging of Ades's *The Tempest*. He also recently made his debut with the New York Philharmonic, the Madrid Symphony and the Israel Philharmonic. In 2012-13, he joins the St. Louis and Toronto Symphonies as well as the Collegium Vocale and Kammerchor Stuttgart on European tours; he will also have his recital debut at the Lincoln Centre. An exclusive SONY recording artist, he has recorded more than 100 discs. In addition to being founding director of the Theatre of Early Music, Taylor is the Artistic Director for the Quebec International of Sacred Music, which runs September 8 to 16, 2012. He is also a vocal consultant for Montreal's Atelier Lyrique and a guest faculty member at the Victoria Conservatory of Music and the University of Ottawa. Taylor was recently named Head of Historical Performance and a Professor of Voice at the University of Toronto.

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MUSIC LESSONS 101

by SHIRA GILBERT

As summer wears on, I'm anxious to register my two children in music lessons. At ages five and seven, they are in the ideal window to start structured study, having acquired good reading skills along with the ability to sit still for a decent amount of time.

Music is a priority in our household. I've taken the kids to Kindermusik classes and concerts since they were young, classical music plays on weekend mornings, and a Yamaha upright holds court in the living room. How do I continue giving my kids the best opportunities to appreciate music? How can they choose an instrument that takes advantage of their individual talents? My son is very social (maybe guitar?) and on the loud side (trumpet?). An avid chess player, he can be focused and cerebral too. As for my daughter, I have a hunch that she possesses some inherent musical gifts: she tinkers endlessly at the piano, loves to listen to her music collection, and has sung in pitch since she was a baby. Looking for advice, I turned to three friends and professional musicians.



ation—not to mention sitting quietly—by having attended their mother's concerts from an early age. They study violin and cello in the Suzuki method. "Originally, I had a negative bias about Suzuki, thinking that it would be mechanical," says Laimon, "but I developed an incredible appreciation of the progression of material. [Suzuki] believes that any child can learn musical language the same way they acquire language skills." I find this a comforting idea. Parents should be forewarned, however, that Suzuki requires an enormous amount of commitment from the whole family. Even if you don't actually learn the instrument along with the child (a traditional part of the approach) parents must attend every individual and group lesson. No dropping the kids off and running to do errands here!

Another mother to a young string musician is Louise Bessette, a Professor of Piano at the Conservatoire de Musique de Montréal. Her 12 year-old son is a talented cellist. Even though Laimon and Bessette are pianists, none of their children are studying the piano. Bessette says that, for her, this was deliberate. "It was important that he play a different instrument, to avoid competition or pressure," she explains. Bessette's son chose cello on his own at age five at his Université

de Montréal École des Jeunes class, which encourages children to try out a number of instruments. Unlike the Suzuki method, this class teaches students to read music from the start, something Bessette feels contributed to her son's ability to read all three clefs that can appear in cello scores with ease. Now, he plays competitions, often accompanied by his mother at the piano.

What about finding a good teacher? I am keenly aware that making the right match can mean the difference between success or failure. Frankly, I still blame my inept piano skills on my odd, thickly-accented German teacher, who made us do "zircles" with our fingers. When I took voice lessons, however, my singing teacher became an important advisor and confidante throughout my teenage years. "Talk to people, definitely meet with the teacher, ask to sit in on a lesson," Laimon advises, "Spend time talking with the teacher about his or her philosophy. If they are using Suzuki, find out how open they are to introducing other materials and find out when they introduce reading. It's so great to be exposed to as many styles as possible." Bessette also feels that parents shouldn't be intimidated about trying out a teacher for a lesson or two, and recommends summer camps or programs where it can be "wonderful to work with a different teacher."

Once the child has settled in with a teacher and a new instrument, how can a parent keep them on the right path? Practicing is always a struggle, according to Laimon: "Unless you're a little bit pushy, your child won't develop self motivation because they won't get to the level where they will experience a sense of accomplishment." Above all, though, Rothman stresses that "it's got to be fun." **LSM**

Are you a parent with perspectives on music and children? Share your experience with our readers! Email editor@lascena.org with ideas for this column.

Reuven Rothman is a double bass player who performs with several ensembles, including The Theatre of Early Music and Montreal Baroque Orchestra, and co-directs Allegra Chamber Music's popular *Bach Before Bedtime* series. He is looking for a piano teacher for his older son, age six, and feels that his three year-old, who likes to "play" Rothman's guitar and piano, may be ready for ukulele, a handy precursor to guitar. Rothman strongly believes that the child has to be part of the decision process. He ended up starting to learn guitar at age eight after rejecting the "lame recorder lessons" his mother signed him up for without asking.



Sara Laimon is Associate Dean of Academic and Student Affairs and Associate Professor of Piano at McGill's Schulich School of Music. I'm completely in awe of her daughters—ages 13 and 9. These two poised girls already form a beautiful-sounding duo. Both started lessons several months before kindergarten, already well trained in music appreci-



Question of the month

My husband and I both love classical music and listen to it regularly. Our children have been in piano lessons for five years but they have not developed any interest in classical music and quite resent practicing. How do we get them interested and to see the value of continuing piano lessons? **-DENISE LAI**

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REVIEWS

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After You, Mr. Gershwin

André Moisan, clarinet; Jean Saulnier, piano
ATMA Classique ACD2 2517

★★★★☆

Smart thinking to gather selected composers who, in the Gershwin tradition, created a musical style on the border between jazz and classical, all the more so since the clarinet and the piano, polymorphous and adaptable instruments, lend themselves well to this mix. André Moisan and Jean Saulnier interpret this program that is somewhere between a rock and a hard place with great energy and a solid musical sense. There is a charming tribute to Gershwin composed by Bèla Kovács, some classical pieces bordering on jazz (Joseph Horowitz, Robert Muczynski, Mike Mower) as well as one from a jazz musician—Paquito D’Rivera—bordering on the classical! Daniel Mercure’s wonderful piece of gentle melancholy and heightened sensitivity should also be highlighted. These wonderful works, little known, yet very interesting when interpreted by these bright musicians, provide an infectious listening pleasure. **ÉRIC CHAMPAGNE**



are the background noises heard now and then. Despite this, the CD is a good investment if you wish to acquaint yourself with this promising pianist. **PHILIPPE MICHAUD**

Bartók: Concerto for Orchestra; Music for Strings, Percussion and Celesta

Baltimore Symphony Orchestra/Marin Alsop
Naxos 8.572486 (67 min 27 s)

★★★★☆

The quality of orchestral tone at Naxos has become perceptibly more refined over the last few years. Admittedly, the strings here lack presence (*Concerto for Orchestra*), or suffer from heavy reverberation (*Music for Strings, Percussion and Celesta*), although as a whole, the recording measures up to the stiffest competition. The same holds for the interpretation. There are many recordings of Bartók’s masterpieces demonstrating sincere authenticity (as much for the wild rhythm as for the folkloric character), but Ms. Alsop’s sensitive ear, combined with precise sound recording, allows the listener to enjoy fully the best orchestral qualities of the *Concerto*, while marvelling at the many subtleties of *Music for Strings*, too often missed by the microphone. **RENÉ BRICAULT**



Alejandra Cifuentes Diaz...sous les Chandelles

Alejandra Cifuentes Diaz, piano
Maga Multi Média (49 min 50 s)

★★★★☆

Alejandra Cifuentes Diaz is a young pianist who studied at the Université de Montréal. As many pianists before her have done, she offers an album composed of a medley of some of the best-known keyboard pieces. However, in this CD, which she produced, she does not attempt to blow the audience away by playing pieces of great virtuosity. Instead, she works her way through a repertoire rich in sensitivity, gentleness and even sensuality. The disc is composed of 12 pieces, each with an average length of less than five minutes. It is no surprise to find well-known works such as Beethoven’s *Für Elise* and Debussy’s *Clair de Lune*, but there are also lesser-known ones such as the 2nd movement of Bach’s *Italian Concerto* and the sarabande from Debussy’s suite *Pour le piano*. Each piece is interpreted with the requisite delicacy and one feels that the artist is in her element. The album’s short length, about fifty minutes, is regrettable, as



Connections – Franck: Sonata for Cello & Piano; Debussy: Sonata No. 1 for Cello & Piano; Chausson: Piece Op. 39; Fauré: Papillon Op. 77

Winona Zelenka, cello; Connie Shih, piano
Marquis 774718142726 (54 min 21 s)

★★★★☆

Winona Zelenka is a gifted Canadian artist who spent five seasons as Acting Principal Cellist of the Toronto Symphony Orchestra. Pianist Connie Shih developed an international career at a remarkably early age. On this fine-sounding new CD they make a great team playing mostly standard French repertoire. Zelenka has a wonderful technique and a maturity of phrasing that belies her years. Whether in its violin or cello version the Franck *Sonata* is often seriously overplayed, but Zelenka and Shih make it urgent and fresh once again. Shih certainly has the technique for the concerto-like piano part, but at times her tone lacks subtlety. The recording may be



partly to blame.

I really enjoyed the Chausson *Piece Op. 39*, a work I had never heard before. But then there is so much Chausson that nobody knows or plays. Isn’t it time for a Chausson revival?

Incidentally, the “connections” of the title of the album have to do with the composers, wives and performers associated with these pieces. In her liner notes cellist Zelenka explains the connections with both charm and insight. **PAUL E. ROBINSON**

Christian Lane: 1st Prize – Canadian International Organ Competition 2011

Christian Lane, organ
ATMA ACD2 2674 (74 min 38 s)

★★★★☆

American organist Christian Lane impressed the audience and the jury of the second Canadian International Organ Competition in 2011. Thanks to this victory, he returned in early 2012 to record a recital for the ATMA label at Saints-Ange de Lachine on their Casavant, signed “opus 869”. Christian Lane chose a rather panoramic approach to the recital rather than exploring in depth one or two more substantial works. He nevertheless concentrates his attention on romanticism and its more modern derivatives, from Schumann to Dupré via Elgar, Liszt, Roger-Ducasse, Vierne, and Whitlock. This repertoire suits him well. The young performer, associated with Harvard, has a delicate touch, is attentive to subtle nuances and quite talented as a colourist. Roger-Ducasse’s *Pastorale* possesses a delightful, folksy charm, and Vierne’s *Clair de Lune* is quite accomplished, with its diaphanous textures. And Liszt’s *Variations Weinen, Klagen, Sorgen, Zagen* is very pleasing. The harmonic discourse is well mastered and the dynamic contrasts are skillfully conducted, increasing the affective potential of the work. A beautiful album. **FRÉDÉRIC CARDIN**



Giovanni Battista Pergolesi: Stabat Mater & Laudate Pueri

Valer Barna-Sabadus, Terry Wey, countertenor;
Neumeyer Consort Ensemble Barock Vokal, Mainz/
Michael Hofstetter
Oehms Classics OC831

★★★★☆

One of the most beautiful works of the 18th century, Pergolesi’s *Stabat Mater* never ceases to fascinate and touch audiences. The premature death of the composer, at just 26, gives this work a special aura, not unlike that of Mozart and his *Requiem*. Here, the *Stabat Mater* is sung by two men, as was the custom during the



period. A string ensemble, reduced to a violin by the end, accompanies the two countertenors. This creates a feeling of proximity with the artists. The timbre of their voices being similar, the singers complement each other quite well. We have here an excellent execution by the ensemble, light and seductive, free from the excessive pathos that is too often heard in this celebrated work. In fact, this version is closer to opera than pure religious vision. But the true star of this album is Valer Barna-Sabadus, who sings soprano. The ease with which he reaches the highest notes while embellishing them with superb ornaments is astonishing. His voice is a constant pleasure, especially in the joyful *Laudate Pueri*. Quite simply a phenomenon!

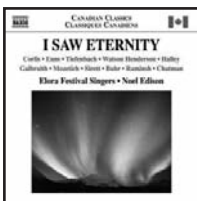
RENÉ FRANÇOIS AUCLAIR

I Saw Eternity

Elora Festival Singers/Noël Edison
Naxos 8.572812 (73 min 58 s)

★★★★☆

The second edition in the series *Canadian Classics* from Naxos, this repertoire of English-Canadian choral music is a beautiful discovery. This album includes 11 works by as many composers who subscribe to the traditional school of choral writing – traditional writing, certainly, but of an undeniably intrinsic beauty. The proof can be found in the very beautiful *Missa brevis* by Ruth Watson Henderson and Marjan Mozetich's ethereal *Flying Swans*. There are few celebrity composers represented here—the exceptions being Glenn Buhr and Stephen Chatman, established composers with imposing repertoires— but a nice range of recent choral compositions in the English side of Canada. The Elora Festival Singers, an Ontarian chamber choir, demonstrates quality sound and uncommon artistry. It is a real pleasure to listen to their beautiful timbres and perfect vocal harmony. Naxos has hit the mark with the second opus of this promising series. We fervently hope to find Quebecois artists and performers among future editions. Until then, we have plenty to sustain our ears and mind!



ÉRIC CHAMPAGNE

Les Goûts Accordés: Robert de Visée - Jean-Baptiste Barrière

Esteban La Rotta, theorbo; Jivko Georgiev, 5-string cello; Margaret Little, viola da gamba; Katelyn Clark, organ

ATMA Classique ACD22673

★★★★☆

The Italian style, popular throughout Baroque Europe, had no trouble crossing the French border. Soon, new musicians were trying to reconcile the different “tastes”. This disc demonstrates the evolution of French music in this period. Robert de Visée (1655-1732), guitarist and lutist at the court of the Sun King,

composed numerous dance suites that were richly ornamented, meditative, exuding a certain lyricism, but limited at the melodic level. The theorbo used here replaces the baroque guitar often used in Visée's music. Unfortunately, the result is disappointing. The instrument rings false from the first notes, and we rapidly lose interest in the music, no matter how beautiful it may be. However, with Jean-Baptiste Barrière (1707-1747), everything brightens up! Impregnated with Italian sunshine while still being sumptuously French, his music is utterly charming. Jivko Georgiev's facility and flexibility in executing these little-known scores on a five-string cello approaching the viola da gamba is astonishing. Margaret Little follows his slightest inflections in the basso continuo. Knowing that more than twenty of these beautiful sonatas exist, an entire album should have been devoted to Barrière!

RENÉ FRANÇOIS AUCLAIR



Mendelssohn: Violin Concerto; Schumann: Violin Concerto/Fantasy for Violin and Orchestra Op. 131

Christian Tetzlaff, violin; Frankfurt Radio Symphony Orchestra/Paavo Järvi

Ondine CD ODE 1195-2 (69 min 3 s)

★★★★☆

Mendelssohn: Violin Concerto; Tchaikovsky: Violin Concerto

Ray Chen, violin; Swedish Radio Symphony Orchestra/Daniel Harding

Sony 88697984102 (63 min 50 s)

★★★★☆

There seems to be a new recording of the Mendelssohn Violin Concerto almost every month. The celebrated German violinist Christian Tetzlaff has been playing it for years to great acclaim and the young Taiwanese artist Ray Chen played it when he won the Menuhin Competition in 2008. While Chen has the more voluptuous tone Tetzlaff plays Mendelssohn with far more freedom and imagination.



Chen plays the Tchaikovsky with impressive virtuosity but again without much freshness. Tetzlaff's couplings are relative rarities by Robert Schumann. In my opinion the Fantasy is not among the composer's best works and the *Concerto*—except for the beautiful slow movement—is repetitious and tiresome.

Paavo Järvi offers excellent partnership for Tetzlaff, especially in the Mendelssohn. On the

other hand, the orchestra is consistently too loud on both recordings. I would guess this is the fault of the engineers rather than the conductors.

PAUL E. ROBINSON

Shawn Mativetsky: Cycles

Shawn Mativetsky, tabla; Marie-Hélène Breult, flute; Catherine Meunier, vibraphone; Xenia Pestova, harmonium; Windsor Symphony Orchestra/Brian Current. Ombú 1015 (67 min 42 s)

★★★★☆

Percussionist Shawn Mativetsky is the specialist and defender of quite a fascinating Indian percussion instrument: the tabla. An instrument of subtle and surprising inflections, the tabla is absolutely charming. For this new disc, Shawn Mativetsky has called upon five Canadian composers to create works in which traditional classical Indian music finds a resonance in a contemporary North American discourse. The musical fusion is successful and particularly interesting. Christian Ledroit, Nicole Lizée, Bruno Paquet, Jim Hiscott and Paul Frehner deliver creations that are sensitive, exhilarating, and downright bewitching. It's also worth emphasizing the extraordinary complicity of the musicians collaborating with Shawn Mativetsky. That the musicians enjoy



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playing together is quite audible and contributes to the sharing and appreciation of this warm, captivating and human music. A must!

ERIC CHAMPAGNE

tenThing

Tine Thing Helseth, trumpet; tenThing
EMI 50999 0 88326 2 7 (68 min 46 s)

★★★★☆

It would seem that Norwegian trumpeter Tine Thing Helseth aspires to outdo Allison Balsom with her physical charms, blond locks, technical virtuosity and sumptuous sound. The 25-year-old young woman from Oslo has gone further than her British counterpart by forming her own all-female brass ensemble, rather like a Scandinavian version of Angèle Dubeau's *La Pietà*, with trumpets, horn, trombones and tuba! The repertoire of this first disc recorded on EMI is utterly approachable and consists of arrangements of well-known music. Bizet's *Carmen Suite*, Albeniz's *Asturias* and Mozart's *Rondo alla Turca* rub shoulders with some pretty tunes by Grieg, two pieces by Piazzolla and a brass arrangement of Weill's *Threepenny Opera*. The only works originally for brass ensemble are two pieces by Jan Koetsier, a little-known Dutch composer who died in 2006, namely his *Brass Symphony Op. 80* and *Grassauer Zwiefacher*. The symphony is sonorous, rhythmically engaging and not much avant-garde. Despite the unavoidable moments of thundering brass, the work is basically pleasant. The young musicians bring great energy to the ensemble and they have a beautiful sound.



FRÉDÉRIC CARDIN

of the Cold War. His voluminous, dark-hued bass-baritone, with its somewhat veiled quality, was unique in timbre and ideal as the tortured Amfortas, the evil Scarpia, or the tragic Boris. This German documentary does an excellent job of exploring the life and art of this great singer, through many interviews with his colleagues and former students, and most importantly his wife, Nora London. After his enforced retirement, London became an influential teacher. He trained many singers and supported them through the George London Foundation. Several have gone on to major international careers, among them Neil Shicoff, Deborah Polaski and Catherine Malfitano. They speak of their former teacher with respect and admiration in the documentary. The generous bonus material on the DVD consists of previously unreleased archival footage of live opera performances with London as Figaro, Don Giovanni, Mefistopheles, Iago, Boris, Wotan, and Scarpia, this last opposite the incandescent Tosca of Maria Callas. Also interesting are rare clips of London singing Spirituals, Broadway show tunes and Schubert lieder. This DVD is an indispensable document of this great singer.

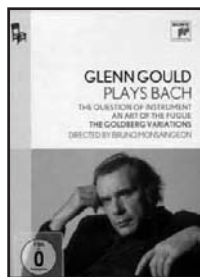
JOSEPH K. SO

Glenn Gould Plays Bach

Bruno Monsaingeon, director
Sony Classical (3 DVD: 57 min 7 s, 57 min 21 s, 57 min 55 s)

★★★★★

Sony had the happy idea of bringing together in one box the three documentaries made by French violinist and film maker Bruno Monsaingeon between 1977 and 1980, shedding light on Glenn Gould's very personal conception of the music of Bach and on how he performed it at the piano. The first film is dedicated to the question of the instrument itself, particularly thorny at that moment, when the Baroque revival was challenging established norms of performance. The second is concerned with the importance of the fugue in music generally and particularly in the case of Bach. The last is dedicated to the *Goldberg Variations*, the masterpiece still relatively little played in 1955, with which Gould decided to begin his recording career. The pianist, who had been retired for some twenty years at the time of filming, died shortly afterwards, making these three cinematic documentaries important artefacts of music history. Composition, editing and lighting all serve to lend vitality and piquancy to Gould's reflections, many of which are paradoxical (for example, his dislike of the *Chromatic Fantasy*), but always interesting. In the first two DVDs, Gould demonstrates at the piano, playing several excerpts, some complete fugues, and even



some longer pieces such as the *Fourth Partita*. In his classic rendition of the *Goldberg Variations*, we see and hear Glenn Gould, on his famous low chair, in a seemingly uncomfortable posture, accompanied by his murmurings and sound-sculpting gestures, as the incomparable music pours from his old Steinway.

ALEXANDRE LAZARIDÈS

Luciano Pavarotti

A film by Esther Schapiro
Euroarts 2058918 (58 min + bonus 35 min)

★★★★☆

At the risk of hyperbole, there is Pavarotti and then there's everyone else. No tenor in the past half-century could surpass him for his bigger than life personality, and none possessed the sunny Mediterranean quality that makes the voice immediately recognizable. Never mind that he could not read music, wasn't a paragon of discipline, and had a limited repertoire—none of this mattered, as his hold on the public was legendary. Complementing the material already available on Pavarotti the Artist is this new German language documentary on Pavarotti the Man. From his earliest years to his untimely death from pancreatic cancer in September 2007, the documentary traces his life and career with candour and sensitivity. There are plenty of interviews—his wife Adua Veroni, boyhood friend Luciano Ghelfi, personal assistant Edwin Tinoco, colleagues Mirella Freni and Jose Carreras, agent Herbert Breslin, Met intendant Joseph Volpe, conductor and coach Leone Magiera, even celebrity friend/fan Bono. The one conspicuously absent is second wife Nicoletta Mantovani, who could not participate due to first wife Adua's condition for her own participation in the documentary. The film captures Pavarotti well, his sunny personality, his generosity of spirit, his zest for life—and food, not to mention his appreciation of feminine beauty. The documentary is gossipy but respectful—there's no mud slinging. Lamentably short at 58 minutes, the documentary goes by in a flash. The bonus includes extra interview material of Bono, Carreras, Breslin and Volpe. This is an absolute must-see for anyone interested in the charismatic Luciano Pavarotti.



JOSEPH K. SO

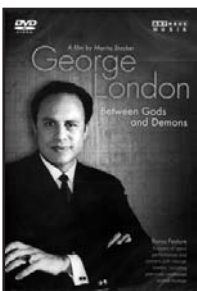
DVD

George London: Between Gods and Demons

A film by Marita Stocker
Arthaus Musik 101 473 (60 min + 95 min bonus)

★★★★☆

The DVD title says it all—whether he was singing Wotan or Mefistopheles, Montreal-born, American-trained George London (1920–1985) brought to his wide-ranging repertoire his unique mix of unflinching musicality and dramatic intensity. From the late 1940s to 1967, when a paralyzed vocal cord led to his premature retirement at 46, London was an unforgettable Wotan, Mefistopheles, Scarpia, Amfortas, Wolfram, Mandryka, Iago, and Don Giovanni, to name a few. He had the distinction of being the first non-Russian to sing Boris at the Bolshoi in 1960, at the height



Blu-ray

Tchaikovsky: Eugene Onegin

Bo Skovhus (Eugene Onegin); Andrej Dunaev (Lensky); Mikhail Petrenko (Prince Gremin); Krassimira Stoyanova (Tatyana); Chorus of De Nederlandse Opera; Royal Concertgebouw Orchestra Amsterdam/Mariss Jansons
Philipp Fürhofer, sets; Gesine Völlm, costumes
Stefan Herheim, director
Opus Arte OA BD7100D (151 min + 30 min. bonus)

★★★★★

This 2011 production from the Nederlandse Opera created an uproar in the opera world. Director Stefan Herheim brings an original (and, to some purists, controversial) interpretation to the libretto, based on Pushkin's classic novel. It's as if we were walking through a temporal kaleidoscope, beginning in the early twentieth century, passing through Soviet Russia, and ending in our own day. The sumptuous and glittering costumes, the breath-taking and marvellously coloured sets, and the stage direction, lively despite the static quality of the libretto, make this an unforgettable production. And as if that weren't enough, the Dutch orchestra led by Mariss Jansons performs with extraordinary energy and flamboyance. The vocal soloists are impeccable. Everything is of an extremely high artistic quality. If you love opera, and particularly Tchaikovsky, you simply cannot pass up this spectacular Blu-ray. **FRÉDÉRIC CARDIN**

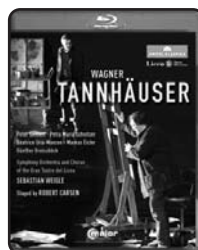


Petra Maria Schnitzer (Elisabeth), Béatrice Uria-Monzon (Venus), Markus Eiche (Wolfram) and Günther Groissböck (Landgrave)

Robert Carsen, director
Unitel Classica 709404 (Blu-Ray: 201 min)

★★★☆☆☆

Canadian Robert Carsen has imagined his *Tannhäuser* as a contemporary painter rejected by his peers, thereby disregarding the complete title of the work (“...and the Singers’ Contest at Wartburg”) and the mysticism that pervades the Wagnerian universe. Torn between the vision of the composer and of that of the director, the transposition juggles with the values of disparate historical periods. The overburdened scenography seems to operate outside the scope of the music and text, which should in principle give the work its grounding force. Inconsistencies are inevitable with such a non-literal reading, requiring the suspension of critical thinking. In the third act, when Wolfram declares, “I knew full well I’d find her here in prayer,” we see Elisabeth, in a state of undress, writhing in a swoon on Venus’s bed, which we saw in the first act. The incongruity



causes us to question the character’s integrity and the logic of the adaptation. Afterwards, Elisabeth (whom Wagner kills) rejoins Venus on said mattress, appearing, despite their rivalry, as twins draped in identical white, one brunette, the other blonde. *Tannhäuser* chooses not to choose between them, and his paintings become triumphs in the art world. The Liceu’s production is brought off by the singers, but the orchestra seems a bit disengaged.

ALEXANDRE LAZARIDÈS

TRANSLATION: REBECCA CLARK, RONA NADLER, KARINE POZNANSKI

Wagner: Tannhäuser

Orquestra Simfònica and Cor del Gran Teatre del Liceu/Sebastian Weigle; Peter Seiffert (Tannhäuser),



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| Sept. 30 | EMERSON STRING QUARTET | March 3 | FAURÉ QUARTETT , piano quartet |
| Oct. 21 | PIETER WISPELWEY , cello | March 24 | ANDRÉ LAPLANTE , piano |
| Nov. 11 | TAKÁCS QUARTET , strings | April 14 | PAVEL HAAS QUARTET , strings |
| Dec. 2 | MARIE-NICOLE LEMIEUX
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FALL music PREVIEW

WITH THE SUMMER festival season at its end, there is much to look forward to as the regular concert season takes off this fall. Let *LSM* guide you in through the brochures and websites with our picks for the fall season...

ORCHESTRAL GRANDEUR & ELEGANCE

by LAURA BATES

» **SEPTEMBER 26 AT 8 P.M.**

The Orchestre symphonique de Laval and conductor Alain Trudel open their 2012-2013 season with music inspired by European folklores. Pianist Alain Lefèvre joins the OSQ in Ravel's colourful, jazz-inspired *Piano Concerto in G major*. Hungarian composer Zoltán Kodály studied the folk music of his native country and sought to incorporate the folk tradition in his own original works. Hear his *Dances of Galanta*, inspired by the town where he grew up. Written in 1889, Anton Dvořák's *Symphony No. 8* is on the lighter end of the Romantic spectrum, but its energy and radiance make for a great concert ending. www.osl.qc.ca

» **SEPTEMBER 26 AT 8 P.M.**

Conductor Arild Remmereit and violinist Stefan Jackiw join the Orchestre symphonique du Québec in a performance of Bruch's beloved *Violin Concerto*. Stravinsky's *Four Norwegian Moods (Quatre impressions norvégiennes)*, a short work from the composer's neoclassical period, and Dvořák's *Seventh Symphony* of 1885 complete the program. www.osq.org

» **SEPTEMBER 28 AT 7:30 P.M.**

Jean-Marie Zeitouni begins his inaugural season as music director of I Musici with a concert centred on childhood. The program includes Ravel's magical *Ma mère L'Oye (Mother Goose)*, Barber's *Knoxville: Summer of 1915*, and Klaus Simon's chamber orchestra version of Mahler's *Symphony No. 4*, the latter two giving voices to children in their works and featuring soprano Hélène Guilmette. www.imusici.com

» **OCTOBER 4 AT 8 P.M.**

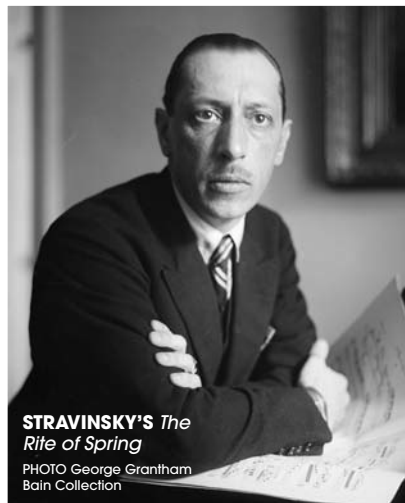
Beethoven's monumental *Ninth Symphony* can be heard in all of its glory at the National Arts Centre. The NAC Orchestra and Pinchas Zuckerman are joined by soprano Joni Henson, mezzo Julie Boulianne, tenor Nicholas Phan, and bass Kevin Deas, along with a mass of Ottawa choruses. Go hear what Beethoven couldn't! www.nac-cna.ca/orchestra

» **OCTOBER 16 (QUEBEC CITY, 8 P.M.),
17 (MONTRÉAL, 7:30 P.M.), &
21 (OTTAWA, 8 P.M.)**

Be sure to catch renowned flutist Emmanuel Pahud with Les Violons du Roy and director Bernard Labadie in a program that honours the Flute King, Frederick the Great of Prussia.



TORONTO SYMPHONY ORCHESTRA
with PETER OUNDJIAN
PHOTO Hasnain Dattu



STRAVINSKY'S *The Rite of Spring*
PHOTO George Grantham Bain Collection

Eighteenth century music at its finest!
www.violonsduroy.com

» **OCTOBER 20 AT 8 P.M.**

An evening of Rachmaninov awaits you in Trois-Rivières. Jacques Lacombe and the Orchestre symphonique de Trois-Rivières perform the composer's *Second Symphony* and his *Piano Concerto No. 3*, with pianist Dong-Hyek Lim. www.ostr.ca

» **DECEMBER 7 & 8 AT 7:30 P.M.**

The Orchestre Métropolitain presents two concerts contrasting works of J.S. Bach with two Romantic heavy hitters: Mahler and Bruckner. *Bach and the Romantics* juxtaposes Bach's *Jauchzet Gott in allen Landen (Praise*

God in All Lands) Cantata for Soprano, BWV 51 with Mahler's *Fourth Symphony*, both featuring soprano Suzie LeBlanc. The next night features Bruckner's *Sixth Symphony* side-by-side with Bach's *Suite No. 2 in b minor* for flute and strings, with OM principal flutist Marie-Andrée Benny. www.orchestremetropolitain.com

ORCHESTRA SWAP!

» **NOVEMBER 18 (MONTREAL, 2:30 P.M.), 19 (OTTAWA, 8 P.M.)**

The Toronto Symphony Orchestra and music director Peter Oundjian return to the Maison symphonique, and the National Arts Centre, with a program that puts the chamber element centre stage: Beethoven's *Triple Concerto* features concertmaster Jonathan Crow, cellist Shauna Rolston and pianist André Laplante. Also on the program are Shostakovich's gripping *Symphony No. 12 "The Year 1917"*, dedicated to the memory of Vladimir Lenin, and Mercure's *Tryptique*.

» **NOVEMBER 21 (TORONTO, 8:30 P.M.),
OCTOBER 7 (MONTREAL, 2:30 P.M.)**

Meanwhile, the Orchestre symphonique de Montréal heads to Toronto's Roy Thomson Hall to present Haydn's *Symphony No. 94 "Surprise"*, Sir Peter Maxwell Davies's *An Orkney Wedding, with Sunrise*, and Stravinsky's momentous *The Rite of Spring*, which caused a riot at its 1913 premiere. Not in Toronto? Catch this program in Montreal! www.tso.ca, www.nac-cna.ca, www.osm.ca

FALL MUSIC PREVIEW

Tenor RAMON VARGAS



VOCAL MUSIC

by JOSEPH SO

The fall is always an exciting time for opera lovers as companies compete to present their best to open the season. This being a “Verdi Year”, **OPÉRA DE MONTRÉAL** is presenting *La Traviata* with the charismatic Greek soprano Myrto Papatnasiu as Violetta, arguably her signature role. Franco Zeffirelli specifically chose her as his ideal Violetta over another soprano for his Rome production two years ago. Alfredo

is Italian tenor Roberto Di Biasio, and baritone Luca Grassi sings the Elder Germont. OdeM is also making an infrequent foray into Wagner with *Der fliegende Holländer*. The superb cast includes German baritone Thomas Gazheli (Dutchman), German spinto soprano Maida Hundeling (Senta), and Bayreuth tenor Endrick Wottrich (Erik). The provocative Christopher Alden/COC production that proved controversial in Toronto will be remounted for OdeM by Marilyn Gronsdal. www.operademontreal.com



Soprano MAIDA HUNDELING

By sheer coincidence, **OPÉRA DE QUÉBEC** is also presenting *La Traviata*, led by former Opera Hamilton music director Daniel Lipton. Soprano Laura Whalen is Violetta, tenor Antoine Bélanger sings Alfredo and Germont is Gaétan Laperrière. (Four performances, Oct. 20 - 27). www.operadequebec.qc.ca

THE COC opens with the Verdi potboiler *Il Trovatore* (10 performances Sept. 29 – Oct. 31), last staged by the company in 1999. It stars Mexican tenor Ramon Vargas in his first-ever Manrico. Canadian baritone Russell

FAMILY FRIENDLY CONCERTS

par JOHN DELVA

As part of its Children’s Corner series, **THE OSM** will present *Beethoven Lives Upstairs*, the story of a nineteenth century child whose neighbor, Ludwig van Beethoven, seems odd until the boy begins grasping the complexities behind the composer’s work. The show will be conducted by Nathan Brock on October 21. www.osm.ca

THE TSO will welcome Jack Prelutsky for a show named after one of the American Children’s Poet Laureate’s poems, *Behold the Bold Umbrellaphant*. He will narrate his text as the orchestra plays Saint-Saëns’s *The Carnival of the Animals*. Behind them, there will be a mash up of projected animal images and everyday objects (October 27). www.tso.ca.

I MUSICI’s new artistic director, Jean-Marie



Zeitouni, invites the public to a celebration of childhood with the concert *Mirrors of Childhood*. On the program is Ravel’s *Ma mère L’Oye*, Barber’s *Knoxville: Summer of 1915* and Mahler’s *Symphony no. 4*, arranged for chamber orchestra by Klaus Simon. Soprano Hélène Guilmette will solo in the Barber and Mahler. (September 28). www.imusici.com

This fall, **L’ARSENAL À MUSIQUE** presents two multimedia productions of Saint-Exupéry’s *Le Petit Prince*. The first show will take place in October and is presented by Canada’s Na-

tional Arts Centre with Alain Trudel as conductor and Lorena Corradi and Reggi Ettore as soloist narrators. (www.nac-cna.ca) Then, in November, the show stops at the Grand Théâtre de Québec where the Quebec Symphony Orchestra will host the show. Airat Ichmouratov will conduct. www.osq.org

Combining two seemingly distinct worlds, **VIDEO GAMES LIVE**, presented at the National Arts Centre, will appeal to both music lovers and fans of video games. The orchestral presentation, boasting lasers, video and live action, will perform themes from some of the most popular games in history, including *Zelda*, *Final Fantasy* and *Warcraft* (October 29). www.nac-cna.ca

Exploring the theme of repetition in music, *Return of Count Blacula* will be presented by the **THUNDER BAY SYMPHONY ORCHESTRA** at Grassroots Church on Halloween weekend (October 29). Conductor-in-Residence Daniel Bartholomew-Poyser will direct the concert that will bring back Count Blacula, who debuted last season. Spectators are invited to come dressed in costume. www.tbso.ca



Tenor **KRESIMIR SPICER**

Braun is singing his first di Luna. South African mezzo-turned-soprano Elza van den Heever is Leonora and Russian mezzo Elena Manastina is Azucena. The production comes from the Opéra de Marseille. Paired with the Verdi is *Die Fledermaus*, after an absence of twenty-one years. The novelty is tenor Michael Schade singing Eisenstein, normally a baritone role. American soprano Tamara Wilson, last heard locally as Elettra in *Idomeneo*, returns as Rosalinda. COC Ensemble artists Ambur Braid and Mireille Asselin share the role of the saucy Adele; tenor Christopher Enns is Alfred and former Ensemble baritone Peter Barrett is Dr. Falke. Another former Ensemble baritone, James Westman, takes on the cameo role of Frank. COC Music Director Johannes Debus conducts. Eleven performances from Oct. 4 to Nov. 3. www.coc.ca

The baroque opera company **OPERA ATELIER** is venturing into the Romantic repertoire with its fall presentation of Weber's *Der Freischütz* (6 performances, Oct. 27 – Nov. 3) Croatian tenor Kresimir Spicer returns to OA in the title role, and soprano Meghan Lindsay is Agathe. Carla Huhtanen sings Aanchen and Vasil Garvanliev is Kaspar. David Fallis leads the Tafelmusik Baroque Orchestra. www.operatelier.com

On the concert front, several events stand out—the sublime Mahler *Second Symphony "Resurrection"* that opens the **ORCHESTRE SYMPHONIQUE DE MONTRÉAL** season, conducted by Kent Nagano, is one of them. The soloist is the young German lyric Christina Landshamer, while the marvelous Anke Vondung takes the all-important alto part. Performances on Sept. 5, 6, 8. Another "must-see" event is Susan Graham singing Chausson's *Poème de l'amour et de la mer*, conducted by Marc Minkowski leading the OSM (Oct. 16 and 17). www.osm.ca

The **TORONTO SYMPHONY ORCHESTRA** is presenting a concert performance of Falla's *La vida breve*, with visiting conductor Rafael Frühbeck de Burgos. It stars an all-Hispanic cast led by Spanish mezzo Nancy Fabiola Herrera. The Toronto Mendelssohn Choir supplies the choral forces. A much-needed innovation here is the use of surtitles in a concert situation. There are two performances on Nov. 1 and 3 at Roy Thomson Hall. www.iso.ca

Bourgie Hall

2012-2013 Season

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Friday, September 21 – 7 p.m.

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Soloists of the Nouvel Ensemble Moderne
Lorraine Vaillancourt, conductor

Sunday, September 23 – 2 p.m.

Musical Family Sundays
Poucette, conte baroque (in French only)
Isabelle Desrochers, singing and storytelling

Tuesday, September 25 – 8 p.m.

Tiffany Concerts
Glenn Gould: Music and Ideas
Ilya Poletaev, piano
Alcan Quartet

Thursday, September 27 – 6 p.m.

Musical 5 à 7
Denis Chang Manouche Quartet
In Django Reinhardt's Footsteps

Sunday, September 30 – 2 p.m.

Les Amants trahis: cantatas by Rameau
Philippe Sly, bass-baritone
Hélène Guilmette, soprano
Instrumental Ensemble Clavecin en concert
Luc Beauséjour, harpsichord

Wednesday, October 3 – 7.30 p.m.

Youth and Pros series
Do You Love Brahms?
Works by Brahms and Schumann

Thursday, October 4 – 6 p.m.

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FALL music PREVIEW

CONTEMPORARY MUSIC

by **ÉRIC CHAMPAGNE**

This fall, **THE OSM** will present a few contemporary works of interest: when it comes to music from Quebec, we should mention the revival of Michel Longtin's *Et j'ai repris la route*, directed by Julian Kuerti on October 10, and the premiere of a new work by DJ Champion and Maxime McKinley on November 14 and 15. On the international repertoire front, Kent Nagano will conduct Steve Reich's *Clapping music* and Ligeti's *Poème symphonique pour 100 métronomes* on November 22 and 25. The program will also include works by Haydn, Bartók and Smetana. www.osm.ca



DJ CHAMPION
PHOTO Peter Morneau

land as well as Ana Sokolović's *Nine Proverbs*. Originally slated for last May, the concert had to be postponed due to the downpour that hit Montreal. Here's to hoping that September will be a dry month! www.ecm.qc.ca



ANALIA LLUGDAR
PHOTO Claude Pavy

The **ORCHESTRE MÉTROPOLITAIN** has welcomed me into their ranks as a Composer-in-Residence. My first work for them, *Exil intérieur*, will be performed September 23 at the Maison symphonique. www.orchestremetropolitain.com

Quebecois music is also on the programs of other regional orchestras. This fall, we will be privy to the Canadian premiere of Anne Lauber's *Concerto pour piano* on October 18 by the **ORCHESTRE SYMPHONIQUE DE LONGUEUIL**. (www.osdl.ca) The **ORCHESTRE SYMPHONIQUE DE TROIS-RIVIÈRES**, for its part, will offer a program on September 29 imbued with poetry, including *Regards et jeux dans l'espace*, a tribute to the poet Saint-Denis Garneau composed by Jacques Desjardins. www.ostr.ca

ECM + and the **APPASSIONATA ENSEMBLE** will present Manuel de Falla's famous ballet, *Love, the Magician*, followed by two premieres by composers Analia Llugdar and Andrew Stani-

THE NEM is offering three major events this fall. A Morton Feldman tribute concert will open the season at Bourgeois Hall on September 19. Then a big fall concert includes concertos by Zad Moultaqa (one for cimbalom and the other for guitar), Simon Bertrand, and Martin Matalon (September 28 at the salle Claude-Champagne). Finally, in November, the 11th Forum international des jeunes compositeurs will shine a spotlight on Scandinavia. Works by Canadian composers Zosha Di Castri, Christopher Goddard, Frédéric LeBel and Duncan Schouten will be performed alongside music by their Finnish counterparts, Lauri Mäntysaari and Lauri Supponen, as well as Norwegian Martin Rane Bauck and Swede Lisa Streich. www.lenem.ca

This year will mark the centennial of **JOHN CAGE**'s birthday. He was as much an iconoclast as a composer, and his music deserves a similarly iconoclastic celebration! This is the aim of a not-to-be-missed show on September 5 at La Sala Rossa. Titled *An Opening of*

Doors: célébration du centenaire de Cage, it will feature no less than 14 works by the composer. Amongst the many artists involved, we should mention the Bozzini Quartet, Brigitte Poulin, Jean Derome, Lori Freedman, Émilie Girard-Charest, Malcolm Goldstein and Michel Gonneville. www.quatuorbozzini.ca

At the Maisons de la Culture and other venues, the **ACCÈS CULTURE DE MONTRÉAL** network will offer a vast array of affordable or free concerts and recitals. This fall, contemporary music will rule with Magnitude 6's *Symbiosis* concert, *La guitare selon Montréal*, a Codes d'accès presentation, Isaiah Ceccarelli's *Bréviaire d'épuisements*, Julien-Robert Legault-Salvail's *Vidéo phase*, and pianist Matthieu Fortin's recital, *Noël remix*. www.accessculture.com

At press time, many concert societies and contemporary music-themed chamber ensembles had not released their 2012-2013 lineup. Do not hesitate to discover their respective missions and programs by visiting the Vivier website



Pianist **MATTHIEU FORTIN**

(www.levivier.ca). **LE VIVIER** includes more than twenty organizations devoted to contemporary music in all its forms. The contemporary musical scene is rich, extremely lively, highly diverse, and offers an abundance of concerts and memorable events. It's yours to discover!

TRANSLATION: JOHN DELVA

EARLY MUSIC

by **PHILIPPE GERVAIS**

First, two Italian music concerts at Bourgie Hall this fall deserve our attention. On September 15, **ENSEMBLE CAPRICE** performs a program devoted to the feminine voices that inspired many of Vivaldi's religious works and developed from their album, *The Return of the Angels*. www.ensemblecaprice.com

In another return, Italian violinist Stefano Montanari, who proved to be breathtaking in 2010 in **ARION's** *Quatre Saisons*, tackles even rarer violin concertos (Lidarti, Locatelli and Maddalena Sirmen). We bet that he will sell the value of this forgotten repertoire (October 12, 13 and 14). www.arionbaroque.com

Also featured this year will be 18th century French music. At Bourgie Hall, **CLAVECIN EN CONCERT** will launch its season on September 30 with a concert based on Jean-Philippe Rameau's cantatas, featuring soprano H el ene Guilmette et baritone Philippe Sly, winner of this year's Jeune Soliste des Radios francophones and Montreal International Music Competition. Despite Rameau's renown, his cantatas are largely unknown. The concert will be preceded by a lecture on the cantatas, which will be the subject of a CD. www.clavecinenconcert.org

The **COMPAGNIE BAROQUE MONT-ROYAL**, a new ensemble in the Montreal early music landscape, will also present a French cantatas concert on October 28 at Westmount Park United Church. David Menzies, who proved that his light tenor voice was ideal for this type of performance in the title role of Rameau's *Pigmalion* this spring, will be part of the lineup. www.mflbaco.wordpress.com

Finally, **HARPSICHORDIST LUC BEAUS -JOUR's** Fran ois Couperin recital should not be missed (November 2, Notre-Dame-de-Bon-Secours Chapel, www.clavecinenconcert.org), nor the viola duo **LES VOIX HUMAINES**, which has also chosen Couperin, as well as works by Marais and Corrette, to perform on November 8 at Bourgie Hall). www.lesvoixhumaines.org

The sixth edition of the **MONTREAL BACH FESTIVAL** will be held from December 1 to 13. The program includes Philippe Herreweghe's Montreal debut. He will bring Collegium Vocale Gent's choir and orchestra as well as soloists Dorothee Miels, Damien Guillon, Thomas Hubbs and Peter Kooij with him. The

PHILIPPE HERREWEGHE
PHOTO Riita Ince



six cantatas of the *Christmas Oratorio* will be featured. This performance will reveal if the large Maison symphonique can handle the softer sounds of period instruments; while the jury's still out, it's best to choose seats close to the stage (December 12 and 13). The other distinguished guest will be Italian conductor and harpsichordist Fabio Bonizzoni, who will accompany the musicians of La Risonanza, with whom he has recorded 30-something albums, including seven magnificent cantata volumes by Handel with Glossa. Actually it is La Risonanza that will perform the festival's opening show, with *Bach all'italiana*, when we will hear two profane cantatas as well as the *Orchestral Suite No. 2 in B minor*, which spotlights the flute (December 1, Bourgie Hall).

One of the Bach Festival's strong points is that it does not focus solely on the J.S. Bach. During the festival, one can explore 17th-century German cantatas with Masques (December 11), Telemann and Vivaldi concertos with La Risonanza (December 2) or concertos by Bach's

sons with Arion (December 7, 8 and 9). There will also be Handel's *Coronation Anthems* with the Theatre of Early Music (December 9). www.festivalbachmontreal.com

For those who haven't gotten their fill during the festival, the **ID ES HEUREUSES** has invited Suzie Leblanc to sing Bach, Graupner and the little-known Zachow (Handel's teacher) a few days after the festival, The concert will be preceded by a lecture by Gilles Cantagrel (Bourgie Hall, December 16). lesideesheureuses.squarespace.com



In September, as part of the **INTERNATIONAL DES MUSIQUES SACR ES**, the capital will host English visitors at Saint-Dominique church: the Tallis Scholars (December 10) and Emma Kirby (December 8) will perform a medieval music program with the Theatre of Early Music. Furthermore, Les Violons du Roy will devote the lion share of their fall program to early music, inviting, among other acts, French sopranos Sandrine Piau for a recital of opera arias by Mozart and Handel (November 2, Palais Montcalm; November 3, Maison symphonique). www.violonsduroy.com www.imsq.ca

TRANSLATION: JOHN DELVA

SUBSCRIPTION GUIDE

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9 Sept 2012
30 Sept 2012
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10 Feb 2013
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Pieter Wispelwey, cello
Tak acs Quartet, strings
Marie-Nicole Lemieux, contralto
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So you wanna make a record?

POINTERS FROM A PRO

by **MARC CHÉNARD**

On June 29, Jim West, founder of Justin Time Records (now Canada's dean of Canadian jazz indie labels) was invited by the Victoria Jazz Festival in British Columbia to talk about the production and dissemination of recorded music. With all of the turmoil in the industry, the outlook remains gloomy, but with his 30-year experience as label chief, West has managed to pull through. Like others, he too has had to slim down his operations, a fact he does not really bemoan. "True, my staff is much smaller now," he notes during a recent conversation, "but a lot more can be done with it, too. A few years ago, we were all in our separate cubbyholes. Now we're in an open office space, so it's much easier now to have staff meetings. The last couple of years have been tough, but some good things have happened and the label is now doing fine."

During our meeting, Jim West went over some of the points raised in his recent talk, entitled *Now that I have a recording, what do I do with it?* For starters, there are three ways of releasing music in the marketplace. The first is through a granting licence, in which case the artist grants a record label the rights to market his or her recordings for a given time period, sometimes for a specific territory (country, continent, world). Then there's the record deal, where a recording is sold outright to a label for an amount that factors in all costs incurred by the leader or band, or a label covers all costs for the production of a recording. Finally, the DIY approach. Here, the artist or band produces the recording and takes care of all the ensuing tasks, including mastering, pressing, marketing, promotion and so on.

West's talk focused on this third approach, which is now commonplace in all "specialized" music fields, jazz included. Given the relative ease with which records are now made, and the pretty good sound quality of them, costly studio rentals are no longer indispensable. All it takes is a decent set of microphones, a portable mixer, and a laptop with a good hard disk. But once all that is secured and tracks are laid down, other operations like mixing, track sequencing, maybe even mastering with a competent sound engineer must follow. And these steps are only the beginning of the process.

During the mastering stage, for instance, it is important to secure an IRSC (International Recording Standard Code) for each of the pieces to be issued. These are assigned num-



bers engraved in the digital codes of the CD, a task performed by the mastering engineer. A master recording is then made which then goes to a pressing plant for duplication, though this stage is no longer obligatory, as music can also be made available via downloads.

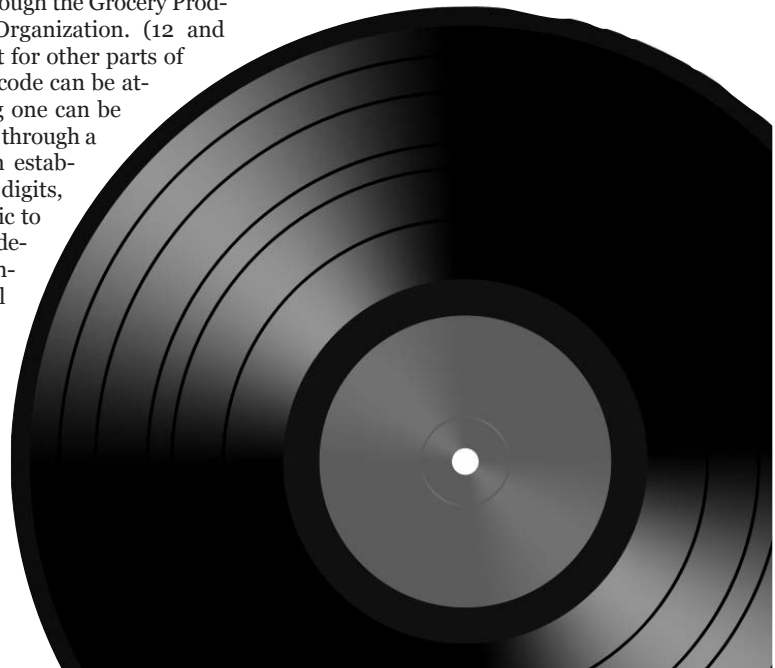
While the production of the recorded object was once a labour- and cost-intensive process, especially so in the vinyl days, everyone can now easily make a record. The most involved task may well be the graphics, which involves the production of a jacket cover and tray card, inscriptions on the disc itself, an accompanying leaflet, if not a booklet with liner notes. For commercial purposes, a ten-digit bar code number is needed for the North-American market. It is obtainable through the Grocery Products Manufacturing Organization. (12 and 13-digit ones also exist for other parts of the world.) A specific code can be attributed or an existing one can be borrowed, for instance through a licensing deal with an established label. Of those digits, the first five are specific to the user, who can also decide the remaining numbers, for instance a label catalogue number.

"But once you get the product in your lap, the real work begins," West is quick to point out. "I compare this to a bicycle wheel. If you take out a spoke, it doesn't turn as well; if you

keep taking more out, it will wobble more and more and not hold up anymore. Each spoke then is like a member of your team." These 'spokes' are a distributor, PR representative, and agent. In jazz, you have to look for an independent distributor and convince them it's worth it for them to carry your product; the best, of course, is to have sales reps on the road, in Canada, you generally have one for Quebec and another for the rest of the country. It's also good to find a good PR person, one who has both interest in your style of music and a good network of contacts. Getting an agent is useful as well, he or she can help you get gigs and promote your recordings. "The most important [factor]," says West, "is that everyone is willing to work for you. And if there's a bad apple in the lot, you get rid of it immediately; that's good business practice. Of course, there's a trade-off here: each added person means a little less money for you. But what do you prefer: 100% of 100\$, or 10% of 10,000\$?"

As for Jim West's current state of affairs, those lavish six-figure recording projects of a decade ago are now behind him and he's more than halved his yearly rate of releases (around 10 per annum as of this writing). Yet he does not feel any worse off. What particularly interests him now are the local up and comers. "Oliver Jones keeps telling me, record the kids!" And that is what he is exactly eyeing for in months to come, with a couple of vocal talents offering their own original material. Please stay tuned for further developments... **LSM**

Photo: [unreadable]





Thanks to Montreal's mega festival, jazz usually makes the headlines but once a year, in early summer. Yet the beat goes on year round with several concert series of interest, including the festival's own *Jazz à l'année longue* presentations, the Segal Centre's *Power Jazz* and the *Effendi Jazz en Rafale* event in March. But the music can also be heard in several of the city's Maisons de la culture and its three mainstay clubs, Upstairs Jazz Bar, Le Dièse Onze as well as the Maison du jazz. The free improv scene has its rallying points, too, with the *MercrediMusics* and *Mardi Spaghetti* series, at Casa Obscura and Cagibi respectively, not to overlook the offerings at L'Envers and the Casa del Popolo.

Although September marks the beginning of a new musical season, things really take off in October. But there are some early entries of note, like the visits of Norwegian electro-jazz hero Niels-Peter Molvær on September 6-7, followed by the voice-piano duo of Elisabeth Kontomanou and Geri Allen the very next day (the Jazz Festival's concert season openers). Trumpeter Ron di Lauro, for his part, will reprise his *Kind of Blue* tribute to Miles on the 20th at the Prévost Auditorium. Just a week after (27), the 10-piece band of the late Dutch saxophonist Willem Breuker will visit Montreal as part of its North-American farewell tour, a final opportunity not to be missed.


For its third autumn edition, running from October 4 to 12, the *Off Festival de Jazz de Montréal* will once again focus on what it does best: showcasing a wide-range of home-grown talents, both established and rising. With its complete program not yet released at this writing, only a few names are in circulation at this time, these being the two previous winners of the François-Marcaurelle Prize, Quebec City's Maikotron Unit (with added guest pianist Alexandre Grogg) and tenor saxo-

phonist and flutist Anna Webber. To close the event, New York composer and bandleader Butch Morris will direct 15 or so musicians in a program of "Conductions," which are improvised group performances directed by the guest. (More on this in the next issue.)

In the city's cultural establishments, the Maison de la culture Ahuntsic-Cartierville has scheduled weekly concerts in its hall throughout October. Cuban pianist Rafael Zaldivar opens on the 4th, with keyboardist Gaétan Daigneault doing his tribute to Oscar Peterson on the 11th, followed by a Gypsy Jazz tribute to Django Reinhardt on the 18th and guitarist Sylvain Provost on the 25th.

With this issue, the jazz section of La Scena Musicale creates a new image for itself, a more virtual one. While its hard copy content is now reduced, it will expand on the Web through its dedicated jazz blog and a new Facebook page. This will allow us to post more record and book reviews, some feature interviews and various topical pieces. MC


<http://jazzblog.scena.org>
Facebook : La Scena musicale-section jazz



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#13

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FALL arts PREVIEW



DANCE

AWÁA

PHOTO Tobin Del Cuore

by CRYSTAL CHAN

Summer may be the time for carefree romance, but as the chills set in, so do the complications. Fall is the perfect time, then, to tackle that classic dance genre, the pas de deux, and inject it with a bit of pathos. Take Anne Le Beau's *Ta douleur*, an exploration of the darker side of modern coupledom to be staged this September 18 to 29 and danced by Le Beau and Francis Ducharme; the choreography is by theatre veteran Brigitte Haentjens. Later in the fall, Danse-Cité stages Nancy Leduc's *Projet Harlequin*, which takes a look at romance in its most popular book form, the paperback Harlequin. www.danse-cite.org But the pas de deux's diversity is most fully explored in Cas Public's *Duels*, a series of some fifteen duets dissecting partnerships of all types. It opens Agora's season.

Agora's focus this fall, however, is the solo. They're organizing a roundtable on solo dance as well as staging, among others, solo works by Daniel Léveillé and Anne Plamondon. Two of these solos are inspired by music; Marc Boivin sets music by Ana Sokolović (performed by the Quatuor Bozzini) to dance, and Paul-André Fortier's *Vertiges* is performed onstage with violinist



DUELS

PHOTO Damian Siqueiros

popular Disney films of all time, the 'supercalifragilistic' show features extended dance interludes and spectacular special effects. (www.laplacedesarts.com)

Broadway heads to Canadian TV this fall as CBC searches for a female ingenue to star in *The Wizard of Oz* at Toronto's Ed Mirvish Theatre. The TV series will even audition Canuck canines to find a Toto for Dorothy. What's more, this talent hunt will be headed by theatrical legend and *Oz* composer, Andrew Lloyd Webber. (www.cbc.ca/overtherainbow)

Malcolm Goldstein. (www.agoradanse.com) Classical music also shows up in several other programs this fall: José Navas/Compagnie Flak dances to Bach (www.dansedanse.net), Brigitte Nielsen Society and Mathieu Jedrazak's *La jeune fille et la morve* is a solo inspired by Schubert and brought to life by Amélie Poirier (www.lachapelle.org), and Marie Chouinard's *Étude no. 1* and *Les 24 Préludes de Chopin* will tour Quebec (www.mariechouinard.com). Classical theatre inspired Crystal Pite's *The Tempest Replica*, playing this fall at Agora as well as in Ottawa at the National Arts Centre. (www.nac-cna.ca)

Of course, it's not all solos and duos. Another show touring the region—you can catch it presented by Danse Danse in Montreal, the NAC in Ottawa, and the Grand Théâtre in Quebec City (www.grandtheatre.qc.ca)—is Israeli Hofesh Shechter's first full length work, *Political Mother*, and it's an energetic, percussive work for ten dancers. Aszure Barton's *Awàa* also features a percussive soundtrack, and will be performed with the Alberta-born choreographer's *Busk*, an urban work inspired by street performance. Danse Danse will also premiere Frédéric Gravel's latest pop culture-infused piece, *Usually Beauty Fails*, and Danse Cité launches the final part of Charmaine Leblanc's trilogy on the life of forty-somethings. Over at the Centaur Theatre, the music of Leonard Cohen serves as the springboard to *Dance Me to the End ON/OFF Love*, a mélange of dance, theatre, visual arts, and live music put together by Denmark's Granhøj Dans Company. And two of the biggest productions will have an Asian flair: Jirí Kylián's *Kaguyahime*, *The Moon Princess* will be staged by the Grands Ballets and is a modern take on a Japanese tale (www.grandsballets.com); then there's one of China's most important modern troupes, Tao Dance Theatre, which will be hosted here by Danse Danse.

There are some anniversary shows, too: Les Ballets Jazz de Montréal, celebrating 40 years, is teaming up with Danse Danse, entering their 15th season, to stage a triple bill of pieces by Benjamin Millepied, Cayetano Soto, and Barak Marshall. (www.bjmdanse.ca) There should also be plenty to check out at the 10th edition of the Quartiers danses festival. (www.quartiersdanses.com) O Vertigo is also celebrating their history; *Les petites formes* will showcase the development of its founder, choreographer Ginette Laurin, by stitching together pieces from several of her previous productions. Their other production this fall, *Khaos*, is an electroacoustic piece where the stage and performers will be wired with audio sensors. (www.overtigo.com)

MUSICAL THEATRE

by NAOMI GOLD

This fall, Montreal's Segal Centre for the Performing Arts presents the classic American musical, *Guys and Dolls*. This Tony-award winning play about gangsters, gamblers and other goons is set in 1920s New York City and debuted on Broadway in 1950. (www.segal-centre.org) At Salle Wilfrid-Pelletier, you'll find Broadway's touring production of *Mary Poppins* this November. Based on one of the most

A feast for the ears and eyes, *Beauty and the Beast* features some 580 costume changes and 81 wigs and is coming this fall to the National Arts Centre in Ottawa. It's great intergenerational fare. (www.nac-cna.ca) Then there's a *La Cage aux Folles*, that hysterical ode to drag Queendom. The revamped, Tony Award-winning production stars George Hamilton at Toronto's Royal Alexandra Theatre. (www.mirvish.com)



THEATRE

GOOD PEOPLE with Paul Hopkins and Johanna Nutter
PHOTO Yanick MacDonald

by **CRYSTAL CHAN**

The back to school season is a hauntingly appropriate time to consider the infamous legacy of residential schools in Canada. Montrealers can see the Quebec premiere of Kevin Loring's 2009 Governor General's Literary Award winning play on the subject, *Where the Blood Mixes*, this September. It will be presented by Teesri Duniya Theatre and directed by Lib Spry. The work follows one aboriginal community wrestling with their experience with residential schools, confronted in particular by the return of a young woman who was taken away from her parents when she was a baby. (www.teesriduniya.com)

History, memory, and the effect of bad policy on family life also permeate Infinithéâtre's *Trench Patterns*. In this first play by Montreal Gazette journalist Alyson Grant, a Canadian combat officer returns from Afghanistan and is haunted by her great-grandfather, who was executed for desertion in WWI. (www.infinithetre.com)

Another first will be the inaugural production of Metachroma (www.metachroma.com), a new company which will feature actors who are visible minorities; their name means "beyond colour" in Greek. The company has picked a classic, Shakespeare's *Richard III*, and will be at the Segal Centre. Shakespeare will also be La Fontaine park; Christopher Moore will play Hamlet in a Persephone production directed by Gabrielle Soskin. (www.persephoneproductions.org)

Also at the Segal Centre this fall: *Harlem Duet*, by Djanet Sears, which premiered 15 years ago in Toronto to great acclaim. It is an examination of racial history revolving around Othello, a Columbia University professor in the nineties, and his wife, Billie; the story incorporates many other figures from the past, including Malcolm X and Martin Luther King Jr. Following that is *RED*, which brings visual artist Mark Rothko to life. It documents two years in the late fifties, when Rothko was hired to paint murals for an upscale New York City restaurant. (www.segalcentre.org)



Playwright **KEVIN LORING**
PHOTO Kevin Clark



RICHARD III presented by Metachroma
PHOTO Andrea Hausman

Over at the Centaur Theatre, audiences can catch a translated version of *August, An Afternoon in the Country*, a family drama by celebrated Quebec playwright Jean Marc Dalpé, as well as the Canadian English-language premiere of Pulitzer prize winning playwright David Lindsay-Abaire's *Good People*. The latter tells the funny and moving story of Margaret, a poor single mom from the 'Southie' neighbourhood of Boston. When she loses her job, she tracks down an old boyfriend who's left behind their working class roots and is now a doctor, asking for work. (www.centaurtheatre.com)

For all-ages audiences, there's Geordie's season opener, *Robin Hood*. A world premiere of playwright Paula Wing's adaptation of the classic story. (www.geordie.ca) Back at the Segal Centre, there's *Dreaming Now*, an

interactive show for young audiences that makes use of new media. A Youtheatre production.

Finally, there is a work in translation at La Chapelle. Talisman Theatre's season opener is the premiere of the English-language version of *The Medea Effect* by Suzie Bastien, a contemporary tragedy about a director and the actress auditioning for him. (www.talisman-theatre.com)

In Ottawa, the NAC English theatre division celebrates record-breaking attendance from last year's season. It starts this season with a play adapted from a book of poetry: *thirsty*, by Dionne Brand. It follows several women in the life of a Jamaican man killed by Toronto police in 1978. (www.nac-cna.ca) There's also Rick Chafe's *The Secret Mask*, about the reunion of a father and son after 40 years (www.gctc.ca) and a series of 10 plays that begins this fall at Ottawa Little Theatre: there'll be one representing each decade as the company celebrates its 100th anniversary. (www.ottawalittletheatre.com)

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FALL arts
PREVIEW

AUGUSTE RENOIR
Une loge au théâtre
(Au concert)
1880



VISUAL ARTS

by LINA SCARPELLINI

The Musée national des beaux-arts du Québec is offering *Fine Arts in New France* until April 28, 2013. Civil and religious life in New France is represented via paintings, sculptures, prints, drawings, fancy metalware, furniture, textiles and decorative arts. (www.mnba.qc.ca)

Until October 21, the Canadian Centre for Architecture is presenting *Tokyo: Yasuhiro Ishimoto*, a photography exhibition based on 1970s and 1980s Tokyo's urban landscape and capturing Ishimoto's attention to form, texture and light. (www.cca.qc.ca)

Want to return to medieval times? Starting October 4, the MNBAQ will celebrate artistic production between the 5th and 15th centuries. *Art and Nature in the Middle Ages* will exhibit works (stained glass windows, tapestries, enamelwork, etc.) that reveal how nature was viewed by artists of the time.

Until March 31, the Pointe-à-Callière museum will present *Samurai*, one of the world's most important collections of armour and other objects related to the universe of the samurais, those formidable warriors and learned men. Until November 25, *The Etruscans - An Ancient Italian Civilization* will offer the opportunity to appreciate the key role in the evolution of humans and Mediterranean culture played by these early Tuscans, one of the most outstanding ancient civilizations. (www.pacmusee.qc.ca)

From September 19 to 23, the country's capital will play host to a prestigious event, the Ottawa International Animation Festival. This should not be missed if you are a cartoon aficionado, an art lover or a movie buff! (www.animationfestival.ca)

From October 13 to January 20, the Montreal Museum of Fine Arts will offer *A History of Impressionism*, from its origins to post-impressionism. There will be 74 paintings by great French masters, including Corot, Degas, Manet, Pissarro, Renoir and Bouguereau. (www.mbam.qc.ca)

Until December 9, the Art Gallery of Ontario presents *Objects of Vision*, an exhibit of 14 abstract-form sculptures from the 1950s to 1982 by Michael Snow, winner of the 2011 Gershon Iskowitz Prize. From October 20 to January 20, you can attend *Frida & Diego: Passion, Politics and Painting*, an exhibit of 75 works that explore the two artists' Mexican roots, tumultuous coexistence, and political activism. (www.ago.net)

TRANSLATION: JOHN DELVA



CONCERT PREVIEW

by **RENÉE BANVILLE, EMMANUELLE PIEDBOEUF and JACQUELINE VANASSE**

Montreal

MCGILL INTERNATIONAL STRING QUARTET ACADEMY (MISQA)



AMARYLLIS QUARTET

PHOTO Paul Loughnan, SOURCE The Australian

To the joy of music lovers, the MISQA is back for a third year from August 12 to 25 at McGill University's Strathcona Music Building, featuring four outstanding string quartets, eight distinguished teachers, four up-and-coming quartets, and ten master classes. Britain's Endellion String Quartet opened the 2012 edition.

The Academy's "Major Concerts" are presented at Pollack Hall in two-night blocks, with the second to come August 23-24, both at 7 p.m. Featured string quartets are the Arcadia (Romania), Galatea (Swiss), Noga (France) and Tesla (United States). The second of two "Emerging Concerts" takes place August 25 at 4 p.m. at Tanna Schulich Hall and includes the Duchow (Canada), Fairway (United States), Fidelio (Canada) and St-Ambroise (France/Canada) quartets.

Winner of the Grand Prize at the Melbourne International Chamber Music Competition, the Amaryllis Quartet is the event closer with

soprano; **Claire Antonini, théorbe**; **Sylvia Abramovitz, viole de gambe**; **Geneviève Soly, orgue de chambre, clavecin**. (14h conférence) 285-2000 x4

Tuesday 18

- ▶ 1:30pm. Université de Montréal, campus Laval, 1700 Jacques-Tétreault (angle boul. de l'Avenir; métro Montmorency), Laval. 12\$. Mat. Opéramania. **L'Elisir d'amore, Benini**. 790-1245, 343-6427. (← 11)
- ▶ 7pm. Cinéma Impérial. 13-22\$. Opéra in HD (ballet). Jean-Guillaume Bart: La Source (Ballet de l'Opéra National de Paris, 11/2011). www.cinemaimperial.com
- ▶ 7:30pm. PdA SWP. 51-139\$. Opéra de Montréal. **La Traviata, Fogliani**. (18h30 Piano noble: conférence) 985-2258, 877-385-2222. (← 15)

Wednesday 19

- ▶ 1:30pm. Udm-Longueuil. 12\$. Mat. Opéramania. **Vêpres siciliennes**. 790-1245, 343-6427. (← 5)
- ▶ 7pm. Musée des beaux-arts de Montréal, Salle Bourgie, 1339 Sherbrooke Ouest. 100-300\$. Allegra Chamber Music Series. **Concert bénéfique annuel**. Ravel: Ma Mère l'Oye; Vaughan Williams: Quintet in D major. **Simon Aldrich, clarinet; Arianna Warsaw-Fan, violon; Pierre Tourville, viola; Sheila Hannigan, cello; Dorothy Fieldman Fraiberg, piano**. (suivi de réception et enca) 935-3933
- ▶ 7:30pm. Centre Pierre-Péladeau, Salle Pierre-Mercure, 300 Maisonnette Est. 15-30\$; billet bénéfique 150\$ donne droit à un reçu fiscal, accès à la réception et à l'encan. Série Hommage à Ana Sokolovic SMCQ. **Concert bénéfique 2012 de l'ECM+ (reporté depuis mai à cause d'une panne d'électricité)**. Falla: El amor brujo (fantaisie orchestrale avec grand écran); Ana Sokolovic: Nine Proverbs; Andrew Staniland: (RE)volution (création); Analia Lugdar: Quimera (création). **ECM+; Véronique Lacroix, chef; Appassionata; Daniel Myssyk, chef; Julie Boulianne, mezzo; Tim Brady, guitare électrique**. 524-0173

Thursday 20

- ▶ 7:30pm. McGill MMR. Free RSVP. Schulich Year of Contemporary Music. live@CIRMMT Performance Series. Mario Bertoncini: compositions. 398-4547
- ▶ 7:30pm. PdA SWP. 51-139\$. Opéra de Montréal. **La Traviata, Fogliani**. (18h30 Piano noble: conférence) 985-2258, 877-385-2222. (← 15)

Friday 21

- ▶ 7:30pm. CMM ThRouge. 10\$. Les Grands Ensembles. **Beethoven l'héroïque**. Mozart: L'Enlèvement au sérail. K.384; ouverture; Liszt: Concerto pour piano #1. S.124; Beethoven: Symphonie #3 "Eroica", op.55. **O.S. du Conservatoire; Raffi Armenian, chef; Isabelle David, piano**. 873-4031. (→ 22)
- ▶ 7:30pm. Église Très-St-Rédempteur, 3530 Adam (métro Joliette). 20-25\$. FestAutOrgCoul. **Une visite chez Bach**. Bach: cantate 208; air "Schäfe können sicher weiden"; Ich ruf zu Dir, Herr Jesu Christ, BWV 639; prélude choral; Präludium-Fuge, BWV 851; Capriccio sopra la lontananza del fratello dilettissimo, BWV 992; Partita en la mineur, BWV 1013; Corrente; Sonate en ré majeur, BWV 1028; Sonate en sol majeur, BWV 1039; W.F. Bach: Sonate en sol mineur, WFB 17; Duo pour 2 flûtes en fa majeur, F.57 #4; Lamentabile; Fux: Alma Redemptoris; Telemann: Ertrage nur das Joch der Mängel (cantate); Vivaldi: Gloria, RV 588; "Domine Deus". **Ensemble instrumental Caprice; Dawn Bailey, soprano**. 899-0644 x202
- ▶ 7:30pm. Udm-MUS B-421. 9\$. Opéramania. Wagner: Le Vaisseau fantôme. **Franz Grundheber, Hildgard Behrens, Matti Salminen, Raimo Sirkiä, Jorma Silvasti; Leif Segerstam, chef**. 343-6479
- ▶ 8pm. Église Marie-Reine-de-la-Paix, 11075 boul. Gouin Ouest, Roxboro. 18-21\$. L'OM en tournée sur l'île. **Les exilés du Nouveau Monde**. Dvorák: Symphonie #9 "du Nouveau Monde", op.95; Eric Champagne: Exil intérieur (création); Rachmaninov: Symphonie #3, op.44. **Orchestre Métropolitain; Yannick Nézet-Séguin, chef**. (19h conférence, 35 min) 311. (→ 23)

Saturday 22

- ▶ 4:30pm. CCC. \$10. Concerts à la Cathédrale. Folk music of Ireland, Scotland, Wales. **Hanna Roberts Brockow, harp**. 843-6577
- ▶ 7:30pm. CMM ThRouge. 10\$. Les Grands Ensembles. **OS CMM, David**. 873-4031. (← 21)
- ▶ 7:30pm. PdA SWP. 55-147\$. Opéra de Montréal. **La Traviata, Fogliani**. (18h30 Piano noble: conférence) 985-2258, 877-385-2222. (← 15)
- ▶ 7:30pm. SJUC. 20-25\$. FestAutOrgCoul. Dupré: Cortège et litanie; Durufle: Prélude et fugue sur le nom d'Alain; Franck: Prière; Liszt: Fantaisie et fugue sur "Ad nos, ad salutarem undam"; Vierni: Symphonie #6: scherzo. **Johann Vexo, orgue**. 899-0644 x202

Sunday 23

- ▶ 11am. Maison des Jeunesses Musicales du Canada, 305 Mont-Royal Est. 10\$. Série La musique, c'est de famille. **Les 7 trompettes de Fred Piston. Frédéric Demers, trompette**. (Durée 40 min., pour enfants 3-5 ans) 845-4108 x0. (→ 13h30)

- ▶ 1:30pm. Maison des Jeunesses Musicales du Canada, 305 Mont-Royal Est. 10\$. Série La musique, c'est de famille. **Fred Piston**. (Durée 55 min., pour enfants 6-12 ans) 845-4108 x0. (← 11h)
- ▶ 3pm. Centre culturel de Pointe-Claire Stewart Hall, 176 chemin du Bord-du-Lac, Pointe-Claire. LP. Rendez-vous du dimanche. **Mes oeuvres favorites pour guitare**. Dowland, Vivaldi, Rodrigo, Falla, Villa-Lobos. **Eric Lemieux, guitare**. 630-1220
- ▶ 3pm. PdA MSM. 22-90\$. **OM, Les exilés, Nézet-Séguin**. (14h conférence, 35 min) 842-2112. (← 21)
- ▶ 3pm. SJUC. 20-25\$. FestAutOrgCoul. Albinoni: Concerto en ré mineur, op.9 #2; Bach: Messe en si, BWV 232: "Qui sedes ad dexteram Patris"; Toccata en ré mineur, BWV 565; Durufle: Requiem: Pie Jesu; Handel: Ode for the Birthday of Queen Anne: "Eternal source of light divine"; Mozart: Messe en do mineur, K. 427: "Laudamus te"; Purcell: An Evening Hymn, I attempt from love's sickness; Sonate en ré majeur; Schubert: Litanei auf das Fest Allerseeelen, D.343; Nacht und Träume, D.827; Tomasi: Variations grégoriennes sur un Salve Regina; Viviani: Capricci armonici da chiesa e da camera, op.4; Sonata prima pour trompette et orgue. **Julie Boulianne, soprano; Paul Merkelo, trompette; Luc Beauséjour, orgue**. 899-0644 x202
- ▶ 8pm. McGill RED. FA. Ma.R. **Bennett Mahler, baroque viola**. 398-4547

Monday 24

- ▶ 5:30pm. Château Dufresne, 4040 Sherbrooke Est (angle Pie-IX). 15-20\$. FestAutOrgCoul. Concert apéro. Michel Kirshner: Passion Tango; La Méprise; Tinto Tango; Maximo: Suite Buenos Aires; Piazzolla: Histoire du tango. **Duo Piazzolla**. 899-0644 x202

Tuesday 25

- ▶ 12pm. SJUC. gratuit. FestAutOrgCoul. Midi à la carte. Bach: Fantaisie et Fugue en sol mineur, BWV 542; Cherney: Gothic Scenes and Interludes (e); Durufle: Prélude, Adagio et Choral varié du Veni creator, op.4. **Jocelyn Lafond, orgue**. 899-0644 x202
- ▶ 7pm. Cinéma Impérial. 13-22\$. Opéra in HD (ballet). Jean-Guillaume Bart: La Source (Ballet de l'Opéra National de Paris, 11/2011). www.cinemaimperial.com

Wednesday 26

- ▶ 1:30pm. Udm-Longueuil. 12\$. Mat. Opéramania. Schubert: Symphonie #7. **Neville Marriner, Heinz Rögner, chefs**. 790-1245, 343-6427
- ▶ 8pm. Chapelle historique du Bon-Pasteur, 100 Sherbrooke Est. 10-20\$. **Lettres et Souvenirs**. Mendelssohn, Liszt, Chopin, Mozart, Beethoven. **Trio Fibonacci**. 270-7382
- ▶ 8pm. Salle André-Mathieu, 475 boul. de l'Avenir, Laval. 38-51\$. Les Grands concerts. **Folklores d'Europe**. Ravel: Concerto pour piano; Kodály: Les Danses de Galanta; Dvorák: Symphonie #8. **O.S. de Laval; Alain Trudel, chef; Alain Lévesque, piano**. (19h15 conférence) 450-667-2040

Thursday 27

- ▶ 12pm. Église St. Andrew & St. Paul, Sherbrooke Ouest au bout de la rue Bishop. gratuit. FestAutOrgCoul. Midi à la carte. Mendelssohn: Sonata in B flat major, op.65 #4; Mozart: Fantasia in F Minor, KV 594; Reger: Fantasia and Fugue on B-A-C-H, op.46. **Julian Bewig, orgue**. 899-0644 x202
- ▶ 5:30pm. SJUC. 15-20\$. FestAutOrgCoul. Concert apéro. Bach: Toccata and Fugue in D minor, BWV 543; Mozart: Organ Fantasia, K.608; Weber: An Invitation to the Dance, op.65. **Alexander Sevastian, accordéon**. 899-0644 x202
- ▶ 7:30pm. Théâtre Outremont, 1248 Bernard Ouest. 23-35\$. L'OM en tournée sur l'île. **Les exilés du Nouveau Monde**. Dvorák: Symphonie #9 "du Nouveau Monde", op.95; Eric Champagne: Exil intérieur (création); Rachmaninov: Symphonie #3, op.44. **Orchestre Métropolitain; Cristian Macelaru, chef**. (18h30 conférence, 35 min) 495-9944. (→ 29 30/9, 3/10)
- ▶ 8pm. La Sala Rossa, 4848 St-Laurent. 15-18\$. Traquen'Art; Série Rencontres de Musique Improvisée (RMI). **Hommage à Willem Breuker**. 1944-2010). Jazz. **Willem Breuker Kollektief**. 284-0122
- ▶ 8pm. PdA MSM. OSM Pop. **Duo symphonique. O.S. de Montréal; Simon Leclerc, chef; Vincent Vallières, Isabelle Boulay, chanteurs**. 842-9951, 888-842-9951

Friday 28

- ▶ 12pm. Ogilvy Tudor. 20\$; 30\$ avec lunch. Série Croque-Baroque. **Intimes concertos**. G.P. Telemann: Concerto pour clavecin et flûte; Bach: Concerto italien, BWV 971; Sonate en si mineur pour flûte et clavecin, BWV 1030. **Claire Guimond, flûte baroque; Mélisande McNabney, clavecin**. 355-1825
- ▶ 7:30pm. Centre culturel de Pierrefonds, 13850 boul. Gouin Ouest, Pierrefonds. Traquen'Art. **De la nuit au lever du jour**. Azam Ali: compositions. **Azam Ali, lavta, kamânche, saz, setar, violoncelle, percussion**. 624-1100
- ▶ 7:30pm. McGill POL. FA. McGill Staff and Guests. **John Cage@100**. John Cage: Études Borealis; Sonatas and Interludes; Chrono in US; Suite for Toy Piano; Imaginary Landscape #5; Ingleat. **Matt Haimovitz, cello**;

Sara Laimon, Kyoko Hashimoto, alcides lanza, piano; AiYun Huang, Fabrice Marandola, percussion; etc. 398-4547
 ▶ 7:30pm. S.JUC. 20-25\$. FestAutOrgCoul. Bach, Buxtehude, Franck, Vierne, Peeters, Whitlock, Wesley, Reed, Paul Halley. **Philip Crozier, orgue.** 899-0644 x202
 ▶ 7:30pm. Udm-MUS B-421. 11\$. Opéramania. *Soirée spéciale: Les meilleurs DVD en provenance du Metropolitan Opera.* 343-6479

Saturday 29

▶ 10:30am. CMM SC. EL. Le Cordes rajeunissent! Corelli Concerto grosso, op.6 #8; Handel: Messiah: "And the glory of the Lord"; Dvorák: Bagatelle, op.6 #5. **Orchestre à cordes junior du conservatoire; Thomasine Leonard, chef.** (Présentation, discussion et musique) 873-4031
 ▶ 2pm. CMM SC. EL. *Célébrations!*. Denis Gougeon, Webern, Chostakovitch. **Quatuor Molinari.** (Présentation, discussion et musique) 873-4031
 ▶ 4:30pm. CCC. \$10. Concerts à la Cathédrale. Purcell, Dowland: songs; Bach: cantata 82 "Ich Habe Genug" (e). **Dayna Lamothe, soprano; Karim Nasr, transverse flûte; Katelyn Clark, harpsichord.** 843-6577
 ▶ 7:30pm. Première Église évangélique arménienne St-Gaëtan, 11455 Drouart (2 rues au nord d'Henri-Bourassa, coin l'Acadie). L'OM en tournée sur l'île. **OM, Les exilés, Macelaru.** 872-8749. (← 27)
 ▶ 7:30pm. S.JUC. 20-25\$. FestAutOrgCoul. Gospel afro-américain. **People's Gospel Choir of Montréal; Kimble Sherwood, chef.** 899-0644 x202
 ▶ 8pm. McGill POL. FA. Opera McGill. *Death by Aria.* **Opera students.** 398-4547

Sunday 30

▶ 1pm. Centre Pierre-Péladeau, Hall d'entrée, 300 Maisonneuve Est. EL. *Création d'une oeuvre musicale: atelier interactif de création musicale avec un instrument présente, le muscolisateur, et activités de méditation.* **Félix Boisvert, animateur.** (jusqu'à 18h) 843-9305. SVA/BAT
 ▶ 2pm. Église Ste-Jeanne-de-Chantal, 1 de l'Église, Notre-Dame-de-l'Île-Perrot. 25\$. *Noblesse et poésie du violon sous Louis XIV.* **Ensemble Sonate 1704.** 453-9438
 ▶ 2pm. Maison de la culture Mercier, 8105 Hochelaga. L'OM en tournée sur l'île. **OM, Les exilés, Macelaru.** (13h conférence, 35 min) 872-8755. (← 27)
 ▶ 3pm. Église St-Léon de Westmount, 4311 Maisonneuve Ouest (métro Atwater). 10-45\$. *La terre tremblera.* Palestrina: Terra tremuit; Byrd: Terra tremuit; Brumel: Missa Et ecce terrae motus; Vaet: Quotidies dium Ilium; Creguillon: Heu mihi. **Studio de musique ancienne de Montréal; Christopher Jackson, chef.** 861-2626 x1
 ▶ 3pm. S.JUC. 20-25\$. FestAutOrgCoul. *Concert de clôture.* **Raymond Perrin, orgue; quintette à cordes.** 899-0644 x202
 ▶ 3:30pm. McGill POL. 15-35\$. LMMC Concerts. Mozart, Adès, Beethoven. **Emerson String Quartet.** 932-6796

OCTOBER

Tuesday 2

▶ 1:30pm. Université de Montréal, campus Laval, 1700 Jacques-Tétreault (angle boul. de l'Avenir; métro Montmorency), Laval. 12\$. Mat. Opéramania. Verdi: *Stiffelio.* **José Carreras, Catherine Malfitano, Gregory Yurisch, Gwynne Howell, Robin Leggate; Edward Downes, chef.** 790-1245, 343-6427
 ▶ 6:30pm. PdA MSM. Les Grands Concerts du jeudi. Ravel: Le Tombeau de Couperin; Rapsodie espagnole; Britten: Concerto pour violon; Debussy: Le Martyre de saint Sébastien: fragments symphoniques. **O.S. de Montréal; James Conlon, chef; Gji Shaham, violon.** 842-9951, 888-842-9951
 ▶ 7pm. Cinéma Impérial. 13-22\$. Opera in HD. Verdi: La Traviata (Royal Opera House, Covent Garden, 6/2009). www.cinemaimperial.com

Wednesday 3

▶ 1:30pm. Udm-Longueuil. 12\$. Mat. Opéramania. Wagner: Le Vaisseau fantôme. **Donald McIntyre, Catarina Ligendza, Bengt Rundgren, Hermann Winkler, Harald Elk; Wolfgang Sawalisch, chef.** 790-1245, 343-6427
 ▶ 6pm. McGill SCL. FA. **String Area.** 398-4547
 ▶ 7:30pm. Église Notre-Dame-des-Sept-Douleurs, 4155 Wellington (6 de l'Église), Verdun. 12\$. L'OM en tournée sur l'île. **OM, Les exilés, Macelaru.** (18h30 conférence, 35 min) 765-7150. (← 27/9)
 ▶ 7:30pm. McGill RED. \$10. **McGill Baroque Orchestra; Cappella Antica.** 398-4547
 ▶ 7:30pm. McGill POL. \$10. Schulich Year of Contemporary Music. Kaija Saariaho: Nuits Adieux; Claude Vivier: Journal (Mouvement l'Amour); Philippe Leroux: Des autres. **Schulich School Singers; Digital Composition Studio.** 398-4547

Thursday 4

▶ 7:30pm. McGill POL. \$10. McGill Staff and Guests. Bach: Partita #6, BWV 830; Nielsen: Suite, op.45 "The Luciferan"; Medtner: Sonata-Reminiscenza, op.38

#1; Schumann: Humoreske, op.20. **Ilya Poletaev, piano.** 398-4547
 ▶ 7:30pm. McGill TSH. \$8-14. McGill Conservatory Staff and Guests Series. **Chad Heltzel, piano.** 398-4547

Friday 5

▶ 7:30pm. McGill POL. \$12. Berlioz: Le Corsaire Overture, op.21; Rachmaninoff: Concerto #1 for piano, op.1; Bruckner: Symphony #4 "Romantic". **McGill S.O.; Alexis Hauser, cond.; Geoffrey Conquer, piano.** 398-4547. (← 6)
 ▶ 7:30pm. Udm-MUS B-421. 9\$. Opéramania. Donizetti: L'Elisir d'amore. **Paul Groves, Heidi Grant Murphy, Ambrogio Maestri, Laurent Naouri; Edward Gardner, chef.** 343-6479
 ▶ 8pm. Maison de la culture Pointe-aux-Trembles, 14001 Notre-Dame Est. EL. *La guitare selon Montréal.* Micheline Coulombe Saint-Marcoux, Michel Gonneville, Jean-David Lupien, Nicole Lizée, Simon Martin, Bruce Mather, Maxime McKinley, Louis Trotter. **Jonathan Barriault, guitares acoustique, préparée et électrique.** 872-2240

Saturday 6

▶ 7pm. Cinéma Impérial. 13-22\$. Opera in HD. Verdi: La Traviata (Royal Opera House, Covent Garden, 6/2009). www.cinemaimperial.com
 ▶ 7:30pm. McGill TSH. \$10. Opera McGill. Adam Guettel: Myths and Hymns. 398-4547
 ▶ 7:30pm. McGill POL. \$12. **McGill SO, Conquer.** 398-4547. (← 5)
 ▶ 8pm. Église de St-Placide, 81 2e avenue, St-Placide (MRC Deux-Montagnes). 40\$. Orgue et couleurs présente. Gilles Vigneault: Grand-messe; chansons. **Choeur Philharmonique du Nouveau Monde; Michel Brousseau, chef; Jean Willy Kunz, orgue.** 899-0644 x202. (← 7)

Sunday 7

▶ 2pm. Église de St-Placide, 81 2e avenue, St-Placide (MRC Deux-Montagnes). 40\$. Orgue et couleurs présente. **CPNM, Vigneault.** 899-0644 x202. (← 6)
 ▶ 2:30pm. PdA MSM. OSM: Musique et Littérature. **Alessandro Barico et la musique.** R. Strauss/F. Hasenöhrl: Till Eulenspiegel einmal anders; Rossini: Duetto pour violoncelle et contrebasse; Takemitsu: Rocking Mirror Daybreak; Beethoven: Quintette pour piano et vents, op.16. **John Zirbel, cor; Theodore Baskin, hautbois; Alain Desgagné, clarinette; Stéphane Lévesque, basson; Andrew Wan, Andrew Beer, violon; Anna Burden, violoncelle; Ali Yazdanfar, contrebasse; Maneli Pirzadeh, piano; Sébastien Ricard, lecteur.** 842-9951, 888-842-9951

Unless indicated otherwise, events are in Québec, and the area code is 418. Main ticket counter: **Biletch** 670-9011, 800-900-7469

ÉSTR Église St-Roch, 590 St-Joseph Est (coin de la Couronne)

GTQ Grand Théâtre de Québec, 269 boul. René-Lévesque Est. **SLF** Salle Louis-Frédérique

IMSQ International des musiques sacrées de Québec

ULav Université Laval, Cité universitaire, Québec: **SHG** Salle Henri-Gagnon (3155), Pavillon Louis-Jacques-Casault (Faculté de musique)

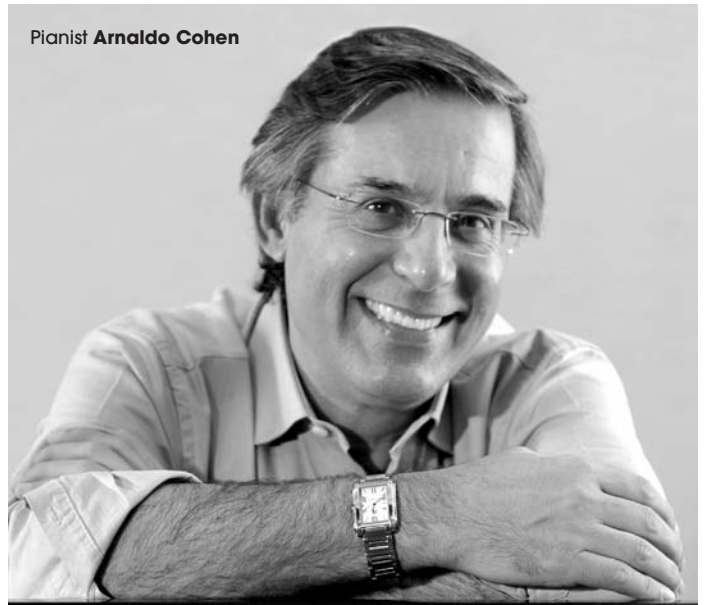
AUGUST

23 8:30pm. Église Ste-Pétronille, 21 de l'Église, Île d'Orléans. 20-40\$. Musique de chambre à Ste-Pétronille. *Musique d'Espagne et d'Amérique latine du 17e siècle.* Rodrigo, Falla, Santiago de Murcia, Baden Powell de Aquino, Villa-Lobos, Jose Maria Cano, Daniel Alomía Robles, Haroldo Lobo, Antonio Carlos Jobim, Manuel Granada, Agustín Lara. **Marie-Josée Lord, soprano; David Jacques, guitare; Ian Simpson, contrebasse.** 261-4691
 26 11am. Domaine Joly-De Lotbinière, Manoir, 7015 route Pointe-Platon, Ste-Croix. 9-19\$ RSVP. Les concerts champêtres du Domaine Joly-De Lotbinière. *Aubade.* **Chantal Masson Bourque, Karina Libibért, altos.** (60 min) 926-2462. SVA/BAT

SEPTEMBER

2 11am. Domaine Joly-De Lotbinière, Manoir, 7015 route Pointe-Platon, Ste-Croix. 9-19\$ RSVP. Les concerts champêtres du Domaine Joly-De Lotbinière. *Musique baroque et romantique de France.* **Duo Panorama.** (60 min) 926-2462. SVA/BAT
 5 11:30am. Ulav SHG. EL. Cégep Ste-Foy, Dép. musique présente. *Concert de bienvenue.* **Professeurs du DM-CSF.** 656-7061
 8 12pm. Vieux Port, Quai Noah. EL. IMSQ. Préludes. Bach, Brahms, Negro spirituals, etc. **Quintette de cuivres de la musique du Royal 22e Régiment.** (Concert commenté) 525-9777, 866-525-9777
 8 2pm. Musée national des beaux-arts du Québec, 1 Wolfe Montcalm (Parc des Champs-de-Bataille). EL. IMSQ. Préludes. *Je te salue Marie.* Schubert, Gounod, Saint-Saëns, Caccini, Franck, etc. **Manon Lefrançois, mezzo; Karina Libibért, violon; Marie-Hélène Bastien, piano.** (Concert commenté) 525-9777, 866-525-9777

Pianist **Arnaldo Cohen**



invited guests Gerhard Schültz, Michael Tree, and Paul Katz on August 25 at 7 p.m. www.misqa.com

ARNALDO COHEN AND EMERSON STRING QUARTET AT THE LMMC

Enjoying a reputation that would make many prominent concert performers envious, Brazilian pianist Arnaldo Cohen makes his debut at the Ladies' Morning Musical Club. After winning first prize at the Ferruccio Busoni International Piano Competition in 1972, Cohen's debut was well-received at Amsterdam's Concertgebouw. He was a member of the famous Amadeus Trio for five years and collaborated with many string quartets. With a repertoire of 50 concertos, he is the guest of renowned orchestras. Bach, Brahms, Saint-Saëns/Liszt, Chopin and Prokofiev are on the program. Pollack Hall, Sunday, September 9 at 3:30 p.m.

On Sunday September 30, LMMC presents the Emerson String Quartet, in residency at the Smithsonian Institution for a 32nd season. The quartet stands out for its innumerable performances since its inception in 1976. Works by Mozart, Adès and Beethoven will be featured. www.lmmc.ca

YARON ROSS AND HOROWITZ'S PIANO

For his 1976 Montreal recital, Horowitz played on his latest and without a doubt favourite piano. This piano is coming to Montreal for one month, offering pianist Yaron Ross the opportunity to give a recital in Horowitz's honour. The program features Mozart, Ravel, and Schumann's *Sonata Op. 14 No. 3*, played by Horowitz during his North American tour. Sunday, September 16 at 4 p.m. Free admission. 514-848-4848, www.music.concordia.ca

A TOUR DE FORCE: L'AMOUR SORCIER, SEPTEMBER 19

Following their ordeal at the hands of the floods that forced them to cancel their *L'amour sorcier* show in May, Ensemble contemporain de Montréal+ and Appassionata rose to the challenge and reunited their entire production team composed of about fifty artists, musicians and designers. The program remains the same with Manuel de Falla's *El amor brujo*, Ana Sokolović's *Nine Proverbs*, and two new works by Analia Lugdar and Andrew Staniland performed by the two orchestras combined, alternatively conducted by Véronique Lacroix and Daniel Myssyk. Mezzo-soprano Julie Boulianne and electric guitarist Tim Brady also lend their talents. To top it all off, Fomalade videos will be projected on the big screen. Salle Pierre-Mercure, Wednesday, September 19 at 7:30 p.m. www.amoursorcier.ca

SOMETHING NEW AT ORGUE ET COULEURS

Founded in 1998 to put the spotlight on the organ in the music scene, the festival presents artists from the Canadian and international cultural arena. On top of major concerts, the original programs offer unorthodox combinations of music and other means of expression such as dance, theatre and visual arts. Every year, the fall festival presents 12 concerts, discussions and other activities over a ten-day stretch catering to informed music lovers and curious novices alike. This year, Orgue et Couleurs' is presented downtown. Most of the concerts take place at St. James United Church. Thanks to a substantial grant from the Conseil du patrimoine religieux du Québec, the Casavant pipe organ from 1938 has been restored by Orgues Létourneau this year. From September 21 to 30. www.orgueetcouleurs.com **RB**

OM: EXILES OF THE NEW WORLD ON TOUR

Yannick Nézet-Séguin and the Orchestre Métropolitain present Dvořák's *Symphony No. 9 "From the New World,"* Rachmaninoff's *Symphony No. 3* and composer-in-residence Éric Champagne's *Exil intérieur* (new work) at the Maison symphonique on Sunday, September 23. With the support of the Conseil des Arts de Montréal, OM takes the show on tour with conductor Cristian Macelaru. Pierrefonds (21—conducted by Nézet-Séguin), Outremont (27), Ahuntsic (29), Mercier-Hochelaga-Maisonneuve (30) and Verdun (October 3). www.orchestremetropolitain.com **RB**



Pianist **Marc-André Hamelin**
PHOTO Sim Canefny-Clarke

VIOLENS DU ROY AND HAMELIN: CONCERT AND ALBUM RECORDING

Virtuoso pianist Marc-André Hamelin performs Haydn with Bernard Labadie and Les Violons du Roy. This program will be recorded for Hyperion Records. Overture to *L'isola disabitata*, *Piano Concerto in F Major*, *Piano Concerto in D Major* and *Symphony No. 80* are on the program. Maison symphonique, Saturday, September 29 at 7:30 p.m. www.violonsduroy.com **RB**

Quebec City

GOLDBERG VARIATIONS FOR STRING TRIO

Three young and highly talented Quebec musicians perform the

- 8 8pm. Église St-Dominique, 175 Grande-Allée Ouest. 35\$. IMSQ. Grands concerts. *A Feather on the Breath of God*. Hildegard von Bingen, Tallis, Purcell, Palestrina. **Emma Kirkby, soprano; Theatre of Early Music; Daniel Taylor, chef.** 525-9777, 866-525-9777
- 9 12pm. Musée de la Civilisation, 85 Dalhousie. EL IMSQ. Préludes. *Quatre siècles de musique sacrée*. Vivaldi, Handel, Haydn, Fauré, John Rutter. **Chœur du Vallon; Gisèle Pettigrew, chef.** (Concert commenté) 525-9777, 866-525-9777
- 9 2pm. Musée national des beaux-arts du Québec, 1 Wolfe Montcalm (Parc des Champs-de-Bataille). EL IMSQ. Préludes. *Conférence: Le sacré: un art de vivre.* **Jean Bédard, philosophe, écrivain, intervenant social; Hélène Fortier, directrice des Productions des Perséides.** 525-9777, 866-525-9777
- 9 2pm. Ulav SHG. CV. Série des diplômés. **Aurélié Dumont-Samson, soprano; Jonathan Bédard, baryton.** 656-7061
- 9 8pm. Église St-Dominique, 175 Grande-Allée Ouest. 30\$. IMSQ. Grands concerts. *Danse: In Paradisum.* James Kudelka, Gavin Bryar, Davis Earle, etc. **Coleman Lemieux & Cie (musique sur bande sonore).** 525-9777, 866-525-9777
- 10 2pm. Parc Samuel-Holland, angle Holland et ch. Ste-Foy, Ste-Foy. EL IMSQ. Préludes. Bach, Handel, etc. **Quintette de cuivres des Voltigeurs de Québec.** (Concert commenté) 525-9777, 866-525-9777. (→ 12)
- 10 8pm. Église St-Dominique, 175 Grande-Allée Ouest. 35\$. IMSQ. Grands concerts. *Miserere, Victories of the Virgin Mary.* Guerrero, Lobo, Allegri, Victoria, Praetorius. **Tallis Scholars; Peter Phillips, chef.** 525-9777, 866-525-9777
- 12 2pm. ÉSR parvis. EL IMSQ. Préludes. **Quintette Voltigeurs.** (Concert commenté) 525-9777, 866-525-9777. (← 10)
- 12 8pm. ÉSR. 30\$. IMSQ. Grands concerts. Musique arabo-andalouse. **Arco Iris.** 525-9777, 866-525-9777
- 12 8pm. GTQ SLF. 43-76\$. *Deux étoiles au firmament.* Brahms: Concerto pour violon; R. Strauss: Le Chevalier à la rose, suite; Ravel: La Valse. **O.S. de Québec; Fabien Gabel, chef; James Ehnes, violon.** 643-8486, 877-643-8486
- 13 2pm. Bibliothèque Gabrielle-Roy, 350 St-Joseph Est. EL IMSQ. Préludes. *De France et d'Amérique, d'hier à aujourd'hui.* Fauré, Poulenc, Gagnon, Létourneau, etc. **Trio Musettes.** (Concert commenté) 525-9777, 866-525-9777. (→ 14)
- 13 8pm. ÉSR. 35\$. IMSQ. Grands concerts. *Bringing People and Nations Together.* Gospel. **Harlem Gospel Choir.** 525-9777, 866-525-9777
- 13 8pm. Ulav SHG. EL. Cégep Ste-Foy, Dép. musique présente. Brahms: Die Schöne Magelone, op.33; Fauré: La Bonne chanson, op.61. **Michel Ducharme, baryton-basse; Michel Franck, piano.** 656-7061
- 14 2pm. Église Notre-Dame-des-Victoires, parvis, 32 Sous-le-Fort. EL IMSQ. Préludes. **Trio Musettes.** (Concert commenté) 525-9777, 866-525-9777. (← 13)
- 14 8pm. ÉSR. 30\$. IMSQ. Grands concerts. *En route vers le Japon.* Bach, Takemitsu, etc. **Yuki Isami, flûte, etc.; Jérôme Ducharme, guitare; Anne Marie Cassidy, violoncelle; Patrick Graham, percussion.** 525-9777, 866-525-9777
- 15 2pm. Église Notre-Dame-de-Jacques-Cartier, Espace Hyperion, 190 St-Joseph Est. EL IMSQ. Préludes. *Conférence: La présence infinie dans la nature: représentation de la nature à travers l'âme du peintre.* **Pierre Lussier, artiste-peintre.** 525-9777, 866-525-9777
- 15 8pm. ÉSR. 30\$. IMSQ. Grands concerts. *Solo: avant-première de son nouvel album.* **Jorane, violoncelle.** 525-9777, 866-525-9777
- 16 8pm. ÉSR. 25\$. IMSQ. Grands concerts. *Alléluia.* Busco, McIntyre, Saindon, Verdi, etc. **Concerto Della donna; Iwan Edwards, chef.** 525-9777, 866-525-9777
- 19 3pm. Ulav SHG. EL. Conférence. *Les femmes, le pouvoir et la technologie: leurs liens dans les vidéos de musique pop.* **Aaron Liu-Rosenbaum, conférencier.** 656-7061
- 19 8pm. GTQ SLF. 36-68\$. Sélection pour tous. *Histoires d'amour.* Tchaïkovski: Concerto pour piano #1; Prokofiev: Roméo et Juliette, suite. **O.S. de Québec; Fabien Gabel, chef; Beatrice Rana, piano.** (19h foyer: prélude au concert) 643-8486, 877-643-8486. (→ 20)
- 20 10:30am. GTQ SLF. 27-30\$. Matins en musique Canal Santé. **OSQ, Rana.** (9h30 foyer: prélude au concert) 643-8486, 877-643-8486. (← 19)
- 20 8pm. Ulav SHG. EL. Professeurs en concert. *Tendances.* Brahms: Danse hongroise #5; Kreisler: Schön Rosmarin; Khatchaturian: Gayaneh; Danse du sabre; Albeniz: Tango; Bach: Gigue; Saint-Saëns: Danse macabre. **Zbigniew Borowicz, contre-basse.** 656-7061
- 21 8pm. Ulav SHG. EL. Professeurs en concert. Debussy: Suite bergamasque; Ponce: Rhapsodie cubaine; Chopin: Andante spianato et Grande polonaise brillante, op.22; Liszt: Sonetto 104 del Petrarca. **Arturo Nieto-Dorantes, piano.** 656-7061
- 26 8pm. GTQ SLF. 36-68\$. Grands classiques Simons. *Au cœur de l'Europe.* Stravinski: Quatre impressions norvégiennes; Bruch: Concerto pour violon #1;

Dvorák: Symphonie #7. **O.S. de Québec; Arild Remmereit, chef; Stefan Jackwi, violon.** (19h foyer: prélude au concert) 643-8486, 877-643-8486
 29 1pm. Ulav SHG. EL. Concours Solo avec orchestre. *Audition éliminatoire. Solistes étudiant à la faculté, divers instruments (accompagnement au piano).* 656-7061

OCTOBER

- 3 8pm. Ulav SHG. EL. Professeurs en concert. **James C. Lebens, trombone.** 656-7061
- 4 8pm. GTQ SLF. 36-68\$. Coups de foudre Hydro-Québec. *Passion.* **O.S. de Québec; Stéphane Laforest, chef; Florence K, chanteuse.** 643-8486, 877-643-8486. (→ 5)
- 4 8pm. Ulav SHG. EL. Professeurs en concert. *Le répertoire de mes étudiants, vol. 4.* **Zbigniew Borowicz, contrebasse; Guylaine Flamand, piano.** 656-7061
- 5 8pm. GTQ SLF. 36-68\$. Coups de foudre Hydro-Québec. **OSQ, Florence K.** 643-8486, 877-643-8486. (← 4)
- 6 8pm. Ulav SHG. CV. Série des diplômés. Aïrs et duos d'opéra. **Zoé Laterreur, soprano; Cody Growe, ténor.** 656-7061



AILLEURS AU QUÉBEC

AUGUST

- 22 8pm. Église de Latérière, 6157 Notre-Dame, Latérière (région: Saguenay). 40\$ ou passeport. Le Rendez-Vous Musical de Latérière. *A Napoli.* Chansons napolitaines, pop; aïrs d'opéra. **Marc Hervieux, ténor.** 418-678-1233
- 24 7:30pm. Église paroissiale, St-André-de-Kamouraska. Festival du Camp musical St-Alexandre. Tournée internationale. Musique de film, populaire, classique. **chorale Sac'd'ado (France).** 418-495-2898
- 24 8pm. Domaine Forget de Charlevoix, 5 rang St-Antoine, St-Irénée (région Charlevoix). 33\$. Festival International du Domaine Forget. Virtuoses sans frontières: musique de chambre. Matthew Ricketts: Burrowed Time (création); Lasse Thoresen: Løp, Lokk Og Linjar. **Nouvel Ensemble Moderne; Lorraine Vaillancourt, chef; Berit Opheim, chanteuse.** 418-452-3535, 888-336-7438
- 24 8pm. Église de Latérière, 6157 Notre-Dame, Latérière (région: Saguenay). 25\$ ou passeport. Le Rendez-Vous Musical de Latérière. *Fantaisie nocturne.* Bridge, Weill, Wolf, Piazzolla, Chausson, Mozart. **Michèle Lekas, Marcelle Malette, violon; Frank Perron, alto; Catherine Perron, violoncelle; Karin Côté, soprano.** 418-678-1233
- 25 8pm. Domaine Forget de Charlevoix, 5 rang St-Antoine, St-Irénée (région Charlevoix). 35\$. Festival International du Domaine Forget. Les Soirées Jazz. *Les grandes légendes du jazz d'hier à aujourd'hui.* **Tige Okoshi, trompette; Jean-Pierre Zanella, saxophone; Michel Cusson, guitare; Lorraine Desmarais, piano; Frédéric Aларie, contrebasse; Mark Walker, batterie.** 418-452-3535, 888-336-7438
- 26 3pm. Chapelle St-Antoine, St-Camille (Cantons de l'Est). 17\$. Les concerts de la Chapelle. Albinoni, Brescianello, Krebs, Marcello, Telemann, Vivaldi. **Catherine Todorovski, clavecin; Iwan Edwards, piano; Rémi Collard, hautbois.** (Suivi d'un verre amical) 819-877-5995
- 26 8pm. Église de Latérière, 6157 Notre-Dame, Latérière (région: Saguenay). 25\$ ou passeport. Le Rendez-Vous Musical de Latérière. *Grandiose!* Sarasate: Fantaisie de Carmen pour violon et piano; Mozart: Quintette à cordes, K.515; Brahms: Quintette pour piano et cordes, op.34. **Marianne Dugal, Michèle Lekas, violon; Luc Beauchemin, Jean-Philippe Tremblay, alto; Sylvain Murray, violoncelle; Jacinthe Couture, piano.** 418-678-1233

SEPTEMBER

- 1 8pm. Domaine Forget de Charlevoix, 5 rang St-Antoine, St-Irénée (région Charlevoix). 47\$. Festival International du Domaine Forget. Les Grands Rendez-vous. Jazz. **The Manhattan Transfer, quatuor vocal.** 418-452-3535, 888-336-7438
- 1 8pm. Église St-Zénon, 459 Principale, Piopolis (région du lac Mégantico). 0-20\$ à la porte. Festival St-Zénon-de-Piopolis. *All The Way.* Jazz, folk. **Susie Arioli, chant; Jordan Officer, guitare.** 819-583-3255
- 2 6:30pm. Scène extérieure, Promenade Deslauriers, Mont-Tremblant. Fête de la musique à Tremblant. Beethoven: Trio, op.87; Handel: Suite; Bach: Goldberg Variations, 3 canons; Beatles: Yellow Subma-

rine. **Trio Débonnaire**. 866-356-2233

9 2:30pm. Église Ste-Elisabeth, 3115 chemin Capelton, North Hatley. 20\$. *Concert baroque champêtre*. Bach, Handel, Telemann, Couperin, Dageinour. **Geneviève Soly, clavecin; Natalie Michaud, flûte à bec**. 819-842-4415

9 2:30pm. Salle J.-Antonio-Thompson, 374 des Forges, Trois-Rivières. 14-47\$. Découvertes. *De l'opéra au Moulin rouge*. Saint-Saëns: Samson et Dalila (e); Bizet: Carmen (e); Quesnel: Colas et Colinette: ouverture; Duparc: Phylidyl; Chanson triste; Massenet: Thaïs; Méditation; Offenbach: Les Contes d'Hoffmann (e); Orphée aux Enfers: ouverture. **O.S. de Trois-Rivières; Jacques Lacombe, chef; Christianne Bélanger, mezzo**. (13h45 causerie) 819-380-9797, 866-416-9797

15 8pm. Chapelle St-Antoine, St-Camille (Cantons de l'Est). 17\$. Les concerts de la Chapelle. *JSB à la chandelle*. Bach: Suites pour violoncelle seul #1 et 4; Cassado: Suite pour violoncelle seul. **David Ellis, violoncelle**. (Suivi d'un verre amical) 819-877-5995

15 8pm. L'Ancienne Église, 26 chemin McCurdy, West Brome. FA. Brome Beaux Arts. Beethoven: Quatuor à cordes, op.18 #4; Janáček: Quatuor à cordes #1; Dvorák: Quintette pour cordes et piano. **Cecilia String Quartet; Georgy Tchaidze, piano**. 450-263-2346. (→ 16)

16 11am. L'Ancienne Église, 26 chemin McCurdy, West Brome. FA. Brome Beaux Arts. **Cecilia S.Q., Tchaidze**. 450-263-2346. (← 15)

29 8pm. Salle J.-Antonio-Thompson, 374 des Forges, Trois-Rivières. 14-47\$. Découvertes. *La poésie de Valérie et de Saint-Denis*. Pachelbel: Canon; Marjan Mozetich: El Dorado; Albini: Adagio; Debussy: Danses sacrées et profanes; Mozart: Divertimento, K.138; Jacques Desjardins: Regards et jeux dans l'espace (Hommage à Saint-Denis Garneau); Handel: Concerto pour harpe, op.4 H6. **O.S. de Trois-Rivières; François Pothier Bouchard, chef; Valérie Milot, harpe; Winston McQuade, narration**. (19h15 causerie) 819-380-9797, 866-416-9797

OCTOBER

4 7:30pm. Maison des arts Desjardins-Drummondville, 175 Ringuet, Drummondville. 25-39\$. *À deux, c'est mieux*. Bach: Concerto pour violon et haubois; Mozart: Les noces de Figaro, ouverture; Don Giovanni, ouverture; Così fan tutte, ouverture; Elgar: Salut d'amour; Prokofiev: Symphonie classique; Sibelius: Suite Pelléas et Mélisande. **O.S. de Drummondville; Pierre Simard, chef; Natalia Kononova, violon; Marat Muliukov, hautbois**. 819-477-5412, 800-265-5412



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NAC National Arts Centre, 53 Elgin St

AUGUST

24 8pm. St. Joseph's Church, 174 Wilbrod (at Cumberland). \$10-20. **Ontario Youth Choir**. 416-923-1144

SEPTEMBER

8 8pm. NAC. \$20-95. Opera Lyra Ottawa. Puccini: *La Bohème*. **OLO Orchestra & Chorus; Tyrone Patterson, cond.; Joyce El-Khoury, Laura Whalen, Michael Fabbiano, Joshua Hopkins, Valerian Ruminiski, Peter McGillivray, Peter Strummer**. 888-991-2787. (→ 10 12 15)

10 8pm. NAC. \$20-95. Opera Lyra Ottawa. **Opera Lyra, La Bohème**. 888-991-2787. (← 8)

12 8pm. NAC. \$20-95. Opera Lyra Ottawa. **Opera Lyra, La Bohème**. 888-991-2787. (← 8)

15 8pm. NAC. \$20-95. Opera Lyra Ottawa. **Opera Lyra, La Bohème**. 888-991-2787. (← 8)

24 8pm. NAC. \$26-71. *España*. Ravel: *Alborada del grazioso; Boléro; Rodrigo: Concierto de Aranjuez; Falla: Suite El sombrero de tres picos*. **Ottawa S.O.; David Currie, cond.; John Alac, guitar**. (18:45 backstage tours; 19:15 chat) 888-991-2787



RADIO



Fabien Gabel, new music director of the Orchestre symphonique du Québec. PHOTO Gaetan Bernard

Goldberg Variations in its transposition for a string trio on September 9 at 3 p.m. Violinist Charles-Étienne Marchand, violist Marina Thibeault, and cellist Raphaël Dubé invite you to Palais-Montcalm's salle d'Youville. www.palaismontcalm.ca **JV**

LES VIOLONS DU ROY AND A CELEBRATION OF SPAIN

September 14 at 2 and 8 p.m. at Palais-Montcalm's salle Raoul-Jobin, Les Violons du Roy bring to life the unpredictable and colourful Don Quixote with Telemann's *Overture: Burlesque de Quichotte*, suite for strings & continuo. In addition, the Spanish-flavoured festivities also include C.P.E. Bach's 12 Variations for harpsichord on *La Folia*, followed by Soler's *Fandango*. Alexandre Weimann conducts while comedian Normand Chouinard adds some zest to the performance with the reading of excerpts of Cervantes' famous *Don Quixote*. www.violonsduroy.com **JV**

OSQ WELCOMES FABIEN GABEL

Canadian violinist James Ehnes and the Orchestre symphonique de Québec, directed by its new music director Fabien Gabel, perform Brahms' *Violin Concerto* September 12 at the Grand Théâtre de Québec. This monument of the violin repertoire will be followed by Richard Strauss' famous *The Knight of the Rose* and Ravel's *La Valse*. On September 18, still at the Grand Théâtre de Québec, pianist Beatrice Rana joins the OSQ to offer secondary school students a public rehearsal of Tchaikovsky's *Piano Concerto*. The work will be performed along with Prokofiev's *Romeo and Juliet* suite in concert on September 19 at 8 p.m. and September 20 at 10:30 a.m. Italian soloist Beatrice Rana is the big winner of the 2011 Piano Edition of the Montreal International Musical Competition.

On September 26, American violinist Stefan Jackiw performs Bruch's magnificent *Violin Concerto No. 1* with the OSQ. The Boston-born young man of Korean and German parents has shone throughout some of the world's greatest halls and is already seen as one of the most promising violinists of his generation. www.osq.org **JV**

Elsewhere in Quebec

A MUSICAL 20TH CENTURY WITH ORCHESTRE DE SHERBROOKE

On Saturday, September 15, Serhiv Salov, renowned for his interpretations of 20th century composers, joins the Orchestre symphonique de Sherbrooke for their performance of Shostakovitch's *Piano Concerto in F major*. The program also includes Saint-Saëns' "*Organ*," *Symphony No. 3* featuring organist Philippe Bélanger. www.osshebrooke.com **EP**

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BEETHOVEN, JANÁČEK AND DVORÁK FOR THE CECILIA QUARTET



On September 15 and 16, the Cecilia String Quartet performs a program composed of Beethoven and Janáček quartets, as well as a Dvořák quintet with piano. The recipient of many international awards, the Cecilia Quartet is

accompanied by 21-year-old pianist Georgy Tchaidze, who is already making his mark on the world stage. Brome Beaux Arts, West Brome, Québec. Free admission. 450-263-2346, www.ceciliastringquartet.com EP

A BAROQUE RECITAL WITH RENÉE LAPOINTE AND JOHANNE COUTURE

The Orchestre symphonique du Saguenay-Lac-Saint-Jean starts off its season by inviting you to an intimate evening of baroque music, as mezzo-soprano Renée Lapointe and harpsichordist Johanne Couture take you through the works of Bach, Handel and Capra. Jonquière, Tuesday, September 25. www.lorchestre.org EP

CLARINET AND PIANO WITH JMC



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Jeunesses Musicales Canada's only duo, Dominic Desautels (clarinet) and Tina Chong (piano) present a diverse program ranging from the classical period to the modern era. The two musicians perform, both solo and as a duo, the works of Mozart, Weber, Monti, Schumann, Brahms, and Berg. September 22 and 23 in New Brunswick and September 26, 27, 28 and 30 in eastern Quebec. www.jeunessesmusicales.com EP

Ottawa

LA BOHÈME WITH OPERA LYRA

Opera Lyra Ottawa performs *La Bohème* September 8, 10, 12, and 15, joined by a children's chorus to recreate Puccini's ever-successful work. The cast also includes internationally renowned vocalists such as soprano Joyce El-Khoury. www.operalyra.ca EP

TRIBUTE TO DEBUSSY WITH ORCHESTRE DE GATINEAU

The Orchestre symphonique de Gatineau starts its season by honouring Debussy's 150th anniversary. In addition to three works by Debussy, the orchestra plays Satie's *Gymnopédies*, a contemporary of the composer. André Moisan, clarinetist and saxophonist for the Orchestre symphonique de Montréal, is the guest soloist. September 22. www.osgatineau.ca EP



Pianist **LANG LANG** will perform at the National Arts Centre.

LANG LANG AT THE NATIONAL ARTS CENTRE

The NAC starts its 2012-2013 season off with a gala on September 22. Lang Lang, known across the globe for his performance at the opening ceremony of the Beijing Games, will be the guest of honour. He shares the stage with the NAC Orchestra under the direction of Pinchas Zuckermann. www.nac-cna.ca EP

TRANSLATION: JOHN DELVA & CATHERINE HINE

Toronto Fall Picks

by JOSEPH SO



Top on my list is the Canadian Opera Company's presentation of *Il Trovatore* after an absence of many seasons. It stars Mexican tenor **RAMÓN VARGAS** in his first-ever Manrico. Vargas is one of a handful of top tenors in the world and no stranger to the COC—he stepped in to replace an indisposed Ben Heppner in the COC Diamond Anniversary Concert in November 2009. His repertoire consists of the great lyric tenor roles the likes of Rodolfo, Alfredo, Hoffmann, and Faust, so Manrico represents his venturing into the dramatic tenor territory. Also of note is Canadian baritone Russell Braun's first-ever di Luna. The



other principals are all making their COC debuts. This is a show not to be missed. (10 performances Sept. 29 to Oct. 31). www.coc.ca

My second choice is a piece relatively unfamiliar to Canadian audiences, Manuel de Falla's *La vida breve*. It is being presented by the Toronto Symphony Orchestra in two con-

cert performances, with Spanish maestro Rafael Frühbeck de Burgos leading an all-Spanish cast headed by mezzo-soprano **NANCY FABIOLA HERRERA**. Complete with English supertitles and flamenco dancing, this will be an authentically Spanish evening! (2 performances Nov. 1 and 3). www.tso.ca



PHOTO Belmer & Dixon

Last but not least is Opera Atelier's production of Weber's *Der Freischütz*. This represents the Company's first attempt to expand into the early 19th century Romantic tradition. It stars OA frequent guest Croatian tenor **KRESIMIR SPICER** as Max and rising Canadian soprano Meghan Lindsay as Agathe. I believe this important opera has never received a full staging in Toronto. (6 performances Oct. 27 to Nov. 3). www.operatelier.com

CBC Canadian Broadcasting Corporation. cbc.ca. 514-597-6000, 613-724-1200, 866-306-4636. **R2** Radio Two. Ottawa 103.3FM, Montréal 93.5FM. **SATO** *Saturday Afternoon at the Opera*

CIBL Radio-Montréal 101.5FM. cibl1015.com. Dim 20h-21h, *Classique Actuel*, les nouveautés du disque classique, avec Christophe Huss

CIRA Radio Ville-Marie. radiomv.com. 514-382-3913. Montréal 91.3FM, Sherbrooke 100.3FM, Trois-Rivières 89.9FM, Victoriaville 89.3FM. Lun-ven 6h-7h *Musique sacrée*, 10h-11h *Couleurs et mélodies*, 14h30-16h30 *Offrande musicale*, 20h30-21h *Sur deux notes*; 22h-23h *Musique et voix*, sam. 6h-7h30 *Chant grégorien*; 8h30-9h *Présence de l'orgue*, 9h-10h *Diapason*; 12h-12h30 *Sur deux notes*; 13h-13h30 *Dans mon temps*; 15h30-16h *Musique traditionnelle*, 20h30-21h *Sur deux notes* (reprise de 12h); 21h-22h *à pleine voix*; 22h-23h *Jazz*; dim. 6h-7h30 *Chant grégorien*; 13h30-14h30 *Avenue Vincent-d'Indy*; 17h-18h *Petites musiques pour...*; 22h-23h *Chant choral*; 23h-24h *Sans frontière*; et pendant la nuit, reprises des émissions du jour

CJFO station communautaire francophone, Ottawa-Gatineau. cjfofm.com. Dim 9h-12h *La Mélomanie*, musique classique, avec François Gauthier, melo-manie@cjfofm.com

CJPM Radio Classique. cjpm.ca. 514-871-0995. Montréal 99.5FM. Musique classique 24h/jour, 7 jours/semaine

CKAJ Saguenay 92.5FM. www.ckaj.org. 418-546-2525. Lun 19h *Musique autour du monde*, folklore inter-

national, avec Claire Chainey, Andrée Duchesne; 21h *Radiarts*, magazine artistique, avec David Falardeau, Alexandra Quesnel, Alain Plante; 22h *Franco-Vedettes*, chanson québécoise et française, avec Audrey Tremblay, Nicolas McMahon, Gabrielle Leblanc; mar 19h *Prête-moi tes oreilles*, musique classique, avec Pauline Morier-Gauthier, Lily Martel; 20h *Bel Canto*, chant classique d'hier à aujourd'hui, avec Claude Poulin, Jean Brassard; 21h *Mélomanie*, orchestres et solistes, avec Claire Chainey; mer 21h *Jazzmen*, avec Claude Poulin, éric Delisle

CKCU Ottawa's Community Radio Station, 93.1FM. www.ckcufm.com. Wed 9-11pm *In A Mellow Tone*, host Ron Sweetman

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Radio Shalom Montréal 1650AM. www.radio-shalom.ca. Tue 11pm, Sun 4pm *Art & Fine Living with Jona*, art and culture in Montréal; interviews with artists of the theatre, cinema, opera, jazz, etc., host Jona Rapoport

SRC Société Radio-Canada. radio-canada.ca. 514-597-6000. **EM** Espace musique. Montréal 100.7FM; Ottawa 102.5FM; Québec 95.3FM; Mauricie 104.3FM; Chicoutimi 100.9FM; Rimouski 101.5FM. **OPSAM** *L'Opéra du samedi*

WVPR Vermont Public Radio. www.vpr.net. 800-639-6391. Burlington 107.9FM; can be heard in the Montréal area



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Photo: Yves Renaud — Rossini et ses muses: Le grand ôlier.

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(philharmontreal@hotmail.com) from September 4. Rehearsals start September 18, every Tuesday from 7 p.m. to 9:30 p.m., at Place des Arts, Salle D. Repertoire includes Haydn (The Creation), Beethoven (Christ on the Mount of Olives), Verdi, and Wagner. Christmas Concert and Good Friday Concert at Saint-Jean-Baptiste Church. Information: www.philharmontreal.com


The Orchestre Philharmonia Mundi de Montréal, directed by Jean-Pascal Hamelin, is recruiting! Go to philharmoniamundimontreal.com.

The St. Lawrence Choir under Artistic Director Michael Zaugg invites you to audition for the coming season on September 12th, 2012 at 5pm. For more information go to choeur.qc.ca

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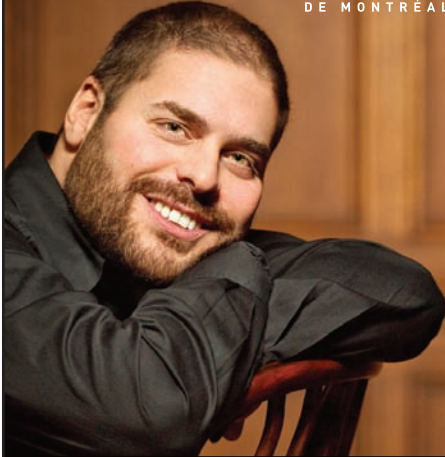
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