DCTOBER 2013 VOL. 19-2 S 5.35

ENGLISH edition

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INTERN D'ORGI	CONCOURS INTERNATIONAL D'ORGUE DU CANADA CANADIAN INTERNATIONAL ORGAN COMPETITION	19H30 7:30 PM	RENDEZ-VOUS À L'ORGUE Basilique Notre-Dame Basilica Johannes Lang I Els Biesemans I Christian Lane 25 \$ / 35 \$ /100 \$	11h00 11:00 AM	PRÉSENTATION DU FILM FILM SCREENING MARTINIKERK RONDEAU (FIFA 2011) Musée des Beaux-Arts de Montréal Montreal Museum of Fine Arts	
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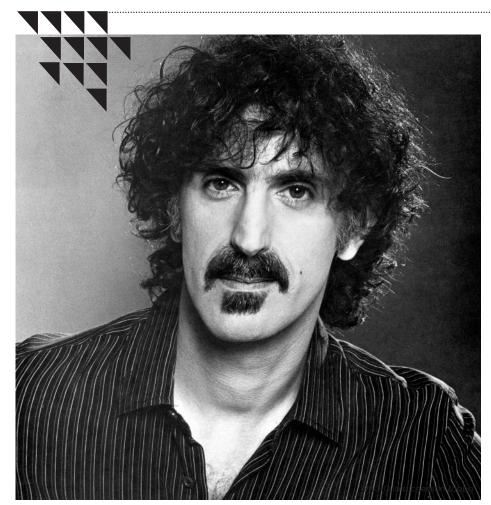
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AMERICAN COMPOSER (1940-1993) by RÉJEAN BEAUCAGE

C



ecember 4th, 2013, will be the twentieth anniversary of the death of American composer Frank Zappa, born December 21, 1940. To mark this occasion, or simply because his music is great, several orchestras and ensembles will be featuring Zappa's music in concerts this year.

Last July the Aurora Orchestra offered a superb interpretation of G-Spot Tornado and The Adventures of Greggery Peccary in a concert for BBC Proms at the Royal Albert Hall. In August, at the Edinburgh International Festival, ensemble musikFabrik of Cologne paid tribute to Zappa by featuring two of his favourite composers, John Cage and Edgard Varèse, as well as a fine selection from his catalogue. At the Ultima Oslo Contemporary Music Festival in September, Frankfurt's Ensemble Modern celebrated Zappa by dedicating their entire program to his work. On October 23 Esa-Pekka Salonen will direct the Los Angeles Philharmonic Orchestra at Walt Disney Concert Hall in the world premiere of a concert version of 200 MOTELS, a feature

film and double album released in 1971, considered one of Zappa's masterpieces. Finally, on October 26, Kent Nagano will direct the OSM in *Bogus Pomp*, a work that is in some way a concentration of the themes found in *200 MOTELS*, and a work that Kent Nagano premiered with the London Symphony Orchestra (grand orchestral version) in 1983.

Some readers may be saying: "Wait ... are

we talking about *Frank Zappa*? The freak who headed The Mothers of Invention, the guitar hero who tore solos from hell out of his instrument, the guy who sang *Dirty Love, I'm The Slime* and *Dinah-Moe Humm*?!" Yes, the very same.

Let's go back to the early 50's. At the age of twelve young Frank started playing drums, an instrument which he would master in a summer camp and on which he would write his first composition - Mice, a solo for snare drum. At the same age he discovered the music of Edgard Varèse. His musical tastes focused: when not listening to his Varèse record (The Complete Works of Edgard Varèse, Volume I), he was playing 45's of rhythm-and-blues (he would amass an impressive collection), and enjoyed the extravagances of Spike Jones and His City Slickers, whose music sounded like they were comic books. All of Zappa is there, in the intersection between the lavish sound of Varèse, the power of R'n'B and Spike Jones's iconoclastic lucky finds. At high school his music teacher Mr. Ballard let Zappa conduct his class orchestra, and he began to enjoy being in front of musicians rather than behind a drum kit ... Here, at age eighteen, is where he got his first guitar, which he would seldom let out of his grasp.

Before founding the legendary Mothers of Invention in 1964 (their first album, *Freak Out!*, was released in 1966) Zappa had already composed two film soundtracks, presented a concert of his instrumental works – *The Experimental Music of Frank Zappa* (1963), and could had been on TV with Steve Allen to perform his *Concerto For Two Bicycles, Pre-Recorded Tape & Instrumental Ensemble* (1963).

Without a doubt, it was with the last of these accomplishments in mind that Capitol Records approached Zappa in 1967 to propose an album of orchestral music (which would become *Lumpy Gravy* in 1968). It was also in



COVER ZAPPA

1968 that Zappa and his group gave London an explosive concert of musical theatre, using a good portion of the BBC Symphony Orchestra. The Mothers were then a group of eight musicians, including two percussionists. The little group had continued to grow since 1964, and soon became a real electric chamber music ensemble, numbering ten musicians. Zappa, however, could not continue to finance such a project, and on August 18, 1969, The Mothers of Invention gave their final concert in ... Montreal.

It was none other than Zubin Mehta who would induce Zappa to reconstitute The Mothers for the Contempo 70 music festival, where, on May 15, 1970, they joined the Los Angeles Philharmonic Orchestra to present the first incarnation of 200 MOTELS. At the beginning of 1970 Zappa would record and film 200 MOTELS in England with the Royal Philharmonic Orchestra, conducted by Elgar Howarth. In 1972 The Moth-

ers became a "big band" of eighteen members, known also as The Grand Wazoo, after their album of the same name. Zappa continually alternated between smaller rock groups and great ensembles of twenty musicians (for Greggery Peccary in 1975) or more, using up to forty to record concert pieces that would be released as Orchestral Favorites in 1979.



FRANK ZAPPA HAD A SPECIAL relationship with Montreal, which was his home over the two weeks his group The Mothers of Invention were the band in residence at the New Penelope bar. In his Gazette column for January 14, 1967, Nick Auf des Maur wrote about these concerts: "Zappa, who looks a bit like Rasputin, leads the group through a mad series of arrangements which includes Mozart's Symphony No. 40, Holst's The Planets, and a lot of Stravinsky à la Zappa." During those two weeks, the group also found time to record a soundtrack for the short film Ride for Your Life by Robin Spry, produced by the NFB. Zappa also recorded the song Petroleum with Robert Charlebois in a Montreal studio in June 1974, which appeared on the album Swing Charlebois, Swing. Finally, the album Imaginary Diseases, which documents the tour of Zappa's band Petit Wazoo, contains two pieces, one titled simply Montreal, recorded during a concert at the Montreal Forum on October 27, 1972.

Considering that Kent Nagano was hired by Zappa to conduct the London Symphony Orchestra (also hired by Zappa), which recorded several of Frank Zappa's large orchestral works, one might say it was time for the musical director of the OSM to present some of this repertoire. When I phoned Nagano he was in transit at a German airport. He said, "You know, the amazing thing is that I haven't conducted the music of Frank

Zappa since 1984. After our collaboration I gram." kept in close touch with him and his family, and I also visited him a few days before his death, but I haven't played his music since then." This is therefore a double premiere for Nagano and the OSM!

O Heinrich Klaffs

When Kent Nagano contacted Zappa in 1981, it was with aim of playing his music with the Berkeley Symphony Orchestra, which Nagano had directed since 1978. However, it was Zappa who sought out Nagano to be the conductor for a recording of his symphonic works on his own label, Barking Pumpkin Records (now on Zappa). "We know that Zappa always enjoyed encouraging young musicians – he joked that it was because they cost less - and therefore he offered me the job with the London Symphony Orchestra."

Of all the works in Zappa's orchestral repertoire, why did Nagano choose to play Bogus Pomp with the OSM? "For me it was one of the best pieces we recorded. Zappa occasionally had moments of illumination, of genius, but I think that he had difficulty with large forms, which often lack conventional formal structure. This is not the case with Bogus Pomp, which is structurally brilliant. I hesitated about Mo & Herb's Vacation, which is really a symphonic poem and very funny. But I feel that Bogus Pomp shares features with Beethoven's Fifth, which is also on the pro-

Thanks to Pierre Boulez, who in 1981 commissioned a Zappa program for his Ensemble InterContemporain (Perfect Stranger, 1981), Kent Nagano first became interested in Frank Zappa. Zappa hired the London Symphony Orchestra and then hired Kent Nagano to conduct. This recording (LSO Vols. I & II, 1983), produced by the composer, is also Nagano's first recording.

Nagano believes that Zappa had an absolutely unique language. He recently told us, "He's not really pop, but he's a pop star; he didn't really do rock, but he's still a rock star; he's not really jazz either, but he's still surrounded by jazz musicians. In the end, he wasn't really a 'serious composer' but he studied the works of Nicolas Slonimsky, Edgard Varèse, etc. You can't really put him in any category." We could perhaps try 'baroque expressionism". Zappa is essentially a storyteller who loves to show what he evokes,

and his music uses every possible colour and every imaginable texture to put into sound the poetic fictions dictated by his imagination (keep in mind that the composer always worked with his own texts, whether it was for a song, musical theatre, or opera, and his imagination was as unbridled with text as it was with music).

Zappa's stylistic palette is extremely varied, and over the course of some sixty albums released during his lifetime, it was always astounding to discover the direction he chose to take, going from ultracynical pop to a 1950s-style doo-wop project, then a ballet full of musique concrète following a suite of "electric chamber music" before a psychedelic opera with a symphony orchestra, followed by a pro-

Of all Zappa's work that Kent Nagano has conducted, the great Sinister Footwear is the only one which has not been recorded. "Oh, but it's unfinished," he says. "Maybe someone should ask Dweezil to finish it.' Let's ask him!

PHOTO Benjamin Ealovega



gram of big band jazz.

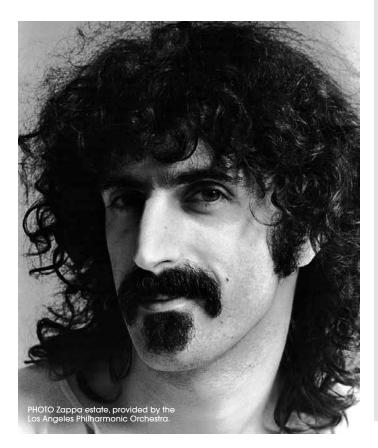
In 1985 the Kronos Quartet and the Aspen Wind Quintet would both interpret works of Zappa's, and Zappa began to release his Synclavier-realized recordings. Zappa launched his last rock tour with an ensemble of twelve musicians in 1988. In 1991 he accepted a creative invitation from the Ensemble Modern, and wrote for them *The Yellow Shark*; the series of concerts for this event in 1992 were his last before he returned to his studio to complete a few final productions.

TRANSLATION: JOSHUA LESK

Réjean Beaucage is an expert on Frank Zappa: editor of the special issue of *Circuit, musiques contemporaines* consacré à *Frank Zappa* (Vol. 14, No. 3, 2004); author of the preface to Jean-Sébastien Marsan's book, *Le Petit Wazoo - Initiation à l'œuvre de Frank Zappa* (Triptyque, 2010); author of a paper on Zappa's compositions for IRCAM's website (September 2013). (http://brahms.ircam.fr/frank-zappa).

In the game of new music, everybody has to take a chance. The conductor takes a chance, the performers take a chance, and the audience takes a chance — but the guy who takes the biggest chance is the composer.

The Real Frank Zappa Book, by Frank Zappa with Peter Occhiogrosso, p 196. Poseidon Press, 1989.



DWEEZIL Laval & Elsewhere

WHEN ESA-PEKKA SALONEN gives the first cues for the premiere of the concert version of Frank Zappa's 200 MO-TELS on October 23 and the Los Angeles Philharmonic shakes the stage of the Walt Disney Concert Hall, Frank Zappa's son Dweezil will be on stage at Sherbrooke's Théâtre Granada with his band, Zappa Plays Zappa*. On the phone, the musician was clearly disappointed to be missing the show: "It will probably be a fantastic event, and it will be repeated in England on October 29 [by the BBC Concert Orchestra under conductor Jurjen Hempel]. I'm sure that if it all goes well, other orchestras will want to try it."

Dweezil has long talked of a concert project combining his rock band with a symphony orchestra (like, fittingly, the ultimate version of 200 MOTELS), and when I tell him that Kent Nagano suggested that he could perhaps finish the score of Sinister Footwear, he's surprised: "What, it's unfinished? We've gotta look into that!" I think that maestro Nagano especially believes that the piece, even completed, deserved development that the composer, who died too soon, could not give it. "I was at the recording sessions with the London Symphony Orchestra," says Dweezil, "and they did indeed play Sinister Footwear, but we knew that my father was not completely satisfied with those recordings [a fact he clearly stated in the liner notes for the album *LSO Volume II*]. It's certainly one of the pieces on our list, as a rock version, for a next tour." Until then, you can go see Dweezil and his band perform Roxy & Elsewhere, another definite classic in its genre!

* This is one of seven stops in Quebec comprising the tour to celebrate the 40th anniversary of the album *Roxy & Elsewhere*, a concert recording by Frank Zappa with what many fans consider the best example of the Mothers (other dates include Laval [Oct 22], Saint-Hyacinthe [24], Saint-Jean-sur-Richelieu [25], L'Assomption [26], Quebec [27] and Rimouski [28]).

TRANSLATION: REBECCA ANNE CLARK

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FRANK

December 4th, 2013, will be the twentieth anniversary of the death of American composer Frank Zappa, born December 21, 1940. To mark this occasion, or simply because he wrote great music, several orchestras and ensembles will be featuring Zappa's music in concerts this year.

FOUNDING EDITORS Wah Keung Chan, Philip Anson La Scena Musicale VOL. 19-2

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FUNDRAISING

Zoe Toupin **REGIONAL CALENDAR** Eric Legault **WEBSITE** Normand Vandray, Michael Vincent **CONTRIBUTORS** Réjean Beaucage, Shira Gilbert, Michel Gonneville, Hassan Lachaga, Marc-Olivier Laramée, Christine Lee, Hélène Panneton, Emmanuelle Piedboeuf, Lucie Renaud, Paul E. Robinson, Caroline Rodgers, Joseph So, Charles-David Tremblay, Daniel Turp, Jacqueline

Vanasse TRANSLATION

Rebecca Anne Clark, Catherine Hine, Dayna Lamothe, Joshua Lesk, Rona Nadler, Stefania Neagu, David-Marc Newman, Brigitte Objois, Karine Poznanski, Anne-Marie Trudeau, Emilie White **GUIDE COORDINATOR** Jennifer St-Arnaud **VOLUNTEERS** Wah Wing Chan, Lilian I. Liganor, Annie Prothin **ADDRESSES** 5409, rue Waverly, Montréal (Québec) Canada H2T 2X8

Ťél.: (51 4) 948-2520 info@scena.org www.scena.org Production – artwork : graf@scena.org Ver: 2013-10-01 © La Scène Musicale

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PHOTO Heinrich Klaffs

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editorial

FRANK ZAPPA is best known today as a pop and rock star, but he was also a serious composer of concert music, as Réjean Beaucage tells us in our cover feature commemorating the 20th anniversary of the icon's death. This is part of *La Scena Musicale*'s continuing celebration of music creativity, which this month runs eight pages including composer Michel Gonneville's look at great works by 10 living Quebec com-



posers (the start of a new series on great compositions), and articles on Canadian composer **AUGUSTE DESCARRIES** [\uparrow] and the art songs of Francis Poulenc on the 55th and 50th anniversary of their deaths respectively.

This is also our Rising Stars issue as we feature nine winners of recent Canadian and international competitions (from the Montreal International Music Competition, and Prix d'Europe to the Queen Elisabeth and Cliburn), along with our annual Competition Guide.

As Quebec's largest arts magazine (this issue's 45,000 copies reach 90,000 readers), *LSM* has been defending music and the arts for the last 17 years. This month, with the Montreal municipal elections scheduled for November 3, we encourage readers to vote and make a difference. Check out the mayoral candidates' positions on arts funding.

Finally, look out for *LSM*'s regular features, including our extensive concert listings (also searchable online at SCENA.org), concerts picks, news in the world of classical music and fine arts, our jazz section, and the La SCENA Arts Xpress page for our dance, theatre and visual arts picks.

La Scena Musicale is brought to you by a dedicated team of staff and volunteers driven by our charitable mission to promote music and the arts. Our 2013 Fundraising Fund campaign continues towards our goal of raising \$80,000 for our Endowment Fund; each dollar donated will then be matched with an additional two dollars from Placements Culture.

Please join our LSM Ambassadors, the growing number of prominent musicians and artists who have already donated. Or participate in our first Online Auction: items include signed batons from Charles Dutoit and Yannick Nézet-Séguin, as well as concert tickets and paintings. Lastly, through an exchange, we have tickets to the Opera de Montreal for sale. Visit www.lascena.ca.

Have a great October full of music and the arts!



WAH KEUNG CHAN, Founding Editor-in-Chief

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The first of two benefit concerts to aid funding of this prestigious competition providing young classical musicians with study bursaries.



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INDUSTRY NEWS

by SHIRA GILBERT

L'Association québécoise de l'industrie du disque (ADISQ) has announced its Félix Awards nominees, chosen among recordings released in the past year. In the classical categories, nominations for *Album of the Year – orchestra or large ensemble* include Angèle Dubeau & La Pietà's *Musique de jeux vidéo*, Ensemble Caprice and Matthias Maute's Bach and Shostakovich, cellist Stéphane Tétreault's Saint-Saëns and Tchaikovsky concerti – all for the Analekta label – in addition to Yannick Nézet-Séguin and Orchestre Métropolitain's Bruckner 6 for ATMA, and *Sérénades tchèques* from the Orchestre de chambre Appassionata, conducted by Daniel Myssyk, on the Fidelio label.

.....

Quebec labels Analekta and ATMA split the honorees to *Album* of the Year – soloist and small ensemble with nods for Luc Beauséjour and harpsichord works by Couperin, pianist Janina Fialkowska's Mozart Concertos with the Chamber Players of Canada, Alain Lefèvre's Dompierre Préludes, Quatuor Molinari's quartets by R. Murray Schafer, and piano trio Triple Forte, for their debut album of works by Ravel, Shostakovich, and Ives.

Singled out in the category of *Album of the Year – classical vocal* were Karina Gauvin's *Prima Donna*, with Arion Baroque

Orchestra and Alexander Weimann; Mahler's Orchesterlieder featuring Christian Gerhaher, with the OSM conducted by Kent Nagano; music by Rameau performed by bass-baritone Philippe Sly and soprano Hélène Guilmette, accompanied by Luc Beauséjour; En rêves (In Deams), music by Schumann, also with Sly and pianist Michael McMahon; and Ave Maria from DANIEL TAYLOR [→], Les Petits Chanteurs du Mont-Royal, and Theatre of Early Music.



Prizes will be handed out at a Gala

awards ceremony at Salle Wilfrid-Pelletier, Place des Arts, on October 22. The ceremony will also be webcast at **musiqueplus.com** and **musimax.com**.

.....

The US-based **DOVER QUARTET [K**] was the big winner at the 2013 Banff International String Quartet Competition, taking not only the \$25,000 First Prize but an additional \$8,000 in winnings for the best performance of a Schubert quartet, best performance of a Haydn Quartet, and the Canadian Commission Prize for the best performance of Canadian composer Vivian Fung's String Quartet No. 3, commissioned by the CBC and The Banff Centre for the competition. The prestigious



▶ Soprano **MEASHA BRUGGERGOSMAN** spends November 14-20 in Spain, performing Wagner's *Wesendonck Lieder* with the Basque National Orchestra in San Sebastien, Vitoria, Pamplona, and Bilbao. The following month, she takes on Beethoven's Ninth twice: with the San Diego Symphony (December 6-8) and with the Berlin Radio Symphony Orchestra on December 20 and New Year's Eve. In between, she comes home to Ottawa's National Arts Centre for a Christmas concert conducted by Alain Trudel, before heading to

Montreal for Porgy and Bess with Opéra de Montréal (January 25-February 1).

► Contralto MARIE-NICOLE LEMIEUX joins French soprano Sandrine Piau and the Il Pomo d'Oro Orchestra for concerts of arias and duets by Handel in Évian and Versailles (October 12 and 14 respectively) before returning to Opéra de Montréal for Mistress Quickly in Verdi's Falstaff (November 9-16), a role she has performed at Glynebourne and La Scala. ▶ Mezzo soprano **WALLIS GIUNTA** flies to Taiwan this month for performances as Annio in *La Clemenza di Tito* with the Taipei Symphony Orchestra (October 19 and 20). She then returns to the Metropolitan Opera for Countess Ceprano in *Rigoletto*, the role that marked her house debut last season, from November 11 through December 7. Come January, she is back in Toronto to take on Dorabella in Atom Egoyan's new production of *Cosi fan tutte* for the COC.

PHOTOS Alex Gardner, Denis Rouvre, MIV Photography

10



grand prize is accompanied by numerous performance opportunities in Europe and North America, Banff Centre residencies, and a CD recording. Second Prize went to France's Quatuor Cavatine, with third prize going to the Navarra Quartet, whose members hail from the UK, Ireland, and the Netherlands.

JAN LISIECKI [←], the 18-year-old pianist from Calgary, added yet another impressive achievement to his musical résumé when he was declared Gramophone's 2013 Young Artist of the Year, awarded on September 17 in London. Lisiecki has released two critically acclaimed recordings since he signed a fivealbum record deal with Deutsche Grammophon in 2011: Mozart Piano Concertos Nos. 20 and 21 with the Bavarian Radio Symphony, and Chopin's solo Études.

Radio-Canada's Espace Musique has dropped the live Saturday-afternoon opera broadcasts from its schedule. Filling in the afternoon time slot will be pop programming due to ad revenues, while a new four-hour show with an opera theme, hosted by Sylvia L'Écuyer, will air at 7 p.m. on Sundays. A Facebook page called *Requiem pour L'Opéra du samedi?*, intended to gather support for live opera broadcasts on Radio-Canada, has close to 1,400 supporters.

And, the recently elected pope has elaborated upon his rumoured interest in opera and classical music. Among Pope Francis's musical preferences are Bach's *St. Matthew Passion* and Mozart's "Et incarnatus est" from the *Mass in C minor*. More surprising is his interest in Wagner. The Pope elaborated on one of his favorite performances: "The performance of Wagner's Ring by Furtwängler at La Scala in Milan in 1950 is for me the best. But also the Parsifal by Knappertsbusch in 1962."

REQUIEM

Lotfi Mansouri, general director of the Canadian Opera Company from 1976 to 1988 died on August 20 at the age of 84. Born in Tehran, Iran, Mansouri worked as stage director at the Zurich Opera and Geneva Opera before joining the COC and, later, the San Francisco Opera (1988 – 2001). Mansouri is responsible for launching the COC Ensemble Studio, a specialized training program for young opera artists, and the introduction of supertitles projected translations of the libretto - which have since become a standard feature in opera houses worldwide. Among the works commissioned by Mansouri while at San Francisco Opera is Jake Heggie's Dead Man Walking, presented recently by Opéra de Montréal.

.....

Larry Lake, performer-composer and broadcaster, died on September 17 at the age of 70. An unrelenting champion of Canadian composers and musicians, Lake was best known as the host of CBC Radio 2's "Two New Hours," from 1995 until 2007.

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Some Great Works by F'R P()SERS GGEST STENIN U G S

by MICHEL GONNEVILLE

This article offers a selection of recordings of great musical works written by living Quebec composers aged between 55 and 70.

After briefly dabbling in serialism and a form of minimalism à la Steve Reich, JOSÉ ÉVAN-GELISTA (1943 -) founded Traditions musi-



cales du monde, a concert society dedicated to promoting non-Western music, and quickly turned to composing music based on both non-Western and Western traditions. The Burmese piano, Javanese and Balinese

gamelan, and the folklore of his native Spain in turn inspired works essentially based on melody, presented most often without accompaniment (monodic music) but enriched and ornamented by all sorts of variations (a process called heterophony). Based on twopart structure used by many traditional Indian songs, Alap et Gat (ATMA ACD22242) is a high point in his productivity, skillfully composed and immediately captivating listeners, with a slow introduction by means of a free, improvised character, and taking them in an accelerando that seems to have no end, like the melody that articulates and renews itself incessantly.

There are recordings of the iconic works of



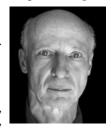
JOHN REA (1944 -) such as Treppenmusik WRC8

6807) and Overtime (Centrediscs, CMCCD 3188), where the music flows like an exciting story, along with the changes and transformations of his own writing. We meet familiar sounds (tonalities, figurations and orchestrations) and even brilliantly inte-

grated quotes from other music. An example of the latter is Las Meninas (for solo piano, Richelieu/Radio- Canada), full of subtleties, where the short themes of Schumann's Kinderszenen (Scenes from Childhood) are transformed according to the different styles of contemporary composers (including Claude Vivier, José Évangelista, Anton Webern, et al.). Each of these works - often the result of a thorough reflection on a slice of music history will reveal itself to the curious and willing music lover in all its richness. Another example resulting from this process is Singulari-T (ATMA ACD22395). Launched by the beat of a metronome, it is a diptych dedicated to the memory of Hungarian composer György Ligeti, who was fascinated by the work of musical time. Taking up some pronounced oppositions characteristic of Ligeti's style, the tensions of the original fast tempo constantly resolve themselves into dynamic rhythmic

games, while the slow pulse of the second part (is it the dying breath of someone who is bedridden?), punctuated by the bells, stops abruptly at the end, like a rupturing aneurysm.

A large part of the catalogue (many works on Empreintes digitales) of YVES DAOUST (1946



-) consists of purely electroacoustic works, where the sounds of daily life sometimes those of musical instruments, as in the magnificent Quatuor - are transformed and composed into very sensitive and effective dramas. In performance

some works require a real instrumental source, often a soloist, in addition to speakers broadcasting an electroacoustic part (this music is called mixed). In addition to this exchange between instrument and prerecorded sounds, Petite musique sentimentale (IMED 9106 1991) and Impromptu (IMED 0156 2001) also offer an effective dialogue with musical history: in the former, there are fragmented echoes of Satie that the piano chimes out dreamily, and in the latter, the tensest and the softest accents of Chopin's eponymous pieces are magnified by the synthesizer and piano. In Chorals ornés (IMED 11113 2011), 14 chorales of Bach's Little Organ Book are recomposed for organ and fixed sounds, joined to texts of love, building a deep history of mankind in our imagination.

Those whose musical culture includes a wide range of free jazz or Frank Zappa should start exploring the repertoire of **WALTER BOU-**



DREAU (1947 -) with older works such as *Demain, les étoiles* (for 12 saxophones - ATMA), *Les sept jours* (for 8 percussions - ATMA) and *L'odyssée du soleil* (brass ensemble), where these influences intersect with those of Varèse

(for relief and acoustic power), Xenakis (for the energy of large sound masses) or Boulez (for the careful structuring of some passages). But perhaps the more "classical" listener would rather start with a movement of Berliner-Momente (Centrediscs CMCCD 10705), where references to Havdn and Wagner provide a foundation for understanding the composer's characteristics, or with La vie d'un héros (ATMA ACD22551), which is more than a violin concerto: it is a beautiful funeral tribute for his friend Claude Vivier, whose music is used here as a guideline. I particularly like the "chamber" Boudreau, which, infused with live imagination, reaches great heights in variety and formal evidence in Coffre III (a)(ATMA ACD22283) and Le grand méridien.

DENIS GOUGEON (1951 -), to whom the SMCQ

homage series will be devoted this year, is very prolific, and his career is punctuated with awards for the quality of his generous creativity. At times light, the works of this composer will connect immediately with most music lovers. But in his

extensive catalogue, there are a few works that stand out for their remarkable depth. *Un train pour l'enfer* (1993 - UMMUS) already moved the listener but *Mutations* (2011 - ATMA ACD22395) reaches dramatic accents with impressive strength. Gougeon succeeds in renewing his vocabulary by purging it of many of the traits that we found familiar – as he has done, it seems, in the recent *Phénix* for orchestra – and adopting a single piece, relentlessly drawn to its climax and then the end.

Two of the most striking works of **SERGE PRO-VOST** (1952 -), *Le stelle*, composed for the renowned Hilliard vocal quartet, and *La pietra che canta* for trio and electronics, are available for streaming on the website of the Canadian Music Centre (www.cmcquebec.ca). *Les ruines du Paradis* (ATMA ACD22376) is another example of the most recent accent of this composer's particular poetics, a work of reflection and internalizing, but whose accents

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can be intense, a serious and sensitive proposal fueled by the demands of such figures as Luigi Nono, Andrei Tarkovsky and Petrarch, among other soul-mates that we shall want to consult in order to better understand their relationship

with the one who transposes their spirit.

Briefly summarizing the thought and work of **DENYS BOULIANE** (1955 -) is a challenge. As a



Quebecker, this composer quickly felt some distance from the dominant European musical tradition, and he set a goal to invent his own cultural reference. Since Jeux de société and Vingt tiroirs de demivérités pour alléger u fouet et du plaisir and

votre descente to Du fouet et du plaisir and Qualia sui, he accomplished this especially through techniques whose application gives a strange feeling of hearing the known and familiar in a rather profuse discourse, often animated and highly nuanced in all respects. In keeping with "imaginary culture," the latest works revolve around the mythology of an invented Native American tribe: the Anticostians. This cycle comprises two orchestral works (including a 25-minute cello concerto, Vols et vertiges du Gamache) and a work for a chamber orchestra of 15 instruments, Rythmes et échos des rivages anticostiens (ATMA ACD22395). The rhythmic dimension predominates here, remarkable both for its complexity and the clarity of its interplays. Outbursts and shifts and accelerandi come after the fallout, always varied, to the delight of the attentive listener, who will want to listen to this again and again.

••••••

More subtle but no less nuanced, **ISABELLE PANNETON** (1955 -) has developed over the



years a canvas of works, often short or for reduced effect, but refined like Rameau, Haydn or Schubert, because of the attention given to the movement of lower notes (*la conduite des voix*). To the lightness, fluidity and mobility of

early works (some audible on cmcquebec.ca) were added, in *Sombre avec éclaircies* and especially *les Îles* – whose recordings are unfortunately not available at the moment – formal evidence and depth, a mature language that frequent listening makes clear.

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In 1998 In Auditorium (streaming on cmc-

quebec.ca), for large wind orchestra, revealed to the public the strength and solidity of the musical expression of **ANDRÉ HAMEL** (1955 -),



as well as his mastery of spatial instrumental sources. Through the use of the technique of alternating voices, he composed in some of his works incredible masses of sound, reminiscent of electroacoustic sounds. In this perspective, one

should listen to *À huit* (ATMA ACD22396) for saxophone octet, where the sax is sometimes barely recognizable. The work, constructed from a limited number of elements (slaps, multiphonics, ghostly sounds, doppler siren effects, cries of strange birds, boat horns, sharp calls, and even a short tonal melody) presented sparsely and slowly between two silences at the beginning, are reunited, in a carefully composed progression, around the crescendo of a detuned organ, with a climax braking up in the extreme treble. At the end we have the last calls and cries of birds, breaths – glaucous color, wild. Is this another world? No: it's ours. Think Riopelle ...

.....

TIM BRADY (1956 -) is another prolific composer, often giving the place of honour to his



own instrument, the electric guitar. One could say that Brady's musical language is the assimilation of influences of Dutch composer Louis Andriessen, Steve Reich's *Tehillim* and jazz-rock John McLaughlin's guitar.

Brady won the Opus Creation of the year with Atacama (ATMA ACD22676) for choir and instrumental ensemble, a cantata in six movements whose theme (based on the texts of a political opponent of the Pinochet regime) obtained here the formal scope, violence and dramatic breath it required. Not unwilling to mix sumptuous consonances, complex sounds and harmonic tensions, intimately bound to the messages of the poems, the characters of movements alternate among instrumental toccata, chanted choirs and great contemplative areas, with an electric guitar used sparingly, but whose presence adds a striking dimension whenever used: guns or military helicopter, or hovering song are quasi-electroacoustic from the introductory solo to the last movement.

LSM

Michel Gonneville is a composer, a professor of composition and analysis (Montreal Conservatory of Music), and the co-founder of *Cette ville étrange*, site of Chroniques sur la création musicale auébecoise.

TRANSLATION: WAH KEUNG CHAN AND ANNIE PROTHIN

Rediscovering Quebec Musician Auguste Descarries (1896-1958)

by HÉLÈNE PANNETON

Auguste Descarries's name is beginning to resonate in the minds of Quebec's musicians and music lovers, and rightfully so.

In December 1929, Descarries came back to Montreal, following an eightyear stint in Paris, where the 1921 Prix d'Europe had brought him. Over the course of his career he would become a composer, teacher, concert pianist, lecturer, choirmaster, and organist. Yet, upon his return to Quebec, he found it difficult to find his place in a musical scene dominated by people who swore only by French music. While in France,

Descarries had socialized mostly with neoromantic Russian musicians. Musicologist Marie-Thérèse Lefebvre summarises his influences:

"As a pianist, he is part of the German School, represented by the two great educators of the 19th century, Franz Liszt and Theodor Leschetizky. As a composer, he follows the Beethovenian tradition defended by the many Russian composers who came out of the imperial conservatories of Moscow and St. Petersburg, such as Leon and Jules Conus, George Catoire, Alexander Glazunov, and Nicolas Medtner."

Those influences shine through in Descarries's sacred works written for the Saint-Viateur d'Outremont Church, where he served as choirmaster from 1938 until his death in 1958. He composed major works closely tied to liturgical action, at a time when priests, their backs towards the congregation, still celebrated mass in Latin. This was before Vatican II. This corpus of religious music, which features on a recorded album for the first time, includes five motets for solo voice and organ as well as six choral works, including two masses for choirs of equal voices.

We know the high demands imposed on singers unsupported by instrumental ac-

companiment. Yet, the effect achieved is breathtaking. In an *a cappella* interpretation of the *Messe brève*, the spiritual character of the music is expressed ideally, enhanced by the vocal techniques inherited from the Russ-

ian choral tradition. The organ brings a high level of vitality to the Messe des Morts, which is greatly inspired by the Gregorian themes of the Liturgie des défunts, and is punctuated with dramatic passages of Last Judgement angst. As for the motets for solo voice and organ, they are imbued with lyricism: the voice soars through a very large register; its character is expressive, often with great rhythmic freedom - a real challenge for even the most

experienced performers! A perfect example is the admirable *Pie Jesu*, composed in 1942 for the funeral of Senator Raoul Dandurand.

We must keep in mind that these sacred works, the only ones currently accessible to the public, represent only an eighth of his compositions. Descarries also wrote mélodies and several chamber pieces. Yet, it is without a doubt in his piano pieces that he found the ideal mode of expression, as he - according to his students and those close to him - was a prodigious improviser at the keyboards (organ or piano). We know that he met Nicolas Medtner while they were both in France, that he asked him for advice, particularly on notions of rhythm, and that they spoke about music, sitting around a table, accompanied by their wives. The influence of this renowned composer and pianist, born in Moscow in 1879, is particularly felt in Descarries's Sonate pour piano (1953).

It is, however, due to this *Rhapsodie canadienne* (1928) that Descarries is known at home. Based on two folk themes – *Marianne s'en vat-au Moulin* and *Isabeau s'y promène* – the piece is a concerto for piano and orchestra, which was performed in 1936 by American pianist Helmut Baerwald and conducted by Wilfrid Pelletier, head of the *Société des concerts symphoniques de Montréal*. When will we hear a new performance of this great *Rhapsodie*? The sheet music is but a manuscript... and it would require a conductor capable of raising the enthusiasm of musicians and financiers alike to make this project a reality. Surely one of Quebec's first concertos for piano could be picked up by a conductor and a piano virtuoso who, together, could bring it out of the shadows.

In any event, 2013 was an important milestone on the road to the rediscovery of a great musician. Auguste Descarries resurfaced like a missing puzzle piece in the musical landscape of the Quebec of the 1930s to 1960s, a time in which he made significant contributions.

Organist Hélène Panneton is the founding President of the Association pour la diffusion de la musique d'Auguste Descarries (ADMAD).

TRANSLATION: DAVID-MARC NEWMAN

TIMELINE OF A REDISCOVERY

April 23, 2012: Founding of the Association pour la diffusion de la musique d'Auguste Descarries

November 2012: Recording, at the Saint-Viateur Church, of a first album dedicated to his sacred pieces for the Espace 21 label

October 11, 2013, Saint-Viateur d'Outremont Church, for the centennial anniversary of the church and its Casavant Opus 520 organ:

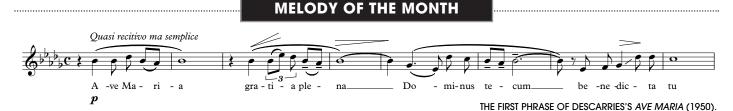
7 pm – Conference presented by the *Société québécoise de recherche en musique*: "Auguste Descarries, the Most Russian of Quebecois Musicians"; Marie-Thérèse Lefebvre, musicologist; Gabrielle Beaudry, pianist

8 pm – Launch of an album featuring his sacred works (Espace 21), with a large concert for 2 choirs, 5 soloists and organ. Launch of the sheet music for the *Messe des Morts*, published by the Nouveau Théôtre Musical

December, 2013: 40-page musicology article to be published in *Les Cahiers des Dix*

January 26, 2014: Concert featuring his sacred works for "Les Saints-Anges en musique" series in Lachine

www.associationaugustedescarries.com







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FRANCIS POULENC MAN of MELODIES

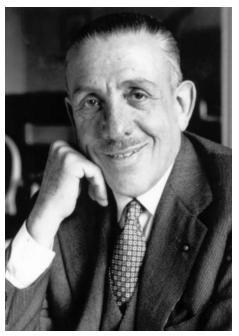
by **DANIEL TURP**

he French composer Francis Poulenc (1899 - 1963) passed away 50 years ago. Appropriately, ATMA Classique has chosen this occasion to explore his 170 songs in a new Poulenc five-disc box set.

The composer of the Dialogues des Car*mélites* is the last great melodist, states pianist Oliver Godin, the artistic director of the collection's project. "In his style and musical language, we don't find any system," Godin explains. "Francis Poulenc was never 'boxed in' - choosing sometimes melancholy, sometimes humor and parody, while embracing tonality." When it comes to identifying the composers who have influenced Poulenc, the Montreal Conservatory of Music professor spontaneously evokes Mozart and Bellini. In his liner notes, baritone Francois Le Roux cites Monteverdi and Debussy instead. He also writes that Mozart was his "great master" since Poulenc's music is "a unique blend of melancholy and joie de vivre, of seriousness and absurdity, in short, of humanity." Godin says that Poulenc shares with these composers the love of the human voice, considered the noblest instrument, bearer of emotions and truth.

What makes of Francis Poulenc a great composer of melodies? Godin answers that his great success in this musical genre probably lies in Poulenc's relationship with performers. With baritone Pierre Bernac and soprano Denise Duval, he acquired an intimate knowledge of the voice and learned its mechanism. According to the pianist, "It is also his willingness to serve poetry and great poets. Setting to music the words of Guillaume Apollinaire and Paul Éluard, and also those of Paul Valéry and Louis Aragon is, as Poulenc wrote himself, 'an act of love [rather than] a marriage of convenience."

Of the 170 songs to appreciate or discover in the recording, is there one for which Godin has a particular affection? Without hesitation, he names *Aux officiers de la garde blanche*. On a text by Louise Vilmorin, another of the composer's favourite poets, Poulenc composed a melody of extraordinary sensitivity, leaving much space to the text, which opposes tenderness and irony. It is not surprising that it is found on the first disc. Its performance by French soprano Julie Fuchs is also likely to convince anyone of Godin's choice!



"In his style and musical language, we do not find any system. Francis Poulenc was never 'boxed in' – choosing sometimes melancholy, sometimes humor and parody, while embracing tonality."



A QUEBEC TRIBUTE TO POULENC

The new Centre lyrique d'expression française (CLEF), of which Godin is the Artistic Director, makes its debut with a major project: the complete songs for voice and piano of Francis Poulenc. The box set will be launched at the Chapelle du Bon-Pasteur on October 15 at 11 a.m. This will be an opportunity to present the Centre, of which Richard Turp is the General Director. Recorded in Domaine Forget's Françoys-Bernier Hall, this project was carried out with the support of ATMA and its director Johanne Goyette. The Classica Festival and the Association of the Friends of Poulenc are also associated with this recording, respectively directed by baritones Marc Boucher and Le Roux, who also perform on the recording. Sopranos Pascale Beaudin, Hélène Guilmette and Julie Fuchs, and mezzo-soprano Julie Boulianne also lent their voices to the recording. Godin accompanies all six performers in the 170 songs composed between 1918 and 1959.

This is a Quebec tribute to Poulenc, Godin says. "The performers are all French-speaking, which distinguishes this recording from other complete sets that have appeared on Decca and EMI Classics. And it is undoubtedly the most complete, since this includes three new songs, which are a world premiere."

The complete songs will also be performed in a series of four concerts in Tours, France, on November 12, 14, 19 and 21, 2013. At the invitation of the Centre international de la mélodie française, the same musicians will appear at Ockegheim Hall, with Fuchs replaced by French soprano Clémentine Decouture.

After this first project of CLEF, others are in the making, with the support of Goyette and ATMA. The wealth of the current French lyrical repertoire – and no doubt of new repertoire that could emerge from CLEF's initiative – will allow this new institution to stand out in the local music scene and throughout the Francophonie.

.....

Daniel Turp is a board member of CLEF.





Matteo Sellas, Théorbe, 1640, Musée de la musique - Cité de la musique, Paris, Photo Collection Musée de la musique, photo Jean-Marc Anglès

For the Glory of **VENICE**

by **CAROLINE RODGERS**

The Montreal Museum of Fine Arts (MMFA) and the Arte Musica Foundation are taking multidisciplinary events to new heights with *Splendore a Venezia*. The event presents an overview of musical life in Venice from the Renaissance to the Baroque period through a number of works of art and concerts.

Isolde Lagacé, general and artistic director

of the Fondation, has been meticulously programming the music of the show for the past five years.

"It's a beautiful story that ties in with the establishment of the Arte Musica Foundation," she said. "When Pierre Bourgie and I first approached the MMFA with the goal of transforming the church into a concert hall, the museum was already working on a show dedicated to Venice and music. That's when we came up with the idea of a concert series on the same theme that would be presented in the future concert hall," she said. "For me, this event epitomizes our original idea. All of the works presented allow us to discover the place of music throughout Venice, in the private and public sectors, at church, in the streets, in the squares and in all the social strata."

The event will feature a total of 120 elements. Many of the paintings, drawings and prints represent Venetian musicians or instances of musical life in Venice such as concerts, balls and operas. A number of period instruments will also be showcased: sackbuts, violas da gamba, flutes and cornets, as well as centuryold scores, such as one of the original copies of the first edition of Vivaldi's *Four Seasons*.

"This show is a gold mine for music enthusiasts," said Lagacé. "The music will be presented differently in each room, either

recorded or sometimes played by live musicians." Visitors will be

able to discover the show in several ways. Three musical guided tours with early music specialist François Filiatrault, and three musical strolls with lutenist Sylvain Bergeron will be offered. Duo visits are also available, in which the visitor will be shown around by a guide and accompanied by a musician.

All of this is topped off by a number of film screenings and conferences, such as Mathieu Roy's documentary *Mort à Venise : voyage* *musical avec Louis Lortie.* What's more, renowned musicologist Gilles Cantagruel will give a lecture on Bach and Italy.

CONCERTS AT BOURGIE HALL

A Venetian theme is a dream come true for Montreal, an extremely prolific city when it comes to early music.

"I wanted the program to paint a very complete picture of music in Venice," said Isolde Lagacé, the director of Arte Musica. "There is vocal, instrumental, sacred, secular, popular and early music by significant composers. If someone were to attend all twenty concerts, they would essentially be receiving an accelerated course on Venetian music over a few centuries."

Obviously, Vivaldi has a place of privilege in the program. "It would be impossible to pass him by. I think very few composers are as tied to a city as Vivaldi was to Venice. The work, the man and the city are inseparable," she explained.

Although the art exhibition ends with the Baroque era, the music continues until the 21st century, all the while maintaining a link to Venice and its major themes such as water and love.

"For example, the history of George Sand and Alfred de Musset, both of whom had a turbulent relationship in Venice and exchanged significant correspondence, will serve as the backdrop for the concert *Les Amants de Venise*," Lagacé said. "We have created a concert that blends literature and period music with works by Chopin, Mendelssohn and Liszt."

Many musical ensembles and Montrealbased soloists included in the program will present a concert featured in their regular season program. These include the Arion Baroque Orchestra, Les Boréades, the Studio de musique ancienne de Montréal, the Ensemble Caprice, Le Nouvel Ensemble Moderne, Luc Beauséjour, Geneviève Soly and OSM musicians.

Also performing will be many highly reputed foreign ensembles and musicians. Some of them will be visiting Canada or even North America for the first time. Among these are ensembles such as the Cambini-Paris Quartet, the vocal ensemble Profeti della Quinta, the Accordone ensemble and the Orchester Jakobsplatz Munchen.

Some concerts worth mentioning: Italy's most beautiful concertos transcribed for organ, with Geneviève Soly, November 24. *Le Chat et le gondolier*, a musical children's tale presented by La Nef and the Théâtre sans fil, a creation featuring giant marionettes, on January 12. Finally, the Ensemble Caprice performs

the Montreal premiere of Vivaldi's oratorio *Juditha Triumphans,* on January 18.



www.fondationartemusica.ca

TRANSLATION: CATHERINE HINE

[K] Anonymous, Trombone tenore veneziano, Second half of 16th c., Brass, 16.5 x 13.5 x 108 cm, Accademia Filarmonica di Verona (Verona, Italy), 13.302, Photo: Maurizio Brenzoni

arts previews



FROM OCTOBER 1 TO NOVEMBER 8

► DANCE

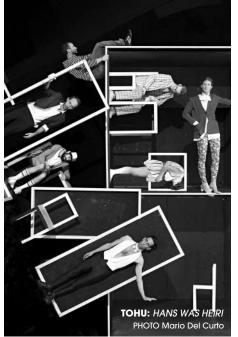
Armed with choreographers who have proven their worth, the **BALLETS JAZZ DE MONTREAL** [**↑**] takes on the month of October with a threein-one show. *Closer, Harry,* and *Night Box* touch on themes of identity, cultural conflict, night life, sexuality, and romantic relationships. The show is a panorama explored through multiple styles of dance, and it has something for everyone. See it in Saint-Jeansur-Richelieu, Sherbrooke, and Sainte-Thérèse. www.bjmdanse.ca

Critically acclaimed at the premiere in 2010, Maguy Marin's *Salves* is back on stage at the National Arts Centre in Ottawa in October as part of a U.S. tour. With a soundtrack played on four tape recorders, the work features seven dancers. Through a succession of images, they attempt to depict the madness and absurdity of today's world. www.nac-cna.ca

► THEATRE

Zimmerman and De Perrot were fascinated by human contradictions. So they put a magician, a DJ, and five acrobats on stage. Thus was born *Hans was Heiri* [7]. This show, midway between theatre and circus, places its seven protagonists in an apartment where the ceiling is the floor. They must adapt to their new universe in between the DJ's music and circus and dance numbers. www.tohu.ca

"You don't get to choose your brother, your father, your mother. Why do you need to choose your wife?" Asha, an Indian-Canadian mother, is worried about her still-single son. Her husband and she decide that his trip to India is



the perfect opportunity to put the squeeze on him, and many lively discussions result. Written and directed by Ravi Jain, *A Brimful of Asha* was a smash hit in Toronto. It appears in Montreal at Usine C. www.usine-c.com

VISUAL ARTS

Until October 13, you can visit artist Guy Fortin's show *Chut! Regardez...* at the Écomusée du Fier Monde. Comprised of 30 blackand-white photographs, the show takes a fresh look at intellectual disabilities. Capturing moments of pride and joy, the artist manages to enter into his subjects' daily lives, going beyond prejudice. www.ecomusee.qc.ca The Arab World Festival (FMA) includes two shows. The Ligue des Artistes Tunisiens presents *Tribles: A Journey to the Ethni-City*, a series of paintings and pictorial works on the themes of travel, tribe, ethnicity and city. Meanwhile, photographer Amine Kouide presents a show on the Algerian Sahara. www.festivalarabe.com

From October 1 to November 8 at TOHU, discover the works of photographer Bertil Nilsson. For *Intersections*, he photographed circus artists in an urban setting, giving the work a mysterious, gravity-defying quality that is at the same time very human and sensitive. www.tohu.ca

►CINEMA

Cinephiles, get ready. In October, the Cinéma du Parc presents the complete works of **JACQUES TATI** $[\Psi]$, after getting their hands on restored copies of the filmmaker's greatest classics. Now you have the opportunity to see (or resee!) *Playtime, Mon oncle,* and *Les vacances de M. Hulot.* September 29 to October 24. See the website for schedules. www.cinemaduparc.com



One festival, eleven days, 300 films, plus lectures, parties, and happy hours. Such is the line-up of the Festival du Nouveau Cinéma, held from October 9 to 20. The 2013 edition of a festival committed to new creations and innovation once again promises some great surprises. Keep an eye on the website for scheduling. www.nouveaucinema.ca

Elizabeth Price, winner of the 2012 Turner Prize, is in Montreal as part of the Pop Montréal festival. The Musée d'art Contemporain presents her video work *The Woolworths Choir of 1979*. Evoking a tragic fire in a British supermarket, the work reconstructs the sequence of events in a series of collages over a background of music. www.mcam.org

TRANSLATION: REBECCA ANNE CLARK

Montreal's Mayoral Race Artists want an inspiring mayor

by HASSAN LAGHCHA

ontreal's mayoral candidates are competing for the affections of the arts and culture sector. They all have great ideas and interesting projects to help Montreal live up to its potential as a vibrant cultural and artistic metropolis. Meanwhile, workers from the arts and culture sector want to ensure that the future administration acts on their most pressing concerns. They want a more active mayor, one who is involved with and will support cultural sector workers, who are often neglected when it comes to financial sup-

port. Here is an overview of the candidates' plans and promises.

RICHARD BERGERON: Saving Artist Workshops

Richard Bergeron, leader of Projet Montréal and the most experienced candidate, wants to index the Conseil des arts de Montréal's (Montreal Arts Council) annual budget to the level of inflation and, once the economic crisis has passed, to index the

budget to the economic growth rate. In doing tion spaces from real estate speculation". He so, according to Bergeron, the CAM would be able to "increase its influence and its involvement at a rate that is on a par with other sec-

tors". In its electoral program, Projet Montréal promises a moratorium on the re-zoning of artist and artisan workshops into residential units.

True to his love of pedestrian streets, Bergeron vows to develop an annual program featuring artistic and cul-

tural activities that will turn the streets

into "places of exchange and artistic and cultural expression, adding to Montreal's touristic cachet". Furthermore, Bergeron proposes an annual outdoor pubart contest, where lic sculptures and other works of art would be installed in urban redevelopment areas. "This initiative will

receive an annual budget of \$5M," he affirms.

Bergeron would also like to encourage the purchase or long-term rental of artist spaces. He believes this will "protect cultural produc-

also wants to centralize and launch a portal with information on the use of new artistic and cultural spaces: rules, legal information

and advice, financial resources (grants, contests and awards, tax breaks). additional resources, a complete list of associated artistic groups and a calendar of events.

DENIS CODERRE Rethinking Montreal's Cultural Geography

Denis Coderre is staying true to his motto: pure democracy! His team's commitment to arts and culture will be developed in "consultation with cultural leaders and citizens". Coderre feels that Montreal's cultural life is "in great shape," citing "the consensus surrounding a number of projects and initiatives." Coderre wants a "city shaped by its artists", and wishes to "develop an inclusive cultural vision." To that end, Coderre has officially enlisted a candidate to explore cultural issues: Manon Gauthier, former director of the Segal Center for the Performing Arts. According to Coderre and his team, this will allow them to act as a "facilitator for the vari-



CULTURE MONTRÉAL The 21 duties of a "more active" mayor

Increase the budget of the Conseil des arts de Montreal (CAM) to \$20 million, prioritize the preservation and implementation of affordable artists' workshops throughout the city, collect a tax on billboards to finance culture after the example of Vancouver and Toronto, renegotiate higher amounts from the cultural development agreement with the government of Quebec, and devote a separate budget for the development of cultural districts: these are some of the 21 propositions presented by the organization Culture Montreal, which wants a

"more active and more engaged" mayor. Culture Montreal, which defines itself as an independent popular movement and acts in the capacity of Regional Cultural Council for Montreal, also seeks a "concrete and substantial commitment from the mayoral candidates with the aim of accelerating the construction of Montreal as a sustainable, inclusive, and cosmopolitan metropolis."

CM also calls upon the future mayor to play an important role in encouraging the provincial and federal governments to increase their contributions in order to finance infrastructure and various grant, bursary, and tax credit programs that are essential to maintaining quality artistic activities. The organization also asks that the new mayor appeal to partners on the Steering Committee of Montreal, Cultural Metropolis, at the beginning of his or her term to ensure the full implementation of the 2007-2017 Action Plan and begin developing post-2017 goals. "The next mayor's four-year term ends in 2017, the deadline for Montreal, Cultural Metropolis's action plan, as well as the year for several important anniversaries (Montreal's 375th, the Expo's 50th, and the 150th of the Canadian confederation)," says the CM, who wants to take advantage of this historic moment to endow the city with "a permanent and exemplary legacy in terms of infrastructure."

ous arts, business, philanthropy, and education and public partners sectors, ensuring that gains for one do not come at the expense of others".

Coderre believes that we need to rethink the city's cultural geography by connecting cultural communities and encouraging dynamic exchange. He agrees that the Quartier des spectacles should continue to play a pivotal role as a centre for cultural production and dissemination, but that its relationships with the other cultural

communities need to be more direct. In his opinion there are a number of Montreal communities bursting with creators and attractions that contribute to the city's identity. "We have to do more to promote these areas," he says, emphasizing the synergy between our



ARTISTS PUT THE PRESSURE ON

Artists' collectives have increased rallies and meetings in order to bring the mayoral candidates to clarify their visions for the development of Montreal and make concrete and steadfast commitments.

On September 29, a collection of several groups and professional associations organized a large rally at the Parc des Faubourgs. Their goal: to ensure that art and culture are part of the electoral debate, that candidates recognize, in a tangible way, artists' considerable contribution to economic vitality and to Montreal's reputation on the national and international scene, and that this recognition translates into concrete and steadfast commitments from those candidates.

On October 1, Culture Montreal organizes a leader's debate. The four main mayoral candidates are invited to present their visions for cultural development and respond to questions from the public. cultural communities, our boroughs and the downtown core. "A cultural approach for everyone integrates the cultural com-

munities, but just as importantly, it also integrates mediation and cultural diversity."

MARCEL CÔTÉ Renegotiating the Quebec-Montreal Agreement

Marcel Côté, leader of the new political party, Coalition Montréal, wants to "increase and diversify finan-

cial resources for the cultural sector". He pledges to increase the municipal contribution to CAM's budget by 10 % annually for four years. Côté, an economist by trade, believes that "the Arts Council must have the means to match its ambitions, and it is the City's duty to support professional artistic creation, production and dissemination".

Côté also plans to "renegotiate the agreement between the Ministry of Culture and Communications and the City of Montreal, and to review the parameters to ensure a better distribution of resources". The Coalition's electoral platform explains that "the agreement (\$164M over three years) includes the consolidation of our library network, the promotion of heritage and financing for activities to improve access to culture. Coalition Montréal also wishes to "explore the possibility of imposing a tax on publicity panels and encouraging the involvement of the business community".

Regarding citizen access to arts and culture, Côté pledges to encourage mediation activities, artist residencies in libraries, cultural centres and other institutions such as schools.

hospitals and retirement homes. "This initiative is meant to target youth and citizens from diverse cultural backgrounds, who are all too often excluded."

MÉLANIE JOLY Catching Up with Public Art

Mélanie Joly, the youngest candidate, starts with the sad conclusion of the "delay shown by Montreal, a UN-ESCO City of Design," compared to other North American cities of the same size - particularly concerning the amount of public art on city property, the support given to temporary pieces, the presence of works by internationally renowned artists, and the means of dissemination and promotion. According to Joly, "This translates into spaces and public works whose quality too often leave something to be desired." She states that city property includes a number of spaces with incredible artistic potential. For her, the most striking example is Silo no. 5, located at the western extremity of the Old Port, by the mouth of the Lachine Canal. She proposes to convert the



THREE VIEWS of downtown Montreal's "Quartier des Spectacles," an important hub of the city's art, culture and festival scene.

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building, which was constructed in different phases between 1903 and 1959 and has been out of use since 1994, into "an immense public projection screen, where Montrealers would be invited to submit their videos and images to be projected: a gigantic YouTube." According to the head of the party christened "Real change for Montreal", this would

open up urban environments and public spaces to quality art and design by making them accessible everywhere and in full view.

She also proposes to develop Parc Jean-Drapeau and endow it with the necessary infrastructure to host world-class concerts and festivals. She is committed to creating a position of Public Art Curator with increased authority. She is also committed to emphasizing Montreal's history with murals and projections, indicating on street signs the origins of the names, and marking the birthplaces and residences of Great Montrealers.

TRANSLATION: REBECCA ANNE CLARK AND DAYNA LAMOTHE

OFF VAL DE JAZZ DE MONTRÉAL

From album to concert

by MARC CHÉNARD

NOW WELL ESTABLISHED in its fall season niche, the OFF Festival de Jazz de Montréal returns this month for its 14th annual edition. All told twenty-seven shows are on tap from Thursday, October 3 to Sunday 12 (with a break on the 7th and 8th). Apart from the usual venues (Lion d'Or, Sala Rossa, Casa del Popolo and Upstairs), a new one is added this year-Café Résonance (5175-A, avenue du Parc, corner of Fairmount)-with a return to a past venue, the Cabaret du Mile-End, for the closing event. In keeping with its mandate to highlight the wealth of local music, the OFF Festival also offers our talented artists the opportunity to premiere music from their latest recordings. This year, no fewer than four discs will be launched during the festival. LSM reached the artists to gain a preview of their musical offerings.

Christine Jensen Jazz Orchestra – Habitat (Justin Time Records)

In 2011, saxophonist composer and Christine Jensen presented her first orchestral album Treelines (on Justin Time). Buoyed by some rave reviews, including unani-



mous praise by four writers in the Downbeat hot box feature), former B.C. native and long standing Montrealer Jensen now releases her eagerly awaited follow up. Unlike Treelines, she points out, this new installment comprised of six extended works, does not have a specific theme or unifying thread. Instead, the compositions are inspired by a variety of events, one of these being a long trek taken by some of Quebec native peoples' to Ottawa as well as some impressions from her travels abroad, one of these to Peru. The concert will thus be focused on that repertoire, maybe with music from the predecessor, if not other music flowing from her prolific pen. - -

» Thursday, October 3, 8 pm, Lion d'Or

Ensemble Rémi-Jean Leblanc – 9 histoires plus ou moins courtes pour 7 musiciens

A talented up-and-comer on the scene, bassist Rémi-Jean Leblanc is one of those players much in demand by his peers. Equally at ease with the double bass as its electric counterpart, he can work in a wide range of playing styles, from fusion to more mainstream jazz, the latter being the focus of his first album as a leader. With a front line of four winds, includ-

ing sax man Jean-Pierre Zanella and trombonist Jean-Nicolas Trottier, the leader shares rhythm section duties with pianist Rafael Zaldivar and Kevin drummer Warren. All but one



piece are penned by the leader, the exception being the standard *Embraceable You* for bass and piano alone. The music heard here is the outcome of a graduate studies project, recorded last June after two concert performances.

» Wednesday, October 9, 8 pm, Sala Rossa

Quartetski does Stravinsky (Ambiances Maanétiaues)

At The Montreal New Music Festival last February, viola da gamba player Pierre-Yves Martel's ensemble presented a completely new, refreshing vision of Stravinsky's Rite of Spring. A



month later, he and his bandmates (a quintet on this occasion) went into the studio, the results of which will be launched during the festival. Since its inception, this ensemble has taken on music from the classical repertoire. interspersing it with free improvisations. In this centenary of that masterpiece, the choice seemed almost obvious. After revisiting the works of Prokofiev, Satie, Purcell, Hume, and passing glance to Ellington, Quartetski is back

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on track with this latest record project, its first in seven years. In the wake of the concert, the ensemble will take it on the road, with stops in Ottawa and Toronto, and then to France for two more shows. Bravo messieurs!

» Thursday, October 10, 8 pm, Sala Rossa

John Roney and the Jazz Lab – World Colours (Effendi Records)

For over a decade, the Effendi Jazz Lab has established itself as the beacon of this prolific Montreal label. Its personnel, evolving over the years, has just about completely turned



over in its current edition. A forum for composers, this octet enables its musicians to contribute their own compositions, even to develop extended works. Such will be the case on the festival's closing night, when the group will perform a suite by its pianist, John Roney. As its title indicates, it is inspired by several musics and cultures that the composer was exposed to in his travels. As a bonus, two guests will join the ensemble - the festival's current artistic director, harmonica player Lévis Bourbonnais, and last but not least, the superb New York violinist Mark Feldman.

» Saturday, October 12, 8 pm, Cabaret du Mile-End

TRANSLATION: KARINE POZNANSKI

LAST MINUTE NEWS

A fifth record launch is also slated, this one being a compilation of the Odd Sound label. The launch will take place at the Café Résonance on Monday, October 7 from 5 PM to 7 PM. There will be a series of short performances by the label's artists.

OTHER HIGHLIGHTS

While the OFF showcases our talents, it also hosts other musicians, including certain distinguished guests. Apart from Feldman, a New York influence will be present at two other concerts, one being saxophonist Chet Doxas' show at Upstairs (October 5) with three of the Big Apple's current crop of hot prospects in the jazz Mecca, including his long-time friend, bassist Zack Lober. Two big names will also appear the night before at the Lion d'Or (8 pm): Chicago drummer Hamid Drake and his close associate bassist William Parker backing pianist Marianne Trudel. This concert will be divided between this free improvisation and her own Montreal unit performing her com-

positions. Closer to home, Ottawa will be represented by two groups, trumpeter Craig Peterson's free-bop ensemble (October 10, 10:30 pm) and the tandem of Marc Ferguson and Renée Yoxon (October 12, 5 pm). From among our own, there is the always delightful Derome-Guilbeault-Tanguay trio (October 4, 10:30 pm), Jacques Kuba Séguin's interesting Litania Projekt (October 5, 8 pm), Nicolas Caloia's quartet Tilting (October 5, 10:30 pm), and violinist Josh Zubot's ensemble Mendham (October 6, 10:30 pm).

www.lofffestivaldejazz.com 514-524-0831

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JAZZ REVIEWS

OFF THE RECORD IN CASE YOU MISSED THEM

Nick Fraser: Towns and Villages Barnyard Records BR00330

Toronto drummer Nick Fraser's quartet just passed through town. If you missed it, this album is a good snapshot. In a little more than 50 minutes, this unit offers some bold



sounds on the cutting edge of modern jazz. Its instrumentation is a tad unusual, too, with Rob Clutton and Andrew Downey in tow, both bass players by trade, the latter heard on cello alone. Guesting here is New York tenorman Tony Malaby, one of the most sought-after musicians. Biting on soprano sax and burly on tenor, he pulls no punches in this date that is harmonically adventurous with melodic twists reminiscent of Ornette Coleman or Steve Lacy. Venturesome fare indeed. www.barnvardrecords.com

Becky Noble: Salish Folk Song Effendi FND 126

A young talent hailing from British Colombia, alto saxophonist Becky Noble appeared last June during the FIJM. Prior to that, she

released this album at the helm of a sextet consisting largely of Montreal musicians. Other than the folk standard *Norwegian Wood* (considerably reworked), the leader



offers nine nicely crafted originals. Clearly situated in the jazz mainstream, her tunes are cast at medium or slow tempo with a minimum of harmonic tension. One exception though is tenor saxophonist Chet Doxas' wailing solo on *Sun Salutation* (track 4), that inexplicably fades out in mid-flight. Noble holds her own, albeit not fully asserting her presence on her horn, as seems to be the case with today's lot of schooled players still cutting their teeth. But then again, you have to start somewhere, and this is an honest first step for her, but we still wish her to step out a little more from the beaten path. www.effendirecords.com

The Whammies Play the Music of Steve Lacy (vol. 2)

Driff Records CD1303

Passing through town on a frigid January night, the sextet The Whammies did a minitour in preparation of this disc. For those in the know, its name stems from a piece from the late Steve Lacy, and accordingly this is a tribute album. All but one of the 11 tunes are by him (the exception being Monk's obscure *Shuffle Boil*), all of which are tackled with a mix of respect an irreverence perfectly in



keeping with this slightly off-the-wall music. Dutch drummer extraordinaire Han Bennink propels the band with jocular swing whereas his compatriot (and now Stateside resident) alto saxophonist Jorrit Dykstra assumes the dedicatee's role while avoiding slavish imitation. The rest of the cast includes violinist Mary Oliver adding subtle counterpoint and the trio of Jeb Bishop, trombone, Pandelis Karayorgis, piano, and Nate McBride, double bass, adding meat to the bone. While Monk had to die to be finally recognized in the jazz cannon, will this also be the case for Lacy, one of his disciples? Here's hoping that these performances will contribute to the cause. www.driffrecords.com

TRANSLATION: REBECCA ANNE CLARK

LATE NEWS

The upcoming concert of the Orchestre National de Jazz de Montreal will not be on November 1 (as mentioned last month), but December 13.

CLASSIFIED ADS

LESSONS

PianoArt offers specialized and adapted piano lessons for autism, 12 years of clinical and musical experience, 514-254-2533, rady4433@hotmail.com

Kin-E-Vox, is a unique researched approach to vocal study tested by top professionals in which one will learn the appropriate kinesthetic habits for sustainable vocal practices in speech and all singing styles in variable accoustic settings. Helping you acquire the necessary habits to free and connect your voice body mind spirit artistically.

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La Scena Musicale seeks sales representatives: bilingual, experience, interest in music and the arts. Send CV to cv@scena.org.

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PAGE

Deadline for the next issue: October 10 Procedure: calendar.help.scena.org Send photos to graf@scena.org

ABBREVIATIONS

arr. arrangements, orchestration chef / dir. / cond. conductor

chef / dir. / cond. conductor (cr) work premiere FD freewill donation (e) excerpts FA free damission FPR free pass required MC Maison de la culture O.S. orchestre symphonique RSVP please reserve your place in advance S.O. symphony orchestra x phone evtension x phone extension

SYMBOLS USED FOR REPEAT PERFORMANCES

- indicates dates (and regions if different) for all repeats of this event within this calendar. +
- indicates the date (and region if differ-ent) of the fully detailed listing (includes title, works, performers, and dates of all repeats within this calendar) correspon-ding to this repeat.

Please note: Except otherwise mentioned, events listed below are concerts. For inquiries regarding listed events (e.g. last minute changes, cancello-tions, complete ticket price ranges), please use the phone numbers provided in the listings. Ticket prices are rounded off to the nearest dollar. Soloists men-tioned without instrument are singers. Some listings below have been shortened because of space limi-tation; all listings can be found complete in our on-line calendar. line calenda



Sauf indication contraire, les événements ont lieu à Montréal, et l'indicatif régional est 514. Principales billetteries: Admission 790-1245, 800-361-4595; Articulée 844-2172; McGill 398-4547; Place des Arts 842-2112; Ticketpro 908-9090

CAV Société d'art vocal de Montréal, 1223 Amherst **CCC** Christ Church Cathedral, 635 Ste-Catherine Ouest CHBP Chapelle historique du Bon-Pasteur, 100 Sher-brooke Est

Cinémathèq Cinémathèque québécoise, 335 Maisonneuve Est: **SNMcL** Salle Norman-McLaren

CMM Conservatoire de musique de Montréal, 4750 Henri-Julien: SC Salle de concert MBAM Musée des beaux-arts de Montréal, angle

Sherbrooke Ouest & Crescent: **SBourgie** Salle de concert Bourgie, 1339 Sherbrooke Ouest MC CDN Maison de la culture de Côte-des-Neiges, 5290 Côte-des-Neiges

MC FR Maison de la culture Frontenac, 2550 Ontario

MC RPP Maison de la culture Rosemont-La-Petite-Pa-trie, 6707 de Lorimier: S1 Studio 1

McGill McGill University main campus: MMR Multi-media Room, 527 Sherbrooke Ouest (coin Aylmer); POL Pollack Hall, 555 Sherbrooke Ouest (coin University); **RED** Redpath Hall, 3461 McTavish (tempo-rary entrance on the north side of the building); **SCL** Clara Lichtenstein Hall (C-209), 555 Sherbrooke Ouest (coin University); **TSH** Tanna Schulich Hall, 527 Sherbrooke Ouest (coin Aylmer) Ogilvy Magasin Ogilvy, 1307 Ste-Catherine Ouest:

Tudor Salle Tudor, 1307 Ste-Catherine Ouest, 5e

Ors10 Oratoire St-Joseph du Mont-Royal, 3800 chemin Queen-Mary: **bas** basilique **PdA** Place des Arts, 175 Ste-Catherine Ouest: **MSM**

Maison symphonique de Montréal, 1600 St-Urbain UdM Université de Montréal: MUS-B421 Salle Jean-



Papineau-Couture (B-421), 200 Vincent-d'Indy (pavil-lon de musique); **MUS-B484** Salle Serge-Garant (B-484), 200 Vincent-d'Indy (pavillon de musique); MUS-B520 Salle B-520, 200 Vincent-d'Indy (pavillon de musique); **MUS-SCC** Salle Claude-Champagne, 220 Vincent-d'Indy (pavillon de musique) **Usine C** Usine C, 1345 Lalonde (près de Panet et On-

OCTOBER

Tuesday 1

- 9am. Centre Pierre-Péladeau, Salle Pierre-Mercure, 300 Maisonneuve Est. EL. Hommage à Denis Gougeon. Exposition. Figures. 22 artistes: oeuvres inspirées par la musique de Denis Gougeon. (jusqu'au 3 nov, 9h-18h lun-ven; ensuite déménage à la CHBP
- du 8 nov au 15 déc) 843-9305 x301. (→ 1/11) 12pm. CinémathèQ SNMcL. EL. Exposition OICRM. christian Calon: Continental Divide (installation au-diovisuelle pour un écran et 12 haut-parleurs). (Jusqu'au 3 novembre) 343-6111 x2801, 842-9763. 1/11)
- ▶ 12pm. St. James United Church, 463 Ste-Catherine Ouest. EL. Orgue et Couleurs festival d'automne. Midi à la carte. J. Alain, Messiaen, Duruflé. Julie Pinsonneault, orgue. 899-0644 x202 > 1pm. UdM MUS-B520. EL. Séminaire de recherche-
- création: entretien public L'opéra à l'honneur: com-ment diriger un festival d'art lyrique? Comment composer un opéra aujourd'hui?. Bernard Foccroulle, directeur, Festival d'art lyrique d'Aixen-Provence; ex-directeur, Théâtre de la Monnaie; Fabio Vacchi, compositeur, en-seignant, Conservatoire Giuseppe Verdi de Milan; Jean-Jacques Nattiez, professeur. 343-6427
- 4:30pm, UdM MUS-B620, EL, Séminaire Connais-4:30pm. 0dm M05-8620. EL Seminare Connais-sance de Wagner: conference. *Les défis de mise en scène des opéras de Wagner*. Bernard Foccroulle, directeur, Festival d'art lyrique d'aix-en-Provence; ex-directeur, Théâtre de la Mon-naie. 343-6427 8pm. CHBP. LP. Moussorgski, Schumann, Rea.
- Wonny Song, piano. 872-5338 8pm. McGill TSH. FA. Artist Diploma recital. Assyl
- Zhakypbek, oboe, 398-4547

Wednesday 2

- ▶ 9am. UdM MUS-B520. EL. Séminaire Mélodie française: conférence. La commande et la création d'opéras contemporains. Bernard Foccroulle, directeur, Festival d'art lyrique d'Aix-en-Provence; ex-directeur, Théâtre de la Monnaie. 343-6427
- 4:30pm. UdM MUS-B484. EL. Cercle des étudiants compositeurs: Cercle de musicologie de l'UdeM: conférence. En quoi la musicologie peut-elle être utile à un compositeur?. Fabio Vacchi, compositeur, emseignant, Conservatoire Giuseppe Verdi de Milan. 343-6427 6pm. McGill SCL FA. String Area Class. 398-4547 7:30pm. MBAM SBourgie. 19-35\$. Fondation Arte
- 7:30pm. MBAM SBourgie. 19-355. Fondation Arte Musica; eluenes et pros. Almæ-vous Brahms?. Mozart: Trio pour clarinette, alto et plano, K.498; Brahms: Quatuor à cordes #1, op.51; Quintette pour clar-inette et cordes, op.115. Hubert Tanguay-Labrosse, Clarinette; Mark Fewer, Caroline Chéhadé, violon; Douglas McNabney, Isaac Chalk, alto; Desmond Hoebig, violoncelle; Viole Herbitmeter, pino. 285. 2000 4
- Kyoko Hashimoto, piano. 285-2000 x4 8pm. PdA MSM. 40\$. OSM Pop. O.S. de Montréal; Simon Leclerc, chef; Adam Cohen, Coeur de Pirate, chant pop. 842-9951. (→ 3)

Thursday 3

- ▶ 9am. UdM MUS-B520. EL. Cours d'instrumentation et d'orchestration: conférence / cours de maître. Comment composer un opéra aujourd'hui? / examen d'oeuvres de trois étudiants compositeurs de la Faculté. Fabio Vacchi, compositeur, enseignant, Con-
- servatoire Giuseppe Verdi de Milan. 343-6427 6pm. MBAM SBourgie. 16-29\$. Fondation Arte Mu-

FROM OCTOBER 1 **TO NOVEMBER 7, 2013** Visit our website for the Canadian Classical Music Calendar

calendar.scena.ora

sica: Les 5 à 7 en musique. Les cuivres à l'honneur. Stravinski: Fanfare for a New Theatre; Mous-sorgski: Tableaux d'une exposition (e); Prokofiev: Sorgski rableaux dufie exposition (e), Prokofiet: U'Amour des trois oranges: marche; Chostakovitch: L'Âge d'or. polka; Ewald: Quintette #3. Louis-Philippe Marsolais, cor; Stéphane Beaulac, Lise Bouchard, trompette; Patrice Richer, trombone; Alain Cazes, tuba (orchestre Métropolitain). 285-2000

- x4 6:30pm. CAV. 6-12\$. Société d'art vocal de Montréal: diffusion d'opéra. Handel: Rinaldo. Sonia Prina, Anett Fritsch, Brenda Rae, Luca Pisaroni; Ot-tavio Dantone, chef. 397-0068
- 7:30pm. CCC. 20\$. Orgue et Couleurs festival d'au-tomne. Buxtehude, Bernard Foccroulle, Scheidemann, Weckmann, Bach. Bernard Foccroulle, orgue. 899-0644 x202
- 7:30pm. McGill POL. \$10-15. Professional Concert Series: Carte blanche. Malcolm Bilson, piano. 398-4547
- 4947 8pm. CHBP. LP. Eick, Sammartini, Fontana, Corelli, Veracini, Maute, Rose, Hirose. Vincent Lauzer, flûtes à bec; Camille Paquette-Roy, violon-celle baroque; Jean-Willy Kunz, clavecin. 872-5338
- 5338 Spm. MC FR. LP. Musique grecque des années 1930. Smyrneiko, Rebetiko. Lefteris Tsikouridis, bouzouki; Jean-Philippe Reny, oud, baglama; Jasmin Cloutier, guitare, bouzouki; Gabrielle Bouthillier, voix, accordeon; Pierre Langevin, voix clouviertes por 2000; Pierre Langevin, voix, clarinettes, 872-7882
- 8pm. PdA MSM. 40\$. OSM Pop. **OSM, Adam Cohen,** Coeur de Pirate. 842-9951. (←2)
- Spm. Théâtre de la Ville, Salle Pratt & Whitney Canada, 150 Gentilly Est, Longueuil, 25-56\$. Série Grands concerts. Moments romantiques. Mozart: Don Giovanni, K.527: ouverture; Schumann: Symphonie #4, op.120; Brahms: Concerto pour piano #2, op.83. O.S. de Longueuil; Marc David, chef; Serhiy Salov, piano. 450-466-6661 x224. (→ 6)

Friday 4

- 7:30pm. Centre culturel de Joliette, 20 St-Charles-Borromée Sud, Joliette. 5-105. Les Grands Ensem-bles. Schubert: Symphonie #6, D.589; Haydn: Concerto pour trompette, Hob.7e: 1; Mendelssohn: Symphonie #4, op.90 "Italienne". O.S. du Conser-vatoire; Louis Lavigueur, chef; Étienne As-coline trevente de 00 C000.
- selin, trompette. 450-759-6202 7:30pm. MC RPP S1. EL. Concours international de musique tchèque et slovaque. Concert gala. Jeunes
- musique tcheque et slovaque. Concert gala. Jeunes chanteurs. 872-1730
 7:30pm. McGill POL \$10-15. Verdi: La forza del des-tino: overture; Ginastera: Harp Concerto, op.25; Dvořák: Symphony #8, op.88, B.163. McGill S.0.; Alexis Hauser, cond.; Kristan Toczko, harp. 392-4547 (45) 398-4547. (→ 5)
- 7:30pm. St. James United Church, 463 Ste-Cather-ine Ouest. 20\$. Orgue et Couleurs festival d'au-Transport State State
- staff. Daniele Gatti, chef; Ambrogio Maestri, Barbara Frittoli, Massimo Cavaletti, Yvonne Naef, Eva Liebau. 855-790-1245, 343-6427
- 8pm. CHBP. LP. Standards de jazz. Vic Vogel, piano. 872-5338
- Sem. Eastern Bloc, 2e étage, 7240 Clark. 10\$. Ak-ousma X. Sébastien Roux: Inevitable Music #1. Sébastien Roux, diffusion. 284-2106 Sprn. Mc CDN. LP. Les 30 ans de la Mc CDN. Carte
- Spini, Mc CDN, LF, LES So ans de la Mc CDN, Carle blanche à Tuur Florizoone et Jean-Felix Mailloux 1. Jazz, improvisation, compositions des interprètes. Jean-Felix Mailloux, contrebasse; Tuur Flori-zoone, accordéon. 872–6889 8pm. PdA MSM. 41\$, L'OSM reçoit. Rachmaninov. Le
- Rocher, op.7; Concerto pour piano #2; Danses sym-phoniques. Orchestre Mariinsky de St-Pétersbourg; Valery Gergiev, chef; Denis Matsuev, piano. 842-9951
- 8pm. Théâtre Outremont, 1248 Bernard Ouest, Out-remont. 47\$. Couleurs de lune. Lorraine Desmarais. Lorraine Desmarais, piano; Camil Bélisle, batterie; Frédéric Alarie, contrebasse. 495-9944. (→ 5 Ailleurs au OC)

Saturday 5

- 12:30pm. CAV. 6-12\$. Société d'art vocal de Montréal: diffusion d'opéra. Mozart: Die Zauberflöte. Will Hartmann, Dorothea Röschmann, Simon Keenlyside, Diana Damrau; Colin Davis, chef. 397-0068 (→ 10)
- 1pm. McGill TSH. \$10. Professional Concert Series: masterclass. Malcom Bilson, pianist. 398-4547
 6pm. CHBP. 20-30\$. Musica Camerata Montréal. Trois



MONTREAL

by LUCIE RENAUD, RENÉE BANVILLE and DANIEL TURP

THE CHAPELLE HISTORIQUE DU BON-PASTEUR CELEBRATES ITS 20th ANNIVERSARY

Since 1988, the Chapel has welcomed almost 15,000 performers in over 5,000 concerts. To celebrate its 25th anniversary, artistic director Guy Soucie will feature performers who, since 1988, have grown and made a place for themselves in music. Pianist **WONNY SONG** [↑], a regular at the Chapel since its opening, inaugurates the musical season on October 1. Also worth mentioning is Marc-André Hamelin, Alexandre Tharaud, Christian Leotta, Oliver Jones, and Ian Parker. On December 1, a benefit concert under the honorary presidency of Paolo Fazioli, maker of the Chapel's famous piano, will bring together Marie-Nicole Lemieux, Karina Gauvin, and Yannick Nézet-Séguin. Plenty of surprises await loyal audiences all year long. www.ville.montreal.qc.ca/chapellebonpasteur RB

VENICE COMES TO THE MMFA - A FEAST FOR EYES AND EARS

The Museum of Fine Arts exposition *Splendore a Venezia* gives the public a rare opportunity to pair music and visual arts in an eventful musical program. From October 6 to February 5, a succession of international guests will appear at Bourgie Hall, many for the first time in Canada: ensembles Accordone (Italy, October 9 and 10), Orchester Jakobsplatz München (Germany, October 23), XVIII-21 Le Baroque

Nomade (France, November 8) and the Quatuor Cambini-Paris (France, December 5).

Montreal musicians will also be celebrated in October and November, including the ensembles Arion, the NEM, the Boréades, the Idées Heureses, and the musicians of the OSM. All told, 20 concerts, seven conferences, and two films covering five centuries of music are on the menu until February. www.sallebourgie.ca RB

ARION LAUNCHES CROQUE-BAROQUE SERIES

Arion Baroque Ensemble launches Croque-Baroque, a new four-concert noon-time series at Ogilvy's Tudor Hall devoted to showcasing rising stars in baroque music, on October 11. Violinist Tanya LaPierre and recorder player Vincent Lauzer perform Bach and Telemann. www.arionbaroque.com WKC

AMERICAN PIANIST GARRICK OHLSSON AT THE LMMC

Praised for his performances of the Romantic repertoire, the only American to have brought home the gold medal at the International Chopin Competition in Warsaw in 1970, Garrick Ohlsson presents a second recital at the Ladies' Morning Musical Club. Pollack Hall, October 20 at 3:30 pm. www.lmmc.co

VARIOUS STYLES OF CHAMBER MUSIC IN THE ACCES-CULTURE NETWORK

Renowned for its virtuoso performances inspired by various eras in classical music, the Trio Fibonacci offers a concert of works by Mendelssohn, Mozart, Liszt, Schumann and Chopin. Église St-Joseph, Rivière-des-Prairies, October 13 at 3 pm. Pianist Suzanne Blondin, violinist David Lefèvre, and cellist Paul Marleyn perform three of chamber music's key works by Beethoven, Brahms, and Mendelssohn. Maison de la Culture Notre-Dame-de-Grâce, October 27 at 4 pm.

The musicians of ARTefact, meanwhile, offer works by three Montreal composers: Serge Arcuri, Michael Oesterie, and Nicolas Gilbert. Salle Pauline-Julien, Ste-Geneviève, October 29 at 8 pm / Maison de la culture Plateau-Mont-Royal, November 10 at 3 pm. www.accesculture.com

JEAN-GUIHEN QUEYRAS [K] RECITAL AT PRO MUSICA

Queryas seduced Montreal audiences in 2010 with his performance of the complete Bach suites. He returns October 14, once again in a solo recital, playing the music of Bach, Cassadó and Kodály. www.promusica.qc.ca LR

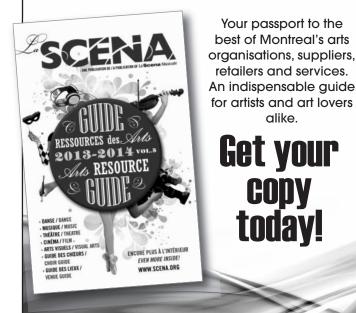
TWO THEMATIC PROGRAMS AT THE OSM

To mark Shakespeare's 450th anniversary, the OSM offers a concert including the overture of Mendelssohn's *A Midsummer Night's Dream*, excerpts from Prokofiev's ballet *Romeo and Juliet*, and the premiere of *This Isle is Full of Noise* by Canadian composer Christos Hatzis, inspired by *The Tempest*, on October 15 and 17. On October 30 and 31, four miniatures by



www.allegrachambermusic.com

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YOU COULD WIN! **4 TICKETS TO SEE** E PRIESTS **INE** WITH SPECIAL GUEST PATRICIA O'CALLAGHAN

AT MONTREAL'S MAISON SYMPHONIQUE ON NOVEMBER 15!

Sign up by October 28 to enter. Send an e-mail to contests@lascena.ca to join our newsletter and enter to WIN!



pour trois. Haydn: Trio, Hob.15: 13; Clermont Pépin: Suite (Trio #1); Schubert: Trio, D.898. Luis Grinhauz, violon; Leo Grinhauz, violoncelle; Berta Rosenohl, piano. 489-8713
7:30pm. Église St-Jean-Baptiste, 309 Rachel Est. EL La Place de l'Homme dans la Nature d'après Hubert to place de l'Homme dans la Nature d'après Hubert

Reeves. Beethoven: Symphonie #6 en fa majeur, op.68 "Pastorale"; Bloch: Schelomo; Bernard Foccroulle: Due; Cycle de lieder d'après des poèmes de De Luca; Fabio Vacchi: Dai calanchi di Sabbiuno; Sean Clarke: Ouverture de Lucrère (création). Or-Chestre de l'Université de Montréal; Jean-François Rivest, chef; Valentin Bajou, violoncelle; rrançois-Nicolas Guertin, baryton. 343-6427

- ton. 343-5427 7:30pm. Égliss St-Jean-Baptiste-de-Lasalle, 2583 boul. Pie-IX. 20\$. Orgue et Couleurs festival d'au-tomne. J. Michael Bach, J. Christoph Bach, J.S. Bach. Ensemble Vocalys; Raymond Perrin, chef, positif, ensemble à cordes. 899-0644 x202 7:30pm. McGill POL \$10-15. McGill SO, Kristan Corden 200 4547 (cd)
- 7:30pm. McGill 701 \$10-15. McGill 30, KTRStatt Toczko. 398-4547. (+4) 7:30pm. St. James the Apostle Anglican Church, 1439 Ste-Catherine Ouest. 15-205. Compagnie Baroque Mont-Royal. Zelenka: II Serpente di Bronzo. La Bande CBMR; Ensemble vocal One Equali Musick; Susan Toman, chef; Odéi Bilodeau, Ghislaine Deschambault, Kathrin Welte, David Menzies, Emanuel Lebel. 564-8007. SVA/BAT
- & Bpm. CHBP. Contant, Haydn, Schubert. Musica Camerata Montréal. 872-5338
- 8pm. Église St-Fraçois-Xavier, Salle de concert, 994
 Principale, Prévost. 21-25\$. Diffusions Amal'gamme.
 Bagages. Flamenco. Carlos Marcelo Martinez, voix, guitare; El Pachuco, guitare; Miguel Medina, percussions. 450-436-3037
 8pm. MC RPP S1. LP. Jazz, pop, soul, compositions originales. Musica Nuda. 872-1730
- Spm. Westmount Baptist Church, 411 Roslyn (angle Sherbrooke Ouest), Westmount. 20\$. Opérart présente des extraits d'opéras. Delibes: Lakmé; Verdi: Rigoletto; La Traviata; Offenbach: Les Contes d'Hoff-mann; Bizet: Les Pêcheurs de perles; Carmen; Puc-Infain, bizet tes recretais de peries, carlieri, ruc-cini: Turandot; etc. Michèle Bolduc, Béatrice Stoklas, Gabriel Langelier, Louis Langelier, chanteurs; Jacques St-Jean, piano. 450-552-1091, xvilouis@hotmail-com

Sunday 6

- 2pm. Église St-Léon de Westmount, 4311 Maison-neuve Ouest (métro Atwater). 10-49\$. Notes célestes pour votre altesse. Campra: Te Deum; In convertendo; Delalande: De Profundis; Mondonville: Venite exultemus. Studio de musique ancienne de Mon-tréal; Christopher Jackson, chef. 861-2626
- Treat, Unistopner Jackson, cnet. 861-862. 2pm. MBAM SBourgie. 19-355. Fondation Arte Mu-sica: Venise et la musique. Les plus beaux airs ital-iens. Vivaldi, Marcello, Porpora, Albinoni: airs d'opéras; airs d'œuvres sacrées; musique intru-mentale. Ensemble Clavecin en concert; Luc Beauséjour, chef, clavecin; Aline Kutan, so-prano. 285-2000 x4
- 2:30pm. Église St-Joachim, 1 boul. d'Youville, Châteauguay. Haydn: Symphonie #49 "Passione"; Concerto pour violoncelle en do; Bach: Concerto brandebourgeois #3; Mozart: Symphonie #29. **0.S.** de la Vallée-du-Haut-St-Laurent: Daniel Constantineau, chef; Pierre-Alain Bouvrette, vi-
- oloncelle. 206-1231, promochateauguay-com 3pm. Centre culturel de Pointe-Claire Stewart Hall, 176 chemin du Bord-du-Lac, Pointe-Claire. LP. Rendez-vous du dimanche. Romance anglaise. Vaughan Williams, Britten, Byrd. Tina Louise Cayouette, alto; Alejandra Cifuentes Diaz, piano. 630-1220
- ▶ 3:30pm. CHBP. LP. Atelier Lyrique de l'Opéra de Montréal. Gounod, Catalani, Mozart, Massenet, Bizet, Schumann. Donizetti. Florie Valiquette, France Bellemare, sopranos; Rachèle Tremblay, mezzo; Jean-Michel Richer, ténor; Josh Whe-lan, baryton; Jennifer Szeto, piano. 872-5338
 3:30pm. CMM SC. 11\$. Les Rendez-vous du di-
- manche. Pour deux pianos. Mozart: Sonate pour 2 pianos, K.448; Rachmaninov: Suite pour 2 pianos #1, op.5; Suite pour 2 pianos #2, op.17; Saint-Saëns: Danse macabre. **Daria Fedorova, Ilya Takser**,
- piano. 873-4031 3:30pm. OrSJo bas. CV. Festival Bach +. Bach. Réal Gauthier, orgue. 733-8211
- 3:30pm. Théâtre des Deux-Rives, Salle Desjardins, 30 boul. du Séminaire Nord, St-Jean-sur-Richelieu. 16-50\$. Série Orchestre en tournée. OS Longueuil, Serhiy Salov. 450-358-3949, 888-443-3949. (←3)
- 5pm. Restaurant Crescendo, 5150 boul. Lasalle, Ver-dun. 65\$ comprend souper, etc. Souper-concert. Opérette, comédie musicale, etc. Carmen Piculeata, violon; Magdalena Wolny, piano; Michèle Bolduc, soprano; Janusz Wolny, baryton. 743-1216 > 7:30pm. McGill POL \$10-15. Smoked Pianos, original
- music for 2 pianos. Jan Jarczyk, John Stetch, piano. 398-4547

Monday 7

 6pm. UdM MUS-B421. EL. Récital-causerie. The influ-ence of the fascist cultural politics in the piano music of Alfredo Casella. Casella: Ricercare sul nome B-A-C-H po.52, Due Canzoni Italiane op.47, Pezzi Infantili on 35. Contrast po.31, A la manière de Debussy op.17. Fernando Altamura, piano. 343-6427

- ▶ 7pm UdM MUS-B421 FL Récital-causerie The influence of the 19th century Russian music in the early works of Claude Debussy. Debussy. Benjamin
- Chapman, piano. 343-6427 ▶ 8pm. McGill SCL. FA. Jazz Combos. 398-4547 ▶ 8pm. McGill TSH. FA. Early Music Student Soloists; Harpsichord Class. 398-4547

Tuesdav 8

- 6:30pm. CAV. 6-125. Société d'art vocal de Montréal: Les voix qui les enchantent. René-Daniel Dubois, metteur en scène, auteur; Stéphane Lépine, animation. 397-0068
- 7:30pm. UdM MUS-B484. EL. Atelier d'improvisation. 343-6427

Wednesday 9

- 6pm. McGill SCL. FA. String Area Class. 398-4547
 7:30pm. McGill POL. \$10-15. Professional Concert Series: Carte blanche. Mozart: sonatas for piano and
- violin. Mark Fewer, violin; Philip Chiu, piano. 398-4547 7:30pm. MBAM SBourgie. 23-43\$. Fondation Arte Musica: Venise et la musique. Tarantella del Piacere. Musique traditionnelle de l'Italie du sud. Accordone, ensemble de luths; Guido Morini, chef, clavecin; Marco Beasley, ténor. 285-2000 x4

Thursday 10

- 10:30am. PdA MSM. 40\$. Les matins symphoniques. Smetana: Vltava (La Moldau); Bruch: Concerto pour violon #1; Dvorák: Symphonie #8. **O.S. de Mon-tréal; Jakub Hrusa, chef; Vilde Frang, violon.** 842-9951. (→ 13) 6:30pm. CAV. 6-12\$. Société d'art vocal de Montréal:
- diffusion d'opéra. **Die Zauberflöte.** 397-0068. (<5) 7:30pm. McGill MMR. FA. LIVE@CIRMMT. *Of drawings*,
- amplified teeth and dance. Brice Gatinet, Diego Es-pinosa, Ida Toninato (CIRMMT students); Jason lason pinosa, la connato (LIMMI) students, jason Shipley-Holmes: choreography. Louis Philippe Bonin, tenor saxophone; Ida Toninato, bari-tone saxophone; Jean-Christophe Lizotte, cello; Léo Guiollot, percussion; Ana Dall'Ara Majek, electronics; Valeria Galluccio, dance; Jason Shipley-Holmes, Diego Espinosa, performers. 398-8793
- 7:30pm. MBAM SBourgie. 23-43\$. Fondation Arte Musica: Venise et la musique. *Frottole*. Chansons anonymes d'Italie 15-16e siècles. Accordone, en-Marco Beasley, tenor. 285-2000 x4 7:30pm. UdM MUS-B484. EL. Lully, Campra, Handel,
- Chatillon, Rodrigo, Debussy, Poulenc. Anne-Marine Suire, soprano; Michelle Santiago, piano. 343-6427
- 8pm. CHBP. LP. Bach, Hindemith, Sokolovic, Ligeti. Yegor Dyachkov, violoncelle. 872-5338
- 8pm. MC CDN. LP. Les 30 ans de la MC CDN. Carte blanche à Tuur Florizoone et Jean-Felix Mailloux 2. Jazz, improvisation, compositions des interprètes. Marie Neige Lavigne, violon; Jean-Felix Mailloux, contrebasse; Tuur Florizoone, ac-cordéon; Pierre Tanguay, percussion. 872-6889
- 8pm. MC RPP S1. LP. *Toumée Gracias*. Musique sud-américaine, **Color Violeta**, 872-1730
- 8pm. McGill RED. FA. Allegra Chamber Music Series. Brahms: Intermezzi, op.117; Piano Pieces, op.118, Brainis Internezzi, op.117; Hano Pieces, op.116, 119; 4 Ballades, op.10; Piazzolla: Invierno Porteno; Vaughan Williams: Crug-Y-Bar, Fauré: Piano Quartet in C minor. Simon Aldrich, clarinet; Alexander Lozowski, Elvira Misbakhova, violin; Pierre Tourville, viola; Sheila Hannigan, cello; Dorothy Fieldman Fraiberg, piano. 935-3933

Friday 11

- 12pm. Ogilvy Tudor. 25\$. Série Croque-Baroque. Badinerie. Bach: Concerto brandebourgeois #5; Suite #2. BWV 1067: Telemann. Arion Orchestre Baroque; Tanya LaPerrière, violon; Vincent Lauzer, flûte à bec. (boîte à lunch 10\$) 355-1825
- 6:30pm. MBAM SBourgie. 19-45\$. Fondation Arte Musica: Venise et la musique; Tableaux en musique. Vivaldi: Les Quatre saisons; Respighi Antiche danze ed arie, suite #3. Andrew Beer, Marie-André Chevrette, Marianne Dugal, Olivier Thouin, violon; etc. (OSM). (17h visite guidée avec billet d'exposition: Splendore a Venezia) 285-2000 x4
- 7:30pm. UdM MUS-B421. 9\$. Opéramania. Puccini: La Bohème. **Daniele Gati, chef; Anna Netrebko,** Piotr Beczala, Massimo Cavalletti, Nino Machaidze, Carlo Colombara. 855-790-1245, 343-6427
- 8pm. CHBP. LP. Josipovi_, Slavenski, Bersa, Papandopulo, Sorkocevic, Kunc, Bjelinski, Parac. Ensem-ble Transmission. 872-5338
- 8pm CMM 10\$ Électrochoc #1 Terri Hron Terri
- Sprin. CMM. 105. ElectroCroC #1. Terri Hron., ffüte, électroniques. 284-2106
 Sprin. Église St-Joachim, 2 Ste-Anne, Pointe-Claire.
 8-165. Grands concerts. Préludes et rhapsodies.
 Gershwin, Liszt, Debussy. Buzz Cuivres; Matt
 Herskowitz, piano; Valérie Milot, harpe;
 Pierre-Olivier Champagne, narrateur. 630-1320 1220
- 8pm. Église St-Viateur, 1175 Laurier Ouest (angle Bloomfield), Outremont. 0-20\$. Un musicien québé-cois à redécouvrir. Auguste Descarries: oeuvres sacrées pour choeur, solistes et orgue. Les Chantres Musiciens; Les Filles de l'île; Gilbert

Patenaude, chef: Hélène Panneton, orgue: Samantha Louis-Jean, soprano; Claudine Ledoux, mezzo; Philippe Gagné, ténor; Vin-cent Ranallo, baryton; Normand Richard, **basse.** (19h conférence: Auguste Descarries, le plus russe des musiciens québécois, Marie-Thérèse Lefebvre, musicologue; Gabrielle Beaudry, pianiste, présentation d'exemples audio) 278-3850

Saturday 12

- ▶ 9:45am. Église Unitarienne de Montréal, 5035 Maisonneuve Ouest (métro Vendôme). 25\$ for 2 days, including lunch on Saturday and scores. Choral Immersion for anyone who loves to sing. Ann MacDonald Diers, Nicolas Fairbank: songs of Inanksgiving: Kerry-Anne Kutz, songs of Inanksgiving: Kerry-Anne Kutz, soprano (music director, Lakeshore Unitarian Church); Sandra Hunt, pianisti (music direc-tor, Unitarian Church of Montréal). (All-day singing, vocal technique; until 5pm; see also fol-
- lowing day 9am) 484-5559. (→ 13) ► 4:30pm. CCC. CV. L'Oasis Musicale. Calrise Assad: Three Sketches; Christine Donkin: Three Short Sto ries; Debussy: Suite Bergamasque. Tangere Trio. (50 min) 843-6577 x236
- 7:30pm. PdA MSM. 22-85\$. Série Grands rendezvous montréalais. Telemann: Suite pour orchestre, TWV 55: C6; Haydn: cantate Arianna a Naxos, Hob.36b: 2: Bach: Suite pour orchestre #4. BWV 1069: Handel: Giulio Cesare, HWV 17: "Empio, dirò, tu sei" "L'empio, sleale, indegno", "Dall'ondoso periglio" Aure, deh, per pieta". Les Violons du Roy;
 Bernard Labadie, chef; Stephanie Blythe,
 mezzo. 842-2112, 866-842-2112. (+ 10 Québec)
 Spm. Église du Précieux-Sang, 115 Chauveau, Re-
- pentigny. 25\$. Concerts sous les chandelles. Vivaldi: Les Quatre Saisons; musique de films: Love Story, Titanic, Le Parrain, etc. Ensemble Ambitus, 450 419-9148. (→ 26)

Sunday 13

- ▶ 9am. Église Unitarienne de Montréal, 5035 Maisonneuve Ouest (métro Vendôme). For price, see pre-vious day 9: 45am. Choral Immersion. (until noon; performance during morning religious serv-ice) 484-5559. (+12)
- 2:30pm. PdA MSM. 40\$. Les dimanches en musique.
- OSM, Vilde Frang. 842-9951. (←10) > 3pm. Centre culturel de Pointe-Claire Stewart Hall, 176 chemin du Bord-du-Lac, Pointe-Claire. LP. Rendez-vous du dimarche. Musique folklorique, jazz, bossa-nova, country. Nathalie Albert, voix; Francis Tétu, guitare; Christian Leclair, basse, 630-1220
- 3pm. Église de la Purification de la B.V.M., 445 Notre-Dame, Repentigny. 20\$. Série Vox Luminosa. Aimez-vous Brahms?. Brahms: Liebeslieder Walzer, op.52; Ziegeunerlieder, op.103. Ensemble vocal Vox Lu-minosa; Claudel Callender, chef; Jacques Giroux, Réjean Coallier, piano. 450-581-2484 x3. SVA/BAT
- 3pm Westmount Park United Church 4695 Maisonneuve Ouest, Westmount. Freewill contribution. Mozart, Haydn, Onslow: quatuors à cordes. Quatuor Onslow. 935-1505 3:30pm. OrSjo bas. CV. Festival Bach +. Bach. Marc-
- André Doran, orgue. 733-8211

Monday 14

▶ 8pm. PdA MSM. 35-65\$. Série Pierre-Rolland. Cassado, Bach, Kodály. Jean-Guihen Queyras, vio-loncelle seul. 845-0532

Tuesday 15

- ► 3:30pm. McGill SCL. FA. Piano Tuesdays. Piano students. 398-4547
- ► 6:30pm, CAV, 6-12\$, Société d'art vocal de Montréal: Anicale de la Phonothèque. Gran Gala di Verdi Lère partie. Georges Quellos, animation. 397-0068
 7:30pm. McGill POL. 120-15. Opera choruses.
 Schulich School Singers; Patrick Hansen,
- cond.. 398-4547 7:30pm. UdM MUS-B484. EL. Classe de Jutta
- Puchhammer, alto. 343-6427 7:30pm. UdM MUS-SCC. EL. Mozart, Liszt, Debussy,
- Schumann. Lisandre Sévigny-Di Quinzio, piano. 343-6427
- 8pm, CHBP, LP, Luciano Berio, Riccardo Piacentini. Domenico Guaccero, Ennio Morricone. Duo Alterno. 872-5338
- 8pm. PdA MSM. 40\$. Les grands concerts du mardi. Mendelssohn: Le Songe d'une nuit d'été: ouverture; Concerto pour piano #1; Hatzis: The isle is full of noices (création); Prokofiev: Roméo et Juliette, suite. O.S. de Montréal; Nathan Brock, chef; Stephen Hough, piano. 842-9951. (→ 17)

Wednesday 16

- 4:30pm. UdM MUS-SCC. EL. Cours de maître.
 Stephen Hough, pianiste. 343-6427
 5pm. UdM MUS-B484. EL classe de Catherine Sévigny, chant. 343-6427
- > 6pm. McGill SCL FA. String Area Class. 398-4547
 > 7:30pm. McGill POL. \$10-15. McGill Contemporary Music Ensemble. 398-4547
- 7:30pm. McGill TSH. \$10-15. McGill Jazz Orchestra 1: 10e Sullivan, cond., 398-4547
- 8pm. CHBP. LP. Musique et nature: le piano roman-tique en Suisse. Hans Huber, Fanny Hünerwadel,
- Samuel Bovy-Lysberg, Paul Hahnemann, Vincent

Adler, Joaquim Raff, Liszt. Adalberto Riva, piano.

872-5338 8pm. MC FR. LP. Musique traditionnelle québécoise. Serre l'écoute. 872-

Thursday 17

- ► 4:30pm. McGill TSH. FA. CIRMMT Distinguished Lecture Series. Acoustics and contemporary music. René Caussé, musicologist (IRCAM, France). 398-
- 5pm. Restaurant Robin des Bois. 4653 St-Laurent. 20-40\$, comprend le cocktail dînatoire. *Concert* bénéfice pour Médecins du Monde Canada. Brahms, Grieg, Bartók, etc. collectif9, nonette à cordes. (durée 3h) 281-8998 x22
- ► 7:30pm. Cégep Marie-Victorin, Salle Désilets. 7000 Marie-Victorin, Rivière-des-Prairies. 5-17\$. 1913. De bussy: Jeux; Prokofiev: Concerto pour piano #2; Stravinski: Le Sacre du printemps. Orchestre Mét-ropolitain; Yannick Nézet-Séguin, chef; Beat-
- rice Rana, piano. 872-9814. (→ 18 19) 7:30pm. UdM MUS-B484. EL. Classe de Jutta Puchhammer, musique de chambre. 343-6427
- 7:30pm. UdM MUS-B421. EL. Classe de Paul Stewart, piano. 343-6427
- 8pm. CHBP. LP. Choros et valses du Brésil. Ernesto Nazareth, João Pernambuco, Dilermando Reis, Guinga, Marco Pereira, Paulo Bellinati, Garoto. André Rodriguez, guitare. 872-5338
- 8pm. MC FR. LP. Jazz etc. Rachmaninoff, Debussv Bach, Ravel, Chopin, Handel, Brahms, Fauré, André Mathieu, Julie Lamontagne. Opus Jazz Orchestra; Julié Lamontagné, piano. 872-7882 > 8pm. MC RPP S1. LP. Ciné-concert. Les Aventures du
- Prince Ahmed (film d'animation). Small World Project. 872-1730
- ▶ 8nm MBAM SBourgie 26-49\$ Fondation Arte Musica: Venise et la musique. Venezia, mi amore. Vivaldi: L'Estro Armonico: Concerto pour 4 violons, violoncelle et cordes, op.3 #10, RV 580; Concerto pour flûte et cordes, op.10 #3 "Il Gardellino"; Castello, Gabrielo, Galuppi. Arion Orchestre Baroque; Enrico Onofri, violon, chef. 285-2000 x4
- 8pm. PdA MSM. 40\$. Les grands concerts du jeudi 2. OSM, Stephen Hough. 842-9951. (←15)
- Bpm. UdM MUS-SCC. EL. Bach, Liszt, Schubert.
 Jonathan Wilson, piano. 343-6427

Friday 18

- 7:30pm. Église unie Union, 24 Maple, Ste-Anne-de-Bellevue. \$8-15. Lakeshore Chamber Music Society. Teleman, Vivaldi, Ouantz, Bach, Zelenka, Estria Quartet (Claire Marchand, flute; Etienne de Medicis, oboe; Christian Navratil, bassoon; Daniella Bernstein, piano). 457-5280
- 7:30pm. McGill RED. \$10-15. Vivaldi: Gloria; Concertos for 2 and 4 violins. McGill Baroque Orches-tra; Cappella Antica; Mark Fewer, cond... 398-4547
- 30pm. PdA MSM. 30-115\$. OM, Béatrice Rana, **1913**, 842-2112 (←17)
- 7:30pm. UdM MUS-B421. 16\$ comprend café et gâteau, Opéramania, Soirée 20e anniversaire: Dmitri Hvorostovsky. Extraits d'opéras; mélodies. Renée Fleming, soprano; Sondra Radvanovsky, mezzo; Jonas Kaufmann, ténor; Dmitri Hvorostovsky, baryton. 855-790-1245, 343-6427
- 7:30pm. UdM MUS-B484. EL. Classe de Jutta Puchhammer, musique de chambre, 343-6427
- ▶ 8pm, CHBP, LP, La création, d'abord!, Zachary Hale, Nick Hyatt, Georges Aperghis, Harry Freedman, Laura Silberberg, Marie-Pierre Brassets. **Krystina** Marcoux, percussion. 872-5338
- ▶ 8pm, CMM, 10-25\$. Vingtième et plus, Musique *québécoise*. François Morel: Quatuor #1; John Rea: Objets perdus; Otto Joachim: Quatuor 1997; Analia Llugdar (création). Quatuor Molinari. 527-5515 • 8pm. Église Mère St-Eustache, 123 St-Louis, St-Eu-
- stache. 35\$. FestivalOpéra de St-Eustache. Mozart: Die Zauberflöte (version condensée, chanté en alle mand, dialogues en francais). Orchestre et choeur du FestivalOpéra de St-Eustache; Louis Lavigueur, chef; Dominic Boulianne, piano; Sahara Sloan, Leila Chalfoun, Suzanne Rigden, Raphaëlle Paquette, Sarah Halmar son, Jessica Bowes, Nils Brown, Philippe Pierce, Nicolas Rigas, Fernand Bernadi. 450-974-2787.855-790-1245
- 8pm. McGill SCL. FA. Jazz Combos. 398-4547
- 8pm. MBAM SBourgie. 20-57\$. Série Montréalaise. Venezia, mi amore. Vivaldi: Concerto, op.3 #10, RV 580, "L'Estro Armonico"; Concerto, F.6 #14, "Il Gardellino"; Castello, Gabrieli, Galuppi. Arion Or-chestre Baroque; Enrico Onofri, violon, chef. (19h15 conférence: François Filiatrault) 355-1825 (→ 19 20)

Saturday 19

- 12:30pm. CAV. 6-12\$. Société d'art vocal de Mon-tréal: diffusion d'opéra. Verdi: I due Foscari. Leo Nucci, Vincenzo La Scola, Alexandrina Pen-datchanska, Danilo Rigosa; Nello Santi, chef. $397-0068. (\rightarrow 24)$
- m. MBAM SBourgie. 20-57\$. Série Montréalaise. Arion Orchestre Baroque, (15h15 conférence:
- François Filiatrault) 355-1825. (←18) ► 4:30pm. CCC. CV. L'Oasis Musicale. Jana Stuart. 843-6577 x236



Canadian composers will be performed (with a projection of paintings) as part of the concert Pictures at an Exhibition, which includes the eponymous Mussorgsky piece.

THE OM & BEATRICE RANA: TWO CONCERTS ON TOUR WITH THE CAM

The October 18 Orchestre Métropolitain concert will be presented in two boroughs, thanks to the Conseil des arts de Montréal tour. On the program: Debussy's Jeux, Prokofiev's Piano Concerto No. 2 performed by **BEATRICE RANA** [**↑**], winner of the MIMC grand prize in 2011, and Stravinsky's Rites of Spring, whose centennial anniversary is celebrated this year. Rivière-des-Prairies, Salle Désilets at the Cégep Marie-Victorin, October 17 at 6:30 pm / Ahuntsic, Salle Marguerite-Bourgeoys, Collège Regina Assumpta, October 19 at 7:30 pm. www.orchestremetropolitain.com RB

FOR ORGAN LOVERS

Presented every three years, the Canadian International Organ Competition offers an annual program aimed at a wide audience in partnership with various organizations. Worth noting is a concert with three international competition winners, including 2011 CIOC grand prize winner **CHRISTIAN LANE** $[\rightarrow]$, at the Notre Dame Basilica on October 25. Equally noteworthy is a tour of four organs on October 26, a concert with Yves G. Préfontaine at the Grand Séminaire, and one featuring organ



and harp at the Church of St. Andrew and St. Paul on October 27. www.ciocm.org LR

MCGILL AT THE MAISON SYMPHONIQUE

For the first time, the McGill Symphony Orchestra under the direction of Alexis Hauser appears in front of a paying audience at the Maison symphonique de Montréal. In particular, the program includes the second suite of Ravel's Daphnis et Chloé and Laterna Magica by composer Kaija Saariaho, who will receive an honorary doctorate that evening. November 3, www.mcgill.ca/music LR

FROTTOLE AT THE ARTE MUSICA FOUNDATION

To commemorate the exposition Splendore a Venezia: Art and Music from the Renaissance to Baroque in the Serenissima and to continue the celebration of Venice in music, tenor Marco Beasley and ensemble Accordone will perform 15th- and 16th-century frottole for voice, lute, and organ. The concert takes place at Bourgie Hall on Thursday, October 10 at 7:30 pm. www.sallebourgie.ca DT

CONCERT PREVIEWS

CONCERT PREVIEWS

AMERICAN MEZZO STEPHANIE BLYTHE AND THE VIOLONS DU ROY

The Violons du Roy and its concertmaster Bernard Labadie open the season with "La voix grandiose de Stephanie Blythe". The American mezzo-soprano will perform three arias from the opera *Giulio Cesare* by G. F. Handel. The program also includes Telemann's *Suite for Orchestra in C Major*, the string orchestra version of Haydn's *Arianna a Naxos*, and J. S. Bach's *Suite for Orchestra No.4 in D Major*. Two performances are planned, the first at the Palais-Montcalm's salle Raoul-Jobin on October 10 at 8 pm and the second at the Maison Symphonique on Saturday, October 12 at 7:30 pm. www.violonsduroy.com

MADAMA BUTTERFLY AT THE OPÉRA DE QUÉBEC

The Opéra de Québec opens the season with Puccini's *Madama Butterfly*. The artistic and general director Grégoire Legendre has entrusted the direction to Jacques Leblanc. Giuseppe Petraroia conducts the Orchestre Symphonique de Québec and the Chœur de l'Opéra de Québec. The cast includes Yunah Lee as the titular Madame Butterfly as well as Antoine Bélanger (Pinkerton) and Peter McGillivray (Sharpless). Other cast members include Aaron Ferguson, Alexander Savtchenko, Patrick Mallette, Isabelle Henriquez, and Michel Cervant. Four performances will take place on October 18, 22, 24, and 26. www.operadequebec.qc.ca

SOPRANO DOMINIQUE LABELLE AND I MUSICI DE MONTREAL



Conductor **JEAN-MARIE ZEITOUNI** [←] has invited soprano Dominique Labelle to perform Benjamin Britten's *Les Illuminations* at I Musici's second concert of the season. The ensemble will also play Schoenberg's *Verklärte Nacht (Transfigured Night)* as well as Mozart's *Serenata notturna* and *After All* by Cassandra Miller. Violinist Julie Triquet's performance

of *The Lark Ascending* by Ralph Vaughan Williams completes the program. November 1 at Bourgie Hall, www.imusici.com

TENOR YURI GORODETSKI AT THE SOCIÉTÉ D'ART VOCAL DE MONTREAL

The second recital of the Société d'art vocal de Montreal's 15th season features Yuri Gorodetski. Accompanied by Tatiana Loisha on piano, he will perform Russian melodies by Rachmaninov and Tchaikovsky. The recital coincides with the release of a recording of melodies by the same composers on the ATMA Classique label and takes place on November 3 at the Conservatoire de musique de Montreal at 3 pm. www.artvocal.ca

CHABRIER'S ÉTOILE AT OPÉRA BOUFFE DU QUÉBEC

The Opéra Bouffe du Québec presents Emmanuel Chabrier's *Étoile* at the Maison des Arts de Laval on Fridays November 8 and 15 and Saturdays November 9 and 16 at 8 pm, and Sundays November 10 and 17. The cast includes Étienne Cousineau, Éric Thériault, Anick Pelletier, François Dubé, Jacinthe Thibault, Pierre-Étienne Bergeron and Isabeau Proulx-Lemire. Musical and artistic direction is provided by Simon Fournier and the mise en scène by Normand Chouinard. www.operabouffe.org

THE NOSE BY SHOSTAKOVICH FROM THE MET LIVE IN HD

As part of the *MET Live in HD* series, Shostakovich's opera *The Nose* will be projected onto Cineplex cinema screens on October 26 with a re-broadcast on November 20. The cast includes Andrey Popov (police inspector), Alexander Lewis (the titular Nose) and Paulo Szot (Kovalyov). The Metropolitan Opera orchestra and choir are directed by Valery Gergiev. www.cineplex.com

TRANSLATION: REBECCA ANNE CLARK

▶ 7:30pm. College Regina Assumpta, Salle Marguerite-Bourgeoys, 1750 Sauriol Est. 8-16\$. OM, Béatrice Rana, 1913. 872-8749. (←17)

Sunday 20

- 1:30pm. PdA MSM. 15\$. Jeux d'enfants. Les Fantômes de l'orchestre. Bach: Toccate et fugue en ré mineur (e); Petite fugue en sol mineur (ar. Stokowski); Kodály: Musique de ballet; Dukas: L'Apprenti sorcier; Moussorgski: Une Nuit sur le mont Chauve. O.S. de Montréal; Dina Gilbert, chef; Magic Circle Mime. 842-9951
 2pm. MBAM SBourgie. 20-57\$. Série Montréalaise.
- ▶ 2pm. MBAM SBourgie. 20-57\$. Série Montréalaise. Arion Orchestre Baroque. (13h15 conférence: François Filiatrault) 355-1825. (←18)
- 3pm. Centre culturel de Pointe-Claire Stewart Hall, 176 chemin du Bord-du-Lac, Pointe-Claire. LP. Rendez-vous du dimanche. When Bs Dance. Bach, Brahms, Beethoven, Bartók. Kyoko Hashimoto, piano. 630-1220
- 3pm. Église de la Visitation, 1847 boul. Gouin Est. 30-50\$ (VIP 100\$ comprend l'après-concert). Série Moments Musicaux. Bach, F. Couperin, Marais, Sainte-Colombe. Wieland Kuijken, viole de gambe; Jean-François Gauthier, clavecin. (Après le concert vin et fromage avec les musiciens) 439-2254
- 3pm. MC CDN. LP. Festival interculturel du conte du Québec. Spectacle pour la famille (6 ans et plus).
 Armelle (texte), Peppo (musique): Le long du chemin. Compagnie Audigane. 872-6889
- 3:30pm. CHBP. LP. Duparc. Les Chantres musiciens; Les Filles de l'île; Gilbert Patenaude,
- chef; Marianne Patenaude, piano. 872-5338
 3:30pm. McGill POL. \$20-40. LMMC Concerts. Garrick Obleson piano. 932-6706
- rick Ohlsson, piano. 932-6796 ► 3:30pm. OrSJo bas. CV. Festival Bach +. Bach.
- Jacques Boucher, orgue. 733-8211
 Spm. Église St-François-Xavier, Salle de concert, 994
 Principale, Prévost. 25-305. Diffusions Amalgamme. Extravaganza à deux. Stravinski, Rachmaninov, Scriabine, Piazzolla. Lucille Chung, Alessio Bax, piano 4 mains. 450-436-3037

Monday 21

- 1pm. UdM MUS-B484. 0-20\$ spectateurs; 40-50\$ participants. Cours de maître. Wieland Kuijken, viole de gambe. 439-2254
- 7:30pm. McGill TSH. \$10-15. McGill Jazz Orchestra 2; Ron DiLauro, cond... 398-4547
 8pm. MC FR. LP. Les lundis d'Edgar (Edgar Fruitier,
- animateur). Brahms: valses et danses hongroises. Suzanne Blondin, Olivier Godin, piano. 872-7882

Tuesday 22

- 3:30pm. McGill SCL. FA. Piano Tuesdays. Piano students. 398-4547
- 7:30pm. McGill POL \$10-15. Bill Thomas: Thin Places; Dvorák: Serenade, op.44; Joseph Schwantner: From a Dark Millennium; Walter Mays: Deamcatcher, Nelhybel: Trittico. McGill Wind Symphony; Alain Cazes, cond. 398-4547
 80pm. MBAM. SBoureic. 15-40\$. Découvertes Dom-
- 8pm. MBAM SBourgie. 15-405, Découvertes Domtar. Concerto pour comet. Schubert: Symphonie #6, D.589; J.B.G. Neruda: Concerto pour trompette; Pierre Mercure: Divertissement; Samuel Véro, Thierry Pilote: Romance et variations (création); Mozart: Symphonie #23, KV 181. Orchestre de chambre de Montréal; Wanda Kaluzny, chef; Frédéric Demers. cornet. 285-2000 x4, 871-1274. SV/ABAT
- mers, cornet. 285-2000 x4, 871-1224. SVA/BAT 8pm. PdA MSM. 35-65\$. Série Pierre-Rolland. Schubert, Brahms, Chostakovitch. Alexandre Melnikov, piano. 845-0532

Wednesday 23

- 12pm. CHBP. EL. Midi musique. Chostakovitch, Bach, Félix Mendelssohn, Fanny Mendelssohn. Laurence Manning, piano. 872-5338
- 6pm. McGill SCL. FA. String Area Class. 398-4547
 7pm. McGill POL. FA. Student Soloists, piano, voice strings, weaking and strings and strings.
- Yoin, McSain PS, Woodwinds. 398-4547
 Yo30pm. CMM SC. 10-305. Légendes d'ailleurs. R. Strauss/S. Mooser: Valses du Chevalier à la Rose; Claude Vivier. Samarkand; Beethoven: Quintette
- Pour plano et vents, op.16; R. Strauss/D. Carp: Till Eulenspiegel. Pentaèdre; Olivier Hébert-Bouchard, piano. 790-1245 '3300m. McGill TSH, \$10-15. McGill 1azz Orches-
- 7:30pm. McGill TSH. \$10-15. McGill Jazz Orchestra 3; Alexis French, cond.. 398-4547
 7:30pm. MBAM SBourgie. 26-49\$. Fondation Arte
- 7:30pm. MBAM SBOIRge: 20-495. FORUMUT AT Musica: Venise et la musique. Mor 4 Venise. Wagner Siegfried-Idyll; Wesendonck-Lieder; Albinoni/Giazotto: Adagio pour cordes; Mahler: Symphonie #10: adagio. Orchester Jakobsplatz München; Daniel Grossmann, chef; Karine Boucher, soprano. 285-2000 x4
- Byrn. Concordia University, D.B. Clarke Theatre, 1455
 Maisonneuve Ouest (Hall Building). Roddy Ellias (premiere), etc. Duo Beija-Flor (Marie-Noëlle Choquette, flute; Charles Hobson, guitar); Alumni of Concordia Music
 Byrn. Usine C. 12-205. Akousma X. Espace composé.
- 8pm. Usine C. 12-20\$. Akousma X. Espace composé. David Arango-Valencia: Burundanga; Martin Bédard: Métal fatigue; Nick Storring (création); Schoen/Chioini: I Saved the Last Dance for You; Fünf: Mouvements. David Arango-Valencia, Martin Bédard, Nick Storring, diffusion; Schoen/Chioini, diffusion, vidéo; Fünf, ma-

nipulations électroniques. 521-4198

Thursday 24

- 11am. Ogilvy Tudor. 23-34\$. Série Ogilvy. Richesses et splendeurs du baroque. Bach, Vivaldi: extraits de cantates et d'oratorios; Handel: Concerto grosso, op.6 #6; Biber: Battalia. Orchestre de chambre I Musici de Montréal; Jean-Marie Zeitouni, chef; Pascale Beaudin, soprano; Claudine Ledoux, mezzo. 982-6038. (+ 25 25 26 27)
- 5:30pm. McGill TSH. \$10-15. Professional Concert Series: Rush Hour. Joel Miller, saxophone; Michael Miller, piano. 398-4547
 6:30pm. CAV. 6-12\$. Société d'art vocal de Montréal:
- 6:30pm. CAV. 6-12\$. Société d'art vocal de Montréal: diffusion d'opéra. Verdi: I Due Foscari. 397-0068.
 (<19)
- 6:30pm. Usine C. EL. Akousma X. Film documentaire. Guy-Marc Hinant, Dominique Lohlé: Luc Ferrari face à sa tautologie. 521-4198
- 8pm. CHBP. LP. Chopin, Balakirev. Jean-Philippe Sylvestre, piano. 872-5338
 8pm. Editor, Sto. Familie, 500 kand. Maria Maria Maria
- Apm. Église Ste-Famille, 560 boul. Marie-Victorin, Boucherville. 18-355. Série Concerts intimes. Moments privilégiés. Respight: Airs et danses antiques; Mozart Concerto pour violon #2, K211; Haydn: Symphonie #45 "Adieux". O.S. de Longueuil; Marc David, chef; Caroline Chéhadé, violon. 450-670-1616
- 8pm. MC FR. LP. Dave Brubeck. Brubeck en tête; Lizann Gervais, violon; Élisabeth Giroux, violoncelle; Vincent Dionne, batterie. 872-7882
 8pm. Usine C. 12-20\$. Akousma X. Espace commun.
- oprin. USINE C. 12-205. AKOLSMA X. Espace commun. Brunhild Ferrari: Dérivatif, Brumes du réveil, Tranquilles impatiences; Monique Jean: T.A.G., Givre. Brunhild Ferrari, Monique Jean, diffusion. 521-4198

Friday 25

- ▶ 11am. Ogilvy Tudor. 23-34\$. Série Ogilvy. I Musici, Beaudin, Ledoux. 982-6038. (←24)
 ▶ 1pm. UdM MUS-B484. EL. Cours de maître. Annick
- 1pm. UdM MUS-B484. EL. Cours de maître. Annick Roussin, violoniste, professeure, C.R.R. de Paris. 343-6427
- > 5pm. CMM. 10\$. Cours de maître. François Bayle: l'oreille étonnée. François Bayle, conférencier. 873-4031
- 5:45pm. Ogilvy Tudor. 23-34\$. Série Ogilvy. I Musici, Beaudin, Ledoux. 982-6038. (←24)
 7:30pm. UdM MUS-B421. 9\$. Opéramania. Verdi: Fal-
- ZSUFIL CUM MUSSERALL 95. OPERATMAINA. Verdit: Falstaff. Vladimir Jurowski, chef; Christopher Purves, Dina Kuznetsova, Tassis Christoyannis, Marie-Nicole Lemieux, Adriana Ku_erová. 855-790-1245, 343-6427
 Spm. CHBP. LP. Vozes boráales. Francois Morel, Robert
- 8pm. CHBP. LP. Voces boréales. François Morel, Robert Lemay, Alice Ho, Bruce Mather, Brian Cherney, Brian Current. Yoko Hirota, piano. 872-5338
- 8pm. MC RPP S1. LP. 20 ans plus tard. Jazz. Éric Lagacé, contrebasse, guitare, piano; Zaza, voix. 872-1730
- 8pm. McGill TSH. FA. McGill Early Music Ensembles, voice, baroque woodwinds, baroque strings, voice. 398-4547. (> 26)
 8pm. Usine C. 12-20\$. Akousma X. Espace étendu.
- 8pm. Usine C. 12-20\$. Akousma X. Espace étendu. Loscil, Ben Vida. Scott Morgan, diffusion; Ben Vida, diffusion, synthétiseur. 521-4198
- 9pm. MBAM SBourgie. 16-29\$. Fondation Arte Musica: Venise et la musique; Série Cordes et discorde (NEM). Hormage à luigi None d à Bruno Madema. Luigi None: sofferte onde serene; à Pierre. Dell'azzuro silenzio. Inquietum; Bruno Maderna: Honeyrèves, Aulodia per Lothar, Widmung, Viola. Solistes du Nouvel Ensemble Moderne. 285-2000 x4

Saturday 26

- ▶ 12pm. CAV. 6-12\$. Société d'art vocal de Montréal: diffusion d'opéra. Wagner: Die Meistersinger von Nürnberg. Gerald Finley, Marco Jentzsch, Johannes Martin Kränzle; Anna Gabler, chef. 397-0068. (→ 31)
 ▶ 2pm. Ogilvy Tudor. 23-34\$. Série Ogilvy. I Musici,
- ∠prn. ogiivy Tudor. 23-34\$. Serie Ogilvy. I Musici, Beaudin, Ledoux. 982-6038. (←24)
 2pm. OrSJo bas. 25\$. Rendez-vous des Grands 2013.
- Frédéric Champion (France), orgue. 733-8211
 4:30pm. CCC. (V. l'Oasis Musicale. Chamber Music Without Borders. 843-6577 x236
- > 5pm. MBAM SBourgie. 16-29\$. Fondation Arte Musica: Venise et la musique; Concours international d'orgue du Canada: Série Jacques-Dansereau. I Duelli. Musique vénitienne pour 2 orgues des 16e-18e siècles. Matthew Jennejohn, cornet à bouquin; Chloé Meyers, violon; Luc Beauséjour, Mark Edwards, orgue. 285-2000
- 6:30pm. Usine C. EL Akousma X. *Documentaire radio*. Francis Dhomont: Images de François Bayle. 521-4198
- 7:30pm. Casa d'Italia, 505 Jean-Talon est. 25\$. Quatre sommets de la guitare classique. Bach, Sor, Tárrega, Villa-Lobos. Michel Beauchamp, guitare classique. 389-0398
- 7:30pm. Concordia University, Loyola Chapel, 7141 Sherbrooke West (Loyola campus). Suggested donation \$15. Carmina Choir Production. Verdi: Nabucco (1.5 hour semi-staged adaptation in English). Johanne Patry, Danielle Pullen, Jaime Sandoval, Benoît Godard, Winston Purdy; Kerry Taylor, piano. 843-7713, johannepatry2003@yahoo-ca
- 8pm. CHBP. LP. Standards de jazz. Oliver Jones, niano: Éric Lagacá contrebasse 972-5239
- piano; Éric Lagacé, contrebasse. 872-5338
 ▶ 8pm. Église, 235, 12e Avenue, St-Lin-Laurentides.

25\$. Concerts sous les chandelles. Ensemble Ambitus. 450-419-9148. (←12)

- 8pm. Église St-François-Xavier, Salle de concert, 994
 Principale, Prévost. 25-30\$. Diffusions Amal'gamme. Snlendeurs du Japon. Musique et danse japonaise. Ensemble Matsu Také. 450-436-3037 8pm. McGill TSH. FA. McGill early music ensem-
- bles. 398-4547. (←25) 8pm. McGill POL. FA. McGill Percussion Ensem-
- hles 398-4547 ▶ 8pm. Usine C. 12-20\$. Akousma X. Espace strié.
- Adrian Moore: Junky, Nebula Sequence, The Battle; François Bayle: Les Couleurs de la nuit, Univers nerveux. Adrian Moore, François Bayle, diffusion. 521-4198
- 9pm, PdA MSM, 30\$, Concerts spéciaux, OSM éclaté. Widmann: Teiresias; Beethoven: Symphonie #5; Zappa: Bogus Pomp. **O.S. de Montréal; Kent** Nagano, chef. 842-9951

Sunday 27

- ▶ 2pm. Cégep Vanier, Salle A250, 821 boul. Ste-Croix, St-Laurent, 7-10\$. CAMMAC Montréal: lectures à vue pour choeur et orchestre. Mozart: Messe en do mineur, K.427. Sébastien Lauriault, chef. (durée 3h; partitions fournies) 658-0828
- 2pm. Église St-Joachim, 2 Ste-Anne, Pointe-Claire.
 23-34\$. Série Ouest-de-l'Ile. I Musici, Beaudin, Ledoux, 982-6038. (←24)
- 3pm. Westmount Park United Church, 4695 Maison-neuve Ouest, Westmount. CV. RedOwl. L'Art de Préluée: Bach, Biber, Hotteterre, Jacquet de La Guerre. Sari Tsuji, baroque violin; Jonathan Addleman, harpsichord. 935-1505
 3:30pm. CHBP. LP. Berislav Sipus, Oja Jelaska, Marko
- Ruzdjak, Michael Pepa, Georges Auric, Jacques Leclair. **Trio à vents Zagreb.** 872-5338
- 3:30pm. OrSJo bas. CV. Festival Bach +. Bach. Jonathan Oldengarm, orgue. 733-8211
 4pm. CinémathèQ. EL. Akousma X. Christian Calon:
- Continental Divide. Christian Calon, diffusion,
- vidéo. 842-9768. (→ 27) ▶ 4pm. McGill POL 15-25\$. *Hommage à Lutoslawski*. Glazunov: Chopiniana; Lutoslawski: Concerto pour Piano; Partita pour violon et orchestre; Norbert Palej: Symphony (création); André Prévost: Évanescence. Orchestre 21: Paolo Bellomia, chef: Ewa Sas
- violon; Justyna Gabzdy, piano. -398-4547 4pm. St. James Church, Hall, 642 Main Road, Hudson. 4prin SL jarries Church, Hall, 642 Main Koad, Hudsoht, 20-25\$, Hudson Chamber Music Series. Trio Hochelaga. 450-458-5107, 450-458-4088. SVA/BAT 6:30pm. CinémathèQ. EL. Akousma X. Christian Calon. 842-9768. (+C27)
- 7pm. Lambda School of Music and Fine Arts, Lambda Concert Hall, 4989 boul. des Sources, Pierrefonds. 15-255. Haydn: Piano Trio "Gypsy"; Suk: Piano Trio, op.2; Dvorák: Piano Trio, op.65. **Valdstyn Trio.** 621-6885, 697-9991. (→ 1/11)

Monday 28

- ► 7:30pm. McGill TSH. FA. Students of Sara Laimon, piano, 398-4547
- 7:30pm. UdM MUS-SCC. EL. Mendelssohn, Kydo-niatis, Theodorakis, Skalkottas. Christos Kolovos, dir. d'orchestre. 343-6427

▶ 8pm. McGill SCL. FA. Jazz Combos. 398-4547

Tuesdav 29

- ► 3:30pm. McGill SCL. FA. Piano Tuesdays. Piano students. 398-4547
- 7:30pm. MC RPP S1. EL. UdeM. Classes de Vincent Morel et Hélène Martel, chant jazz. 872-1730, 343-6427

Wednesday 30

- ▶ 6pm. McGill SCL. FA. String Area Class. 398-4547 7:30pm. MBAM SBourgie. 19-35\$. Fondation Arte Musica: Jeunes et pros. Aimez-vous Brahms?. Schumann: Märchenerzählungen, op.132; Brahms: Quatuor à cordes #2, op.51; Quintette à cordes #1, op.88. Jean-François Normand, clarinette; Axel Strauss, Marjolaine Lambert, violon; Douglas McNabney, Julie Fuchs, alto; Alexan-der Hülshoff, violoncello; Jeremy Chaulk, piano. 285-2000 x4
- 8pm. CHBP. LP. 25 ans de musiaue auébécoise. losé Evangelista, Michel Gonneville, Denis Goug John Rea, Brian Cherney, Serge Provost. Louise Bessette, piano. 872-5338 > 8pm. McGill RED. FA. Early Music Student
- Soloists; Harpsichord Class. 398-4547
- 8 pm. PdA MSM. 40\$. Les grands concerts du mer-credi 1. Haydn: Symphonie #59 "Feu"; Prokofiev: Concerto pour violon #1; Good, Bertrand, Ryan (créations); Moussorgski: Tableaux d'une exposition **O.S. de Montréal; Kent Nagano, chef; Viviane Hagner, violon.** 842-9951. (→ 31)

Thursday 31

- ▶ 10:30am. PdA MSM. 40\$. Les matins symphoniques. Haydn: Symphonie #59 "Feu"; Prokofiev: Concerto pour violon #1; Moussorgski: Tableaux d'une exposition. O.S. de Montréal; Kent Nagano, chef; Vi-viane Hagner, violon. 842-9951
 5pm. UdM MUS-B484. EL. Scarlatti, Mozart, Schubert,
- Fauré, Wolf. Classe de Julie Daoust, chant. 343-6427
- 6pm. CAV. 6-12\$. Société d'art vocal de Montréal: diffusion d'opéra. Die Meistersinger. 397-0068. (←26)

- ▶ 8pm, CHBP, LP, Brahms, Franck, Mendelssohn, David Lefebvre, violon; Paul Marleyn, violon-
- celle; Suzanne Blondin, piano. 872-5338 8pm. Concordia University, Oscar Peterson Concert Hall. 7141 Sherbrooke Ouest (Lovola campus). \$0-10. Music Department, faculty concerts. Concordia Jazz Studies Faculty Ensembles. 848-4848
- Struttes racting internet and i
- 8pm. PdA MSM. 40\$. Les grands concerts du jeudi 1. OSM, Viviane Hagner. 842-9951. (←30)

NOVEMBER

Friday 1

- ▶ 9am. Centre Pierre-Péladeau, Salle Pierre-Mercure, 300 Maisonneuve Est, EL, Hommage à Denis Gougeon. Exposition. Figures. (jusqu'au 3 nov, 9h-18h lun-ven; ensuite déménage à la CHBP du 8 nov au 15 déc) 843-9305 x301. (←1/10) ► 12pm. CinémathèQ SNMcL. EL. Christian Calon:
- Continental Divide. (Jusqu'au 3 novembre) 343-6111 x2801, 842-9763. (←1/10)
- 12:30pm. McGill RED. FA. McGill Noon-Hour Organ Recital Series. 398-4547
- 7pm. École de musique Vincent-d'Indy, Salle Marie-Stéphane, 628 chemin Côte-Ste-Catherine. 15-25\$. Valdstvn Trio. 621-6885. (←27/10)
- 7:30pm. UdM MUS-B421. 9\$. Opéramania. Puccini: Tosca. Antonio Pappano, chef; Angela Gheorghiu, Jonas Kaufmann, Bryn Terfel, Lukas Jakobski. 855-790-1245, 343-6427
- 8pm. MBAM SBourgie. 21-48\$. Série Centre-ville. Mozart: Serenata notturna, K.234; Britten: Les Illuminations; Vaughan Williams: The Lark Ascending; Schoenberg: Verklärte Nacht; Cassandra Miller (création) Orchestre de chambre T Musici de Montréal; Jean-Marie Zeitouni, chef; Julie Triquet, violon: Dominique Labelle, soprano, 982-6038
- ▶ 8pm. Théâtre Outremont, 1248 Bernard Ouest, Outremont, 45-55\$, lazz; musique mandingue, Abalye Cissoko, kora; Volker Goetze, trompette. 495-9944

Saturday 2

- 12:30pm. CAV. 6-12\$. Société d'art vocal de Mon-tréal: diffusion d'opéra. Tchaïchovsky: Eugene One-gin. Mariusz Kwiecien, Tatiana Monogarova, Andrei Dunaev, Anatoli Kotscherga; Alexan-
- der Vedernikov, chef. 397-0068. (→ 7) 8pm. CHBP. LP. Jean-Michel Richer, ténor; Martin Dubé, piano, 872-5338
- 8pm. Église Coeur-Immaculé-de-Marie, 7 boul. Des-jardins ouest, Ste-Thérèse. 25\$. Concerts sous les Chandelles. Chopin: Polonaise héroïque, op.53; Fan-taisie-Impromptu, op.posth. 66; études, nocturnes, valses mazurkas, rondo. Alejandra Cifuentes Diaz, piano. 450-419-9148. (→ 5 19/10 Ailleurs au O(C)
- 8pm. Théâtre Outremont, 1248 Bernard Ouest, Outremont. 26-40\$. *Récit-récital*. François Dompierre: compositions. **François Dompierre, piano, voix.** 495-9944

Sunday 3

- ► 2pm. MBAM SBourgie. 16-29\$. Fondation Arte Musica: Venise et la musique. Les amants de Venise: Sand et Musset. Mendelssohn: Chanson du gondolier vénitien; Liszt: Venezia e Napoli; Chopin: Barcarolle; Scherzo #1; Nocturne, op.15 #3; George Sand, Alfred de Musset: correspondance (e). **Wonny** Song, piano; Bénédicte Décary, David Giguère, lecture. 285-2000 x4
- 2pm. St. John's Lutheran Church, 3594 Jeanne-Mance (angle Prince-Arthur). Freewill offering. Serenata at St. John's. Beethoven: String Trio. op.9 #3: Bach: cantata "Vergnügte Ruh', beliebte Seelenlust", BWV 170. Alexa Zirbel, oboe d'amore; Sophie Dugas, Sara Bohl Pistolesi, violin; Michael Krausse, viola; Karen Baskin, cello; Eric Chap-pell, double bass; Susan Toman, organ; Kathrin Welte, mezzo. 844-6297
- 3pm. CMM SC. 19-40\$. Société d'art vocal de Mon-tréal. Rachmaninov, Tchaïkovsky. Yuri Gorodetski, ténor: Tatiana Loisha, piano. 397-0068
- 30pm. CHBP. LP. Alexander Dobson, b Phoebe Tsang, violon: Marie-Ève Scarfone. piano. 872-5338
- 3:30pm, OrSlo bas, CV, Festival Bach +, Bach, Réiean Poirier, orgue. 733-8211

Tuesday 5

- ► 3:30pm. McGill SCL. FA. Piano Tuesdays. Piano students. 398-4547 6:30pm. CAV. 6-12\$. Société d'art vocal de Montréal:
- Les voix qui les enchantent. Requiescat in Pace. 397-
- 7:30pm, MBAM SBourgie, \$25-50, Sous les lumières de Lisbonne. Granados, Lizée, Sarasate, Rodrigo, Villa-Lobos, McGill Chamber Orchestra: Boris Brott. chef; Marie-Josée Lord, soprano. 285-2000-#4 8pm. McGill TSH. FA. Doctoral recital. Paul Rushka,
- jazz bass. 398-4547 8pm. Salle André-Mathieu, 475 boul. de l'Avenir,
- Laval. 16-55\$. Les Grands concerts. Virtuosel. Sibelius: Concerto pour violon; Brahms: Symphonie #3; Denis Gougeon: Primus Tempus. O.S. de Laval;

CONCERTS à VENIR

QUEBEC

by EMMANUELLE PIEDBOEUF

RISING OPERA STARS IN CONCERT

After a remarkable performance at the Quebec Opera Festival, the Brigade Lyrique presents a matinee at the Parc de la Chute-Montmorency. Composed of five young up-and-coming singers and sponsored by the Jeunesses Musicales du Canada, the Brigade Lyrique will perform arias from famous operas such as Puccini's La Bohème and Gershwin's Porgy and Bess. Saturday October 27 at noon. www.palaismontcalm.ca

STÉPHANE TÉTREAULT IN RECITAL

Critically acclaimed throughout last year, young cellist Stéphane Tétreault is on tour with the Jeunesses Musicales. He visits Quebec in October, accompanied by pianist Marie-Ève Scarfone in works by Haydn, Schubert, Brahms, and Tchaikovsky. Thursday October 17 at 8 pm. www.palaismontcalm.ca

THE VIOLONS DU ROY KICK OFF ITS TOUR

The Violons du Roy embarks on an important North American tour this year. To mark the occasion, it will be accompanied by mezzo-soprano Stephanie Blythe. Blythe and the Violons du Roy, together for the first time, will play Handel, Bach, Telemann, and Haydn. Thursday October 10 at 8 pm.

"FEBRUARY" IN OCTOBER

Has autumn arrived too quickly for you? Yannick Plamondon, a composer from the Quebec City area, reminds us that it could be worse when he presents his work Février (2013 version), performed by the Orchestre Symphonique de Québec. Under the baton of Fabien Gabel, the orchestra will also execute symphonies by Havdn and Mozart as well as Richard Strauss's Duet-Concertino. Wednesday October 23 at 8 pm.

MUSICA MASALA II - INNOVATIONS IN INDIAN MUSIC FOR E27

Contemporary music ensemble Erreur de type 27, renowned for their theatricality and the accessibility of their performances, presents its seasonal repertoire in October. This year, the ensemble blends Indian influences into contemporary music. Following several musical discoveries, you can hear a premiere of Pierre-Olivier Roy's creation, an arrangement for a piece by Ravi Shankar as well as some improvisation. Lovers of novelty and innovation, don't miss this concert! Saturday October 5 at 8 pm. www.erreurdetype27.com

OTTAWA

MISS DIXIELAND IN OTTAWA

Festive atmosphere, rhythm, song, and dance: all this and more awaits audiences at the educational music presentation on Dixieland created by the Jeunesses Musicales. Starring an old lady, the presentation recreates the history of various styles of music that were born in the region. Bring the whole family on Sunday October 6. www.nac-cna.ca

WHEN FINE ARTS INSPIRE MUSIC

Ottawa welcomes Kent Nagano and the Orchestre Symphonique de Montreal for an evening of three premieres inspired by collections at the Montreal Museum of Fine Arts. Also on the program are works by Prokofiev, Haydn, and Mussorgsky. Tuesday October 29 at 8 pm.

Alain Trudel, chef; Alexandre Da Costa, violon. (19h15 conférence) 450-667-2040

Wednesday 6

- ▶ 7:30pm. MC RPP S1. LP. Mozart: Sonate à 4 mains, K.38; Schubert: Fantaisie, D.940; Brahms: Valses, op.39; Debussy: 6 Épigraphes antiques; La Marche écossaise. François Zeitouni, Olivier Godin, piano 4 mains. 872-1730
- 8pm, CHBP, LP, Randolph Peters, Kotoka Suzuki, Dou glas Finch, Jerome Kitzke, Karel Goeyvaerts, Nicole Lizée. **Everett Hopfner, piano.** 872-5338
- 8pm. MC CDN. LP. Les arts du récit. Franck Sylvestre (texte), Gotta Lago (musique): Kabaret Karaïbes. Franck Sylvestre, narration; Gotta Lago, guitare, percussion. 872-6889 ► 8pm. Maison de la culture du Plateau-Mont-Royal.
- 465 Mont-Royal Est. LP. Codes d'accès présente. Pixels et décibels. Julien-Robert Legault-Salvail, Simon Chioini, Matthew Schoen, Frédéric Arbour, James O'-Callaghan, (créations). **Krista Martynes, clar**inette basse; James O'Callaghan, piano. 872-2266
- ▶ 8pm. McGill SCL. FA. Jazz Combos. 398-4547 ▶ 8pm. PdA MSM. 40\$. Les grands concerts du mercredi 2. Haydn: Symphonie #26 "Lamentatione"; Schubert: Rosamunde (e); Dvorák: Concerto pour violoncelle O.S. de Montréal: Choeur de chambre de l'OSM; Kent Nagano, chef; Truls Mørk, violoncelle, 842-9951

Thursday 7

- 5:30pm. McGill TSH. \$10-15. Professional Concert Series: Rush Hour. Concert on miniatures. Sara Lai-
- mon, piano; Allan Hepburn, lecturer. 398-4547
 opm. MBAM SBourgie. 16-293. Fondation Arte Musica: Les 5 à 7 en musique. Jazz Ljova: Melting River, etc. Ensemble Warhol Dervish. 285-2000 x4
- 6:30pm, CAV, 6-12\$, Société d'art vocal de Montréal: diffusion d'opéra. **Eugene Onegin.** 397-0068. (←2) 8pm. MC FR. LP. Philippe Leroux (création); Cage, Steve Reich, Claude Vivier. Sixtrum. 872-7882



- Sauf indication contraire les événements ont lieu à Québec, et l'indicatif régional est 418. Principale bil-letterie: **Billetech** 670-9011, 800-900-7469 GTQ Grand Théâtre de Québec, 269 boul. René-Lévesque Est: SLF Salle Louis-Fréchette
- MNBAQ Musée national des beaux-arts du Québec, 1 Wolfe Montcalm (Parc des Champs-de-Bataille)
- PalM Palais Montcalm, 995 place d'Youville: SRJ Salle Raoul-Jobin; Youv Salle d'Youville
- ULav Université Laval, Cité universitaire, Québec 1533 Salle 1533, Pavillon Louis-Jacques-Casault (Faculté de musique); SHG Salle Henri-Gagnon (3155), Pavil-lon Louis-Jacques-Casault (Faculté de musique)

OCTOBER

- 2 2pm. ULav SHG. EL. Cours de maîtres. Cuivres Hrvoje Pintaric, cor, Tomica Rukljic, Rudolf Homen, trompette; Alan Bosnjak, trom-bone; Joseph Kaplowitz, tuba. 656-7061 7:30pm. ULav SHG. CV. Série des diplômés. Jazz Culture Club. 656-7061 2
- 8pm. GTQ SLF. 39-73\$. Soirées classiques. Britten: 2 Simple Symphony; Prokofiev: Concerto pour violon #1; Brahms: Symphonie #3. **O.S. de Québec;** Michael Francis, chef; Nicolas Dautricourt,
- violon. 643-8131, 877-643-8131 7:30pm. ULav SHG. EL. Invités de la Faculté de 3 musique. De la visite de Zagreb!. Simply Brass, quintette de cuivres; James C. Lebens, trom-
- bone. 656-7061 8pm. PalM SRJ. 23-75\$. Série Rencontres. Concert inaugural de l'orgue du Palais Montcalm. Bach: Toc-cate et fugue, BWV 565; cantate BWV 29: Sinfonia; Handel: Concerto pour orgue, op.4 #1, HWV 289; Sweelinck: Ballo del Granduca; Pachelbel: Cha conne; Haydh: Concerto pour orgue, Hob.18: 1. Les Violons du Roy; Bernard Labadie, chef; Richard Paré, orgue. (suivi d'une causerie avec
- les artistes) 641-6040, 877-641-6040. (→ 5) 8pm. PalM SR]. 23-75\$. Série Rencontres. Les Vio-5 **lons du Roy, Richard Paré.** (suivi d'une causerie avec les artistes) 641-6040, 877-641-6040. (\leftarrow 4) 2pm. ULav SHG. CV. Série des diplômés. *Voix de*
- 6 fermies. Martin Verret, violonj Jean-Eudes Beaulieu, piano; Ginette Gagnon-Mathieu, Dominique Bastien, Alice-Anne Busque, Gilles Bellemare. 656-7061
- 8pm. Église St-Ambroise-de-la-Jeune-Lorette, 277 Racine, Loretteville. 34\$. De concert avec les gens. 8 Beethover: Ouverture Leonore 3; Romances pour vi-olon #1-2; Symphonie #5. **O.S. de Québec; Andrei** Feher, chef; Catherine Dallaire, violon. 842-1906. (→ 9/10 1/11 Québec; 11 12/10 Ailleurs au QC)
- 9 7:30nm. ULay SHG, CV, Série des diplômés, Denis

Plante, Piazzolla. Denis Plante, bandonéon; David Jacques, guitare. 656-7061 8pm. Église Ste-Ursule, 3290 Hamelin, Ste-Foy. 34\$

- 9 De concert avec les gens. OSQ, Catherine Dal-laire. 643-8131, 877-643-8131. (←8) 10 7:30pm. ULav SHG. EL. Invités de la Faculté de
- musique. Hommage à François Morel. François Morel: Deux Études de sonorité; Signal pour flûte seule; Enjeux "Cinq pièces pour piano"; Distance intime pour flûte et piano. **Geneviève Savoie**, **flûte; Philippe Prud'homme, piano**. 656-7061 8pm. PalM SRJ. 23-84\$. Série Grands rendez-vous.
- Violons du Roy, Stephanie Blythe. 641-6040, 877-641-6040. (←12/10 Montréal) 16 7:30pm. ULav SHG. EL. Professeurs en concert. Con-
- cert jazz. Rafael Zaldivar, Jan Jarczyk, piano. 656-7061 17 8pm. PalM Youv. Concerts Desjardins JMC. Carte
- blanche à Stéphane Tétreault, Bach, Havdn, Brahms, Schubert. Stéphane Tétreault, violoncelle; Zhengyu Chen, piano. 641-6040. (→ 1 2 6 19 27 20
- Alleurs au QC) 2:30pm. Musée de l'Amérique francophone, Chapelle, 2 côte de la Fabrique. 10-25\$. Les Con-certs Couperin. *Couleurs nomades*. Piazzolla: Histoire du Tango; Libertango; Triston; Katia Makdissi-Warren: Dialogue du silence; Patrick Roux: Soledad; Claude Gagnon: Kamendja; Monti: Czardas. Geneviève Savoie, flûte; Anne-Julie Caron, marimba. 692-5646
- 21 7:30pm Ulay SHG. 5-105. Grands ensembles. 0.S.; Andrei Feher, chef. 656-7061 21 8pm. GTO SLF. 16-855. Club musical de Québec. Villa-Lobos: Bachianas brasileiras #4; Granados:
- Goyescas; Albeniz: Iberia: Jerez, Lavapies; Ravel: La Valse; Guerrero: Suite Havana; Farina: Altagracia (Tango). **Jorge Luis Prats, piano.** 643-8131, 877-643-8131 23 7:30pm. ULav SHG. EL. Professeurs en concert. Pa-
- janini de la contrebasse. Schubert: Sonate en la mineur "Arpeggione", D.821. Zbigniew Borow-icz, contrebasse; Rachel Martel, piano. 656-7061
- 23 8pm. PalM SR]. 58\$. Classiques au palais. D'ici et d'ailleurs. Haydn: Symphonie #39; R. Strauss: Duetconcertino; Yannick Plamondon: Février; Mozart: Symphonie #25. O.S. de Québec; Fabien Gabel, chef; Stéphane Fontaine, clarinette; Richard
- Gagnon, basson. 641-6040, 877-641-6040
 24 430pm. Ulav SHG. EL Jeudi musico-poétique 656-7061
 26 7:30pm. Ulav SHG. EL Prix de piano classique Gérard-Boivin. Nouveaux étudiants admis
- aux 2e et 3e cycles en piano. 656-7061 8pm. GTQ SLF. 39-73\$. Rendez-vous classiques. La 30 force du destin. Francois Morel: Esquisse: Korngold: Concerto pour violon; Tchaïkovski: Symphonie #4. O.S. de Québec; Jacques Lacombe, chef; Darren Lowe, violon. 643-8131, 877-643-813

NOVEMBER

- 8pm. Salle Edwin-Bélanger, 141 boul. Taché Est, Montmagny. 34\$. De concert avec les gens. OSQ, Catherine Dallaire, 866-641-5799 (←8/10)
- 10:30am. MNBAQ. 418-643-3377, 866-220-2150. Club musical de Québec: Bruno Monsaingeon, Les musiciens à l'écran: Film. Notes interdites: scènes de la vie musicale en Russie soviétique (documentaire de Bruno Monsaingeon, 2004, 56 min.; avec Guennadi Rojdestvensky, Viktoria Postnikova, Rudolf
- Barchaï). Bruno Monsaingeon, cinéaste. 7-15\$ 2pm. MNBAQ. 418-643-3377, 866-220-2150. Club 2 musical de Québec: Bruno Monsaingeon, Les mu-siciens à l'écran: Film. Richter l'insoumis (documentaire de Bruno Monsaingeon, 1995-1998; avec Sviatoslav Richter, pianiste) (e) (première partie et fin de la deuxième partie). Bruno Monsaingeon, cinéaste. 7-15\$ 10:30am. MNBAQ. 418-643-3377, 866-220-2150.
- Club musical de Québec: Bruno Monsaingeon, Les musiciens à l'écran: Film. Retour aux sources et deuxième épisode de Naissance d'un duo (documentaire de Bruno Monsaingeon, 52 min.; Le re-Hentalie de Bruho Morsaingeon, 52 mint, te re-tour en URS de Yehudi Menuhin avec Yehudi Menuhin, violon; Viktoria Postnikova, piano). Bruno Monsaingeon, cinéaste. 7-15 2pm. MNBAQ. 413-643-377, 866-220-2150. Club musical de Québec: Bruno Monsaingeon, Les mu-
- siciens à l'écran: Film. David Oïstrakh, artiste du peuple? (documentaire de Bruno Monsaingeon, 1994, 74 min.; avec David Oïstrakh. Igor Oïstrakh, Gidon Kremer, Yehudi Menuhin, violonistes; Mistial Worksportich, violoncelliste; Guernadi Ro-jdestvensky, chef d'orchestre). Bruno Monsain-geon, cinéaste. 7-15\$ 1:30pm. Conservatoire de musique de Québec, 270
- St-Amable, 418-643-2190, Club musical de Ouébec; Bruno Monsaingeon, Les musiciens à l'écran: Discussion autour d'un film. Mademoiselle (documentaire de Bruno Monsaingeon, 1977, 60 min.; portrait de Nadia Boulanger). Bruno Monsaingeon, cinéaste. Entrée-libre 7:30pm. MNBAQ. 418-643-3377, 866-220-2150.
- Club musical de Québec: Bruno Monsaingeon, Les musiciens à l'écran: Film. Glenn Gould, au-delà du temps (documentaire de Bruno Monsaingeon, 2006, 106 min.). Bruno Monsaingeon, cinéaste. 7-15\$
- 10am. MNBAQ. 418-643-3377, 866-220-2150. Club musical de Québec: Bruno Monsaingeon, Les musiciens à l'écran: Film. La voix de l'âme (documen-taire de Bruno Monsaingeon, 1995, 106 min.;

portrait du baryton allemand Dietrich Fischer-Dieskau). **Bruno Monsaingeon, cinéaste**. 7-15\$ 2:45pm. MNBAQ. 418-643-3377, 866-220-2150. Club musical de Québec: Bruno Monsaingeon, Les

musiciens à l'écran: Conférence, discussion. La construction d'un documentaire. Portrait d'un joueur: Andreï Chesnokov (documentaire de Bruno Monsaingeon, 1988-1989) (e), Bruno Monsaingeon, cinéaste. 7-15\$ 12:30pm. ULav SHG. EL. Conférences. L'art de filmer

5

- 6 la musique. Bruno Monsaingeon, violoniste, réalisateur. 656-7061 12:30pm III.av 1533 418-656-7061. Club musical
- 6 de Québec: Bruno Monsaingeon, Les musiciens à l'écran: Conférence. L'art de filmer la musique, de son émergence de la partition à son orchestration en images. Bruno Monsaingeon, cinéaste. Entrée-
- 2pm. PalM SRJ. 23-52\$. Série Plaisirs d'après-midi. 6 Vivaldi à Paris. F. Francoeur: Simphonie pour le Fes-tin Royal de Monseigneur Le Comte d'Artois; Vivaldi: Concerto pour 2 hautbois, Vi-valdi: Concerto pour 2 hautbois, Vi-si autbois, Vi-Sis; Concerto pour violon, 2 hautbois, 2 cors et basson, RV574; Mondonville: Sonate en symphonie, op.6 #3; Dau-vergne: 4e Concert de Simphonies, op.4 #2. Les Vi-olons du Roy; Mathieu Lussier, chef, (suivi duras cher de lussier, chef, (suivi d'un goûter léger en compagnie des artistes) 641-6040, 877-641-6040
- 7:30pm. ULav SHG. EL. Professeurs en concert. Les professeurs de jazz en concert. Janis Steprans, 6 vedady, contrebasse; Rafael Zaldivar, piano; René Roulx, batterie. 656-7061
- Spm. Palk SRI, 23-715. Série Baroque avant tout. *Vivaldi à Paris*. F. Francoeur. Simphonie pour le Fes-tin Royal de Monseigneur Le Comte d'Artois, Vi-valdi: Concerto pour 2 hautbois, RV535, Concerto pour violon, 2 hautbois, 2 cors et basson, RV574; Mondonville: Sonate en symphonie, op.6 #3; Dau Mondonville Sonate en Symphonie, op.0 #3, Dau-vergne: 4e Concet de Simphonies, op.4 #2; Ledair: Scylla et Glaucus: ouverture. Les Violons du Roy; Mathieu Lussier, chef. 641-6040, 877-641-6040 7:30pm. Ulav SHG. EL. Concerts de classes et de musique de chambre. Classe de Rafael Zal-divar et Sébastien Champagne, piano jazz.
- 656-7061
- 8pm. GTQ SLF. 39-73\$. Coups de foudre Hydro-Québec. O.S. de Québec; Fabien Gabel, chef; Patrick Wat-7 son, chanteur. 643-8131, 877-643-8131



ELSEWHERE in QUEBEC

CAOrford Centre d'arts Orford, 3165 chemin du Parc. Orford: BistroDL Bistro Després-Laporte; SGL Salle Gilles-Lefebyre

OCTOBER

- 1 7:30pm. Cégep de Matane, Salle Lucien-Bellemare, 616 St-Rédempteur, Matane. Concerts Desjardins JMC. Stéphane Tétreault, Zhengyu Chen. 418-562-4212. (←17/10 Québec)
- 7:30pm. Maison de la culture, 120 7e ouest, Ste-Anne-des-Monts. Concerts Desjardins JMC. Stéphane Tétreault, Zhengyu Chen. 418-763-2 3808. (←17/10 Québec) 8pm. Église Ste-Thérèse-de-l'Enfant-Jésus, 705
- boul, des Laurentides, St-Antoine, 25\$, Concerts sous les chandelles. Alejandra Cifuentes Diaz. 450-419-9148. (←2/11 Montréal) 8pm. Salle Alec et Gérard Pelletier, 4-C Maple, Sut-
- 5 ton. 30\$. Festival Jazz Sutton. Lorraine Des-
- ton. 305, resulta Jaz Sutton. torrane Des-marais. 450-538-0486. (e4/10 Aontráel) 11am. Salle J.-Antonio-Thompson, Foyer Gilles-Beaudoin, 374 des Forges, Trois-Rivières. 0-18\$, Festival International de la Poésie. Muffins aux 6 sons. Schumann : Quintette pour piano et cordes en mi bémol majeur, Scènes d'enfants et Carnaval. Quatuor Claudel-Canimex; Denise Trudel, piano. 819-380-9797, 866-416-9797
- 2pm. Cégep Beauce-Appalaches, Salle Alphonse-Desjardins, 1055 116e rue, St-Georges-de-Beauce. Concerts Desjardins JMC. *Vienne, l'éternelle*. Schu-6 bert: Sonate pour violoncelle et piano, D.821 "Arpeggione"; Beethoven: 7 Variations pour violoncelle, WoO 46; Brahms: Sonate pour violoncelle et piano #1, op.38. Julie Hereish, violoncelle; Michel-Alexandre Broekaert, piano. 418-228-2455. (→ 13 20 27 Ailleurs au QC; 4 8 Ottawa Gatineau)
- 2pm. Polyalente Armand-Saint-Onge, Salle Jean-Cossette, 95 av. du Parc, Amqui. Concerts Des-jardins JMC. Stéphane Tétreault, Zhengyu
- Chen. 418-629-2241. (←17/10 Québec)
 10 3pm. Université Bishop, Théâtre Centennial, 2600 du Collège, Sherbrooke. Concerts Desjardins JMC. Chansons d'amour et de la vie. Schumann: L'amour et la vie d'une femme, op.42; R. Strauss: Die Nacht; Zueignung; Allerseelen; Morgen; Cäcilie; Bellini: Vaga luna; Per pietà bell'idol mio; Vanne o rosa fortunata: La ricordanza Simone Osborne, so-

prano; Anne Larlee, piano. 819-822-9692

- 11 8pm. Polyvalente de Thetford Mines, 561 St-Patrick, Thetford Mines. 34\$. De concert avec les gens. OSQ, Catherine Dallaire. 418-755-1305. (←8/10 Québec)
- 12 8pm. Cégep Beauce-Appalaches, Auditorium, 1055 116e rue, St-Georges-de-Beauce. 34\$. De concert avec les gens. **OSQ, Catherine Dallaire.** 418-228-2455. (←8/10 Québec) 2pm. Centre culturel de Val-d'Or, Salle Félix-Leclerc,
- 600 7e rue, Val-d'Or. Concerts Desjardins JMC. Julie Hereish, Michel-Alexandre Broekaert. 819-824-2666 (←6)
- 7:30pm. CAOrford SGL. 15\$. Conférences. Le chant des enfants du monde. Francis Corpataux. 819-843-3981 x232, 800-567-6155 8pm. Église St-Rémi, 840 Notre-Dame, St-Rémi. 19
- 25\$. Concerts sous les Chandelles. Alejandra Ci-fuentes Diaz. 450-419-9148. (←2/11 Montréal)
- 8pm. Université de Sherbrooke, Salle Maurice-O'Bready, Centre culturel, 2500 boul. Université, Sherbrooke. 13-53\$. Série Grands Concerts BMO Groupe financier. Russie. Airat Ichmouratov: Ouverture sur des thèmes russes, op.36; Prokofiev: Concerto pour piano #3, op.26; Chostakovich: Symphonie #9, op.70. O.S. de Sherbrooke; Alexis Hauser, Stéphane Laforest, chefs; Serhiy Salov, piano. 819-820-1000
- 8:30pm. Polyvalente des Îles, Auditorium, 30 chemin de la Martinique, L'Étang-du-Nord (Capaux-Meules, Îles de la Madeleine). Concerts Des-jardins JMC. Stéphane Tétreault, Zhengyu Chen. 418-937-5138. (+17/10.0u/bec) 10:30am. CAOrford BistroDL 305, Déjeuners-con-
- 20 certs. Charles Richard-Hamelin, piano. 819-843-3981 x232, 800-567-6155 20 11am. Salle J.-Antonio-Thompson, Foyer Gilles-
- Beaudoin, 374 des Forges, Trois-Rivières. 0-18\$. Muffins aux sons. *Café musique*. Satie, Debussy, Milhaud, Gardel, Piazzola, Kapustin et Gershwin. Michel Kozlovsky, piano. 819-380-9797, 866-416-9797
- 7pm. Maison de la culture de Trois-Rivières, Salle Anaïs-Allard-Rousseau, 1425 place de l'Hôtel-de-Ville, Trois-Rivières. Concerts Desjardins JMC. Julie Hereish, Michel-Alexandre Broekaert. 819-374-9882. (←6) 23 7:30pm. CAOrford SGL. 15\$. Conférences. Maria
- Veilleux, musicologue. 819-843-3981 x232, 800-567-6155
- 27 2pm. Quai des Arts, 774 boul. Perron, Carleton-sur-Mer. Concerts Desjardins JMC. Stéphane Tétreault, Zhengyu Chen. 418-364-6822 x351. (←17/10 Ouébec)
- (P17) 10 Queber 3pm. Polyvalente de Thetford Mines, Salle Dus-sault, 670 Lapierre, Thetford Mines. Concerts Des-jardins JMC. Julie Hereish, Michel-Alexandre Broekaert. 418-755-1305. (←6) 27

NOVEMBER

- 8pm. Centre culturel, Salle Alphonse-Desjardins, 85 2 Ste-Anne, Rivière-du-Loup. Concerts Desjardins JMC. Puccini: La Bohème (en italien avec surtitres anglais et/ou francais). France Bellemare, Isanglais etyou francais, France Benemare, Is-abelle Lecler, Martin Sadd, Cairan Ryan, Keith Lam, Philippe Martel, Marc-Antoine d'Aragon; Michel-Alexandre Broekaert, piano. 418-867-6666. (+ 5 7)
- 8pm. Salle J.-Antonio-Thompson, 374 des Forges, Trois-Rivières. 14-53\$. Grands concerts. François 2 Morel: Esquisse; Franck: Symphonie; Ravel: Con-certo pour piano; Boléro. **O.S. de Trois-Rivières;** Jacques Lacombe, chef; David Jalbert, piano. (19h15 causerie) 819-380-9797, 866-416-9797 10:30am. CAOrford BistroDL. 30\$. Déjeuners-con-
- certs. Andréanne Paquin, soprano; Michel-Alexandre Brokaert, piano. 819-843-3981 x232, 800-567-6155 7:30pm. Cégep de Matane, Salle Lucien-Bellemare,
- 5 616 St-Rédempteur, Matane. Concerts Desjardins JMC. La Bohème. 418-562-4212. (←2)
- 8pm. Salle Jean-Marc-Dion, 546 boul. Laure, Sept-Iles. Concerts Desjardins JMC. La Bohème. 418-962-0100. (←2)



OTTAWA - GATINEAU

- Sauf indication contraire, les événements ont lieu à Ottawa, et l'indicatif régional est 613. Principales billetteries: NAC 976-5051; Ticketmaster 755-
- UofO University of Ottawa: Perez121 Room 121 (Freiman Hall), 610 Cumberland (Pérez Building); Tab112 Room 112 (Huguette Labelle Hall), 550 Cumberland (Tabaret Building)

OCTOBER

1 8pm. National Arts Centre, Southam Hall, 53 Elgin St. 23-95\$. Air Canada Ovation Series. Mozart: Vio-

30

lin Concerto #3; Alexina Louie: Bringing the Tiger Down from the Mountain II. National Arts Centre Orchestra; Pinchas Zukerman, cond., violin, Amanda Forsyth, cello. (7pm chat,

- bilingual) 888-991-2787, 947-7000
 8 pm. SL Andrew's Presbyterian Church, 425 Centre St. (§ Dibble), Prescott. Concerts Desjardins JMC.
 Julie Hereish, Michel-Alexandre Broekaert.
 925-5050. (+6/10 Ailieurs au QC)
 6 Jpm. Uof0 Perez121. FA. ORMTA Series: master-
- 6 1pm. UofO Perez121. FA. ORMTA Series: masterclass. Voice. Christiane Riel (University of Ottawa). 562-5733
- 2 Spri, National Arts Centre, 53 Elgin St. \$30-80. Gershwin: An American in Paris, Suite from Porgy and Bess: Catfish Row, Ravel: Piano Concerto for the Left Hand; Piano Concerto in G. Ottawa S.O.; David Currie, cond.; Stéphane Lamelin, piano. (7150m, merzanine level: chat) 884: 8941-2787
- (7.15)rfl, miczalnine level: (rati) 868-931-2787 8 7:30pm. École secondaire publique de la Salle, 501 Old St. Patrick Street. Concerts Desjardins JMC. Julie Hereish, Michel-Alexandre Broekaert. 819-568-2289. (e-6/10 Ailleurs au QC)
- 8pm. UofO Tab112. CV. University of Ottawa Wind Ensemble; Daniel Gress, cond... 562-5733
 12pm. UofO Perez121. FA. Visiting Artist Series:
- Tephi, Goly Prezide: The Visining Audio Series, masterclass. Voice. Bernard Turgeon. 562-5733
 25 Byn. Dominion-Chalmers: United Church, 355 Cooper (6 O'Connor). 50-35. Choral Masteworks. Bach, Handel, Haydn, Beethoven, Mozart, Brahms, Mendelssohn, Fauré, Off, etc. Ottawa Choral Society; Jordan de Souza, cond., Matthew
- ciety; Jordan de Souza, cond.; Matthew Larkin, piano; William O'Meara, organ. 725-2560. SVA/BAT 25 & pm. St. Brigid's Centre for the Arts and Humanities, 310 St. Patrick (& Cumberland). CV. Orchestra
- Series. Schubert: Symphony #3; Schoenberg: Five Orchestral Pieces, op.16; Wagner: Tannhäuser Overture. University of Ottawa Orchestra; Rennie Regehr, cond... 562-5930 27 pm., Uofo Tab112, \$6-20. Music at Tabaret.
- Rennie Regehr, cond... 562-5930
 27 2pm. Uof0 Tab112. \$6-20. Music at Tabaret. Beethoven: Piano Trio, op.97 "Archduke"; Dvorák: Piano Trio, op.65. Triple Forte Trio. 562-5733
- 28 7pm. UofO Perez121. FA. Colloquium Series. 10 Approaches to Creativity: A Canadian Composer Works with a Snowdrift. John Burge (Queen's University). 562-5733
- 29 8pm. National Arts Centre, Southam Hall, 53 Elgin St. 23-95\$. NAC0 presents: Great Performers. Prokofiev: Violin Concerto #1. O.S. de Montréal; Kent Nagano, cond.; Viviane Hagner, violin. (7pm chat, bilingual) 888-991-2787, 947-7000



- CBC Canadian Broadcasting Corporation. cbcca. 514-597-6000, 613-724-1200, 866-306-4636. R2 Radio Two. Ottawa 103.3FM, Nontréal 93.5FM. SATO Saturday Afternoon at the Opera CIBL Radio-Montréal 101,5FM. cibl1015.com. Dim
- **CIBL Radio-Montréal** 101,5FM. cibl1015.com. Dim 20h-21h, *Classique Actuel*, les nouveautés du

disque classique, avec Christophe Huss **CIRA Radio Ville-Marie**. radiovm.com. 514-382-3913. Montréal 91,3FM, Sherbrooke 100,3FM, Trois-Rivières 89,9FM, Victoriaville 89,3FM. Lun-ven 6h-7h Musique sarder, 10h-11h Couleurs et mélodies, 14h30-16h30 Offrande musicale; 20h30-21h Sur deux notes; 22h-23h Musique et voir, 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 â Jelien voir, 22h-23h Jazz, dim. 6h-7h30 Chant grégorien; 13h30-14h30 Avenue Vincent-d'Indy, 17h-18h Petites musiques pour..; 22h-23h Chant chord; 23h-24h Sans frontière; et pendant la nuit, reprises des émissions du

- CFO station communautaire francophone, Ottawa-Gatineau. cjfofm.com. Dim 9h-12h La Mélomanie, musique classique, avec François Gauthier, melomanie@vifofm.com
- CJPX Radio Classique. cjpx.ca. 514-871-0995. Montréal 99,5FM. Musique classique 24h/jour, 7 jours/semaine
- CKÁJ Saguenay 92,5FM. www.ckaj.org. 418-546-2525. Lun 19h Musique autour du monde, folklore international, 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 Martej, 20h Bel Canto, chant classique d'hier à aujourd'hui, avec Klaude Poulin, Jean Brassard; 21h Mélomanie, orchestres et solistes, avec Claire Chainey, mer 21h Jazzmen, avec Klaude Poulin, éric Delisle CKCU Ottawa's Community Radio Station, 93.1FM.
- www.ckcufm.com. Wed 9-11pm In A Mellow Tone, host Ron Sweetman
- CKIA Québec 88,3FM. www.meduse.org/ckiafm. 418-529-9026 Metop Metropolitan Opera international radio broad-
- casts, all with the MetOp orchestra & chorus; live from New York on CBC R2 / diffusés sur SRC EM Radio Shalom Montréal 1650AM. www.radioshalom.ca. Tue 11pm, Sun 4pm Art 6 Fine Living
- shalomca. 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-
- 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

scena.org

CONCERT PREVIEWS

ANCHORS AWEIGH!

Prepare to set sail this October: the Opera Lyra opens its season with *The Pirates of Penzance*, a comic opera by acclaimed duo Gilbert and Sullivan. Featuring a young man accidentally apprenticed to a band of pirates, many of the arias from this opera have permeated popular culture. Saturday and Sunday October 19 and 20 at 1 pm. www.operalyra.ca

A DUO OF PIANISTS

Two pianists, united in real life and each leading a brilliant international career, present a joint concert at the Ottawa International Chamber Music Festival. Lucille Chung and Alessio Bax will play an imposing program of works from the Romantic period to more contemporary pieces that will certainly charm audiences. Saturday October 19 at 7:30 pm. www.chamberfest.com

IN CONCERT FOR CAMBODIA: A STUDENT INITIATIVE

For the eighth year running, a group of young musicians from the University of Ottawa will give a benefit concert for Cambodian children. This year, the seven enterprising student musicians are joined by cellist Julian Armour and pianist Janina Fialkowsa. The concert will be followed by a silent auction and refreshments. Sunday October 27 at 3 pm. www.inconcert4cambodia.wordpress.com

TRANSLATION: REBECCA ANNE CLARK



by JOSEPH SO

The Canadian Opera Company's fall season continues with *La bohème* (Oct. 16, 18, 19, 22, 25, 27, 29, 30) and *Peter Grimes* Oct. 17, 29, 23, 26) at the Four Seasons Centre. There are major cast changes in the Puccini - the two original tenors to sing Rodolfo have withdrawn for health reasons, replaced by three top-notch Americans (Dimitri Pittas, Michael Fabiano and Eric Margiore). www.coc.ca

Opera Atelier's fall production of *Abduction from the Seraglio* takes place Oct. 26 - Nov. 2 at the Elgin Theatre. Fast-rising Canadian dramatic coloratura Ambur Braid sings Constanza, with tenor Lawrence Wiliford as Belmonte. David Fallis conducts the Tafelmusik Baroque Orchestra.

Toronto Symphony Orchestra is presenting *Carmina Burana* (Oct. 31, Nov. 1, 2) at Roy Thomson Hall. Peter Oundjian leads the TS forces with the exquisite soprano of Romanian Valentina Farcas, American tenor Nicholas Phan, and Canadian baritone James Westman. Also appearing are the Toronto Mendelssohn Choir and Toronto Children's Chorus. The much beloved pianist Emanuel Ax returns to the TSO to perform Brahms's *Piano concerto No. 2* (Nov. 6 & 7).

To celebrate the centenary of Benjamin Britten, there are two notable COC noon-hour concerts at the Richard Bradshaw Amphitheatre this month: COC Ensemble Studio singers soprano Claire de Sevigne, mezzo Danielle MacMillan, tenor Owen McCausland and bass-baritone Gordon Bintner give a noon-hour recital of English Songs (Oct. 22). Artists of the COC Orchestra are presenting *Britten @ 100*, a program that includes two of the composer's chamber works - *PhantasyQuartet* and *String Quartet No. 2 in C Major*. Participating are violinists Aya Miyagawa and Ashley Vandiver, violist Joshua Greenlaw, cellist Alastair Eng, and oboist Mark Rogers (Oct. 30).

On Nov. 12, soprano Simone Osborne and pianist Anne Larlee give a recital, *Songs of Life and Love*, the same program as at their current Jeunesses Musicales tour, in memory of Maureen Forrester. Osborne and Larlee were winners of the inaugural Maureen Forrester Prize. The program includes Schumann's *Frauenliebe und Leben*, songs by Strauss, Hahn and Bellini, plus two newly commissioned songs by Canadian composer Brian Current.



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MARC BOUCHKOV MONTREAL INTERNATIONAL MUSIC COMPETITION

by CHRISTINE MAN LING LEE



Twenty-two-year-old Belgian violinist Marc Bouchkov was surprised by the judges' unanimous decision to crown him the \$30,000 grand-prize winner of the Montreal International Music Competition 2013, along with a Sartory model bow valued at \$3,700, and various engagements in Canada and elsewhere in the world. Bouchkov explained

his initial shock by praising the talent and strength of the other candidates and humbly saying that he "never classified [him]self as a competition violinist."

Even so, the violin was very much a part of Bouchkov's heritage: his father was a violinist, as well as his paternal grandmother and his grandfather. Bouchkov grew up surrounded by music, especially by the sound of the violin. When he reached the age of 5, his grandfather began teaching him the violin.

From that point, he pursued his music with great enthusiasm, from the Conservatory of Lyon to the Conservatoire National Supérieur de Musique in Paris, then in Hamburg.

Since his first encounter with the violin, Bouchkov has been slowly making his way to the top. In 2009, he took home the first prize in the Henri Koch Competition. The following year, in 2010, he won first place at the Young Concert Artists Leipzig, and, in 2012, he placed as an unranked laureate in the prestigious Queen Elisabeth Competition.

Bouchkov's strength lies in his ability to communicate, through his music, with the other musicians who perform with him. During the concerto stage at the MIMC 2013, he showcased a performance that brimmed with unity, maturity, and personality. His sound is special, unique and has a very particular presence. His entire body melts into the music, moving and swaying to deliver the musical message he wishes to convey. The air vibrates as if unable to contain the passion he projects into the pieces.

Throughout the three stages of the competition, Bouchkov stepped onto the stage and delivered his performance with impact. From the very first note to the last, he captivates the audience with his devotion to his music and his desire to communicate everything through it.

Bouchkov's work ethic, to always strive for the best, to always learn, to be self-critical and to analyse his own playing as well as others' has helped him create a sound that has musicality and maturity.

This is a musician to watch out for.

ARIANE BRISSON

GRAND PRIZE, PRIX D'EUROPE 2013

by **JACQUELINE VANASSE**

The Prix d'Europe, now in its 102nd edition, was carried off this year by Montreal flutist Ariane Brisson. Brisson began playing the flute at age 7, and it was after her first orchestral experience at Joseph-François-Perreault High School that the young player knew that she wanted to make her passion into a career. "Playing in an ensemble with 80 other musicians was such an enriching experience for me that a new passion for music immediately appeared," she explained.



After high school, Brisson entered the Montreal Conservatory of Music where she

studied with Marie-Andrée Benny. This fall, having just turned 22, the young musician began studies at DePaul University in Chicago in the class of the great French flutist Mathieu Dufour. She remembers having heard Dufour for the first time on a recording that she listened to on a loop when she was a teenager. Since that time, she had always dreamed of meeting the great musician. The young flutist wanted to go abroad after passing her Conservatory exams. Despite the great flute tradition that can be found in Europe – especially in France – she decided to study in Chicago. "I wanted to do a lot of orchestra," she said. "And the United States offered me every possible opportunity. In the end it's the best of both words since with my teacher I've found some of Europe within the United States!"

Brisson says she loves "playing music, regardless of the era." Nevertheless, she confesses an affinity for modern music – flute music *par excellence*. She claims to love the Quebecois composer Jacques Hétu whose music combines a post-romantic musical language with a more modern compositional technique. "We find in this music so many different elements, colours, textures. At certain moments it makes me think of Debussy or Ravel, at others of Brahms, and sometimes of Mahler, Bruckner, or even Bartok." Having just arrived in Chicago, she blew everyone away by proposing to play the Jacques Hétu quintet at school.

Already the recipient of many prestigious prizes and scholarships, Brisson was overjoyed to receive the Prix d'Europe. When she was younger, she saw other conservatory students participate and win and it has always been a goal for her to live that experience. However, the young flutist clarified that it is not an end in itself, rather the opposite: "I believe that the Prix d'Europe is a springboard to a new chapter beginning in my life. It's like a pat on the back telling me to definitely not give up." As one of the last times that she will play for her friends, family and teacher for a while, her performance in the competition was an occasion to show her accomplishments over all her years at the Conservatory. "More than a competition program," she said, "I really wanted to present a beautiful recital, play beautiful music, communicate my pleasure in making music with the people I love. I really wanted a beautiful finish before leaving, and that gave the results that we see now!" **TRANSLATION: RONA NADLER**



DOVER QUARTET BANFF INTERNATIONAL STRING QUARTET COMPETITION

by MARC-OLIVIER LARAMÉE

In September, the eleventh edition of the Banff International String Quartet Competition awarded first prize to the Dover Quartet from the United States. The laureates were awarded prizes totaling \$150,000.

Previous editions of the competition have seen such famous ensembles as the Mirò Quartet in 1998, or more recently the Cecilia String Quartet in 2010. Like these ensembles, the Dover Quartet underwent a rigorous selection process. All participants must be less than 35 years old and screening tapes are reviewed by the jury on an anonymous basis. Finally, ten ensembles are selected and perform before another jury during the official competition at the Banff Centre.

Let us return to this year's winners, the Dover Quartet, formed five years ago at the Curtis Institute in Philadelphia, when its members were only nineteen years old. The group went on to complete masters degrees at the Shepherd School of Music at Rice University in Houston, Texas. The ensemble draws on the influence of the Vermeer, Guarneri and Cleveland quartets. They aim to bring an air of enthusiasm and freshness to their performances, while maintaining a deep desire to master the leading string quartet repertoire. They particularly love to play the works of Beethoven.

"We decided to participate in the Banff competition this year because we thought the group was ready," said cellist Camden Shaw about their motivations for taking part in the competition. "For years we've heard a lot about these prestigious competitions. We were lucky and we won."

Winning the first prize, worth up to \$150,000, gives the laureates three years of professional development, such as planning concerts, tours and recordings. This award includes \$25,000 in cash, four bows custom-made by Canadian artisan François Malo, a tour of Europe and North America organized by the Banff Centre, a two-week residency at the Centre itself to record a CD, and finally, an all-expenses paid concert at the Haydn Hall in the Esterházy Palace in Vienna. This year, the Dover ensemble also won the Canadian Commission Prize for the best interpretation of a Canadian work commissioned for the competition, as well as the Székely Prize for the best performance of a Schubert quartet, and, finally, the R.S. Williams & Sons Haydn Prize for the best performance of a quartet by Haydn. In short, the winners left with more than \$150,000 in prizes and awards.

Over the coming months, the Dover Quartet will tour the United States as well as Germany and Austria. They will also be planning the recording of their next CD at the Banff Centre.

www.banffcentre.ca/bisqc; www.doverquartet.com

TRANSLATION: RONA NADLER



XIAOYU LIU 2012 OSM STANDARD LIFE COMPETITION

by MARC-OLIVIER LARAMÉE

More than three hundred laureates have had the chance to launch their careers thanks to the OSM Standard Life Competition, founded in 1940. The latest in this series is Xiaoyu Liu, a fifteen-year-old pianist studying at the Montreal Conservatory of Music. After passing through the various rounds held between November 21 and 24, 2012, this young pianist took home more than \$12,000 in prize money, not to mention a large offering of concerts, tours and training programs.

Xiaoyu Liu began his piano studies at age seven as a private student. He has been studying at the Montreal Conservatory for three years and pursues his secondary studies at the Collège de Montréal. He currently studies at the Conservatory, where Richard Raymond is his teacher. When asked why he chose to play the piano, he replied, laughing, "It's easier than the violin; the piano is nothing but pleasure for me."

Liu decided to take part in the OSM competition (his first!) because he wanted to play before a world-class jury. For him, such a competition is an opportunity to receive valuable feedback regarding his musical development. "The competition also allows winners to perform in concerts; these are great opportunities," he adds. Liu was also attracted by the division of pianists into two age categories: 17 and under, and 18 and over. Players therefore have the chance to compete in their own category in a competition of international caliber.

For the final round of the competition, Liu performed Rachmaninoff's *Piano Concerto No. 2*. "I chose this work because I love it and also because it really demonstrates my capabilities as a performer," he said. "I also asked my teacher's advice." His favourite performance of the concerto is that of Vladimir Ashkenazy. His favourite composers include Beethoven, Liszt and Rachmaninoff.

Liu plans to continue his studies at the Conservatory. Later, he would like to be a soloist and to tour; through traveling, he hopes to observe and learn from different cultures. His success at the OSM Standard Life Competition gives him the opportunity to start just such a career. Among the prizes that he received was giving a concert with the OSM at the Maison Symphonique last April, where he again played Rachmaninoff's *Second Concerto*. "Since childhood I've admired this orchestra – it's a dream to play with them." In March he made a recording with Radio Canada. During the summer he played a recital at the Orford Arts Centre, as well as a concert with the YOA Orchestra of Americas in South America.

Liu is currently preparing Saint-Saëns' *Fifth Piano Concerto*, which he will perform with the Newfoundland Symphony Youth Orchestra in February.

The next edition of the OSM Standard Life Competition, dedicated to strings and harp, takes place November 19-23, 2013. **TRANSLATION: RONA NADLER**

CANADIAN MUSIC COMPETITION

by MARC-OLIVIER LARAMÉE

JOCELYN LAFOND

GRAND PRIZE, 19 TO 30 YEARS OLD CATEGORY, ORGAN At the latest edition of the Canadian Music Competition, 25-year-old organist Jocelyn Lafond brought home first prize in the 19-to-30-yearold category (finishing *ex aequo* with violinist Ji Soo Choi) and the \$2,000 Jacqueline Desmarais scholarship. Hailing from Drummondville, where he began with piano, he has been a student at



the Conservatoire de musique de Trois-Rivières since 2005. He has a BA in piano as well as one in organ.

He has been a student of Raymond Perrin and is working on a master's degree in organ and orchestral conducting as well as a graduate degree in writing. He is a regular organist at the Cathédrale Saint-Hyacinthe. Participating in the CMC since 2007, Lafond began with piano, but continued with organ. Duruflé is one of his favourite composers and he is especially fond of French music.

His career as an organist began when he was only 10 years old. The village organist died and Lafond was asked to replace him on short notice. His taste for the organ repertoire surfaced during his postsecondary studies, when he studied piano at the Conservatoire but had the organ as a supplementary instrument. Says Lafond, "That's where the flame was lit." Lafond considers himself an organist, though the course of his future career remains undetermined.

JI SOO CHOI

GRAND PRIZE, 19-TO-30-YEAR-OLD CATEGORY, VIOLIN Few people know that the Canadian Music Competition began in Montreal in 1958. Thousands of young musicians and future stars have

participated, such as Marc-André Hamelin and Marie-Nicole Lemieux. Ji Soo Choi, a young violinist of South Korean origin, may someday achieve the same heights. After five competition entries, she was awarded first prize this year, tied with organist Jocelyn Lafond. She also



won a \$2,000 scholarship from Caminex as well as an internship at the Orford Academy.

Choi began studying violin at the age of three in her home country. Arriving in Oakville, Ontario nine years ago, she studied at Toronto's Royal Conservatory and at the Young Artist Performance Academy. She is currently completing a BA at Juilliard with Ida Kavafian.

For the national final, she played Tchaikovsky's *Piano Concerto No. 1.* "I always dreamed of playing this piece with an orchestra, ever since the day I heard Sarah Chang's recording," says Choi. She describes the concerto as being technically difficult, but also melodic.

Choi's next goal is to participate in the Montreal International Music Competition. www.cmcnational.com

TRANSLATION: REBECCA ANNE CLARK



BORIS GILTBURG 2013 QUEEN ELISABETH COMPETITION

by **EMILIE WHITE**

2.5 seconds. "It felt like an eternity," says Boris Giltburg, winner of the 2013 Queen Elisabeth competition.

It's the semi-finals of the competition. The 28-year-old Isreali-Russian pianist is having a blackout during the first movement of his Mozart concerto. He wants to crawl out of the stage, but he has to keep going. "You must be a fighter and just not give up. Even when you think that there is little or no chance, you need to go on."

In those 2.5 seconds, despair settles in. "This feeling of hopelessness is quite terrible," he says. "Those moments are not easy.... You really need to not let that get to you, you really need to go on in spite of all of this, and give your 110%. And that's it. There is nothing else you can do."

The blackout was largely internal because Giltburg continues playing, and is selected for the finals.

For Giltburg, winning the competition is an affirmation of his authenticity. The winner now has a full schedule of over 80 concerts for the coming year, but more than that, he has the satisfaction of fulfilling his own mission.

At his previous competition, the 2011 International Arthur Rubinstein Piano Master Competition, he came second, and he took to heart the critique: "[T]here was not enough personal freedom, personal expression, and in the two years after the Rubinstein I was consciously trying to work very hard [on] that."

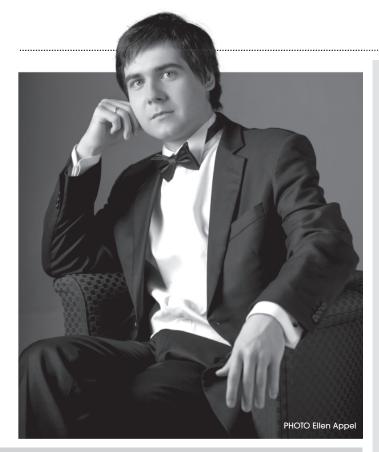
Giltburg connected with the audience during the competition. "[It] was like a validation of the task I have chosen in the last two years. I got both the audience prize and the jury prize; that was a double validation."

His Facebook page and his blog, 'Music for all', are an extension of that desire to connect with his audience. His blog proposes a musical guide for his fans and historical investigations adding layers to Giltburg's artistic intelligence.

An intense dedication, a fighting attitude and a touch of serendipity were the winning combination for Giltburg. He also thinks his repertoire selection and the right jury were key. "[Y]ou need to do your absolute best, and to play even better than your best. And also, quite a bit of luck. And, then it happens."

Giltburg was initially taught piano by his mother, who insited he play it rather than violin. He then began lessons with Arie Vardi at the age of 11. He continued on under Vardi's supervision, completing his Masters of Music in 2007 at the Buchmann-Mehta School of Music, part of Tel Aviv University.

For Giltburg, the heart of his triumph is authenticity. "If I have one advice to give to winning a competition is to just to be true to yourself." The conscious intent to be authentic produced a palpable intensity in his performances: an approach validated by both public and jury.



VADYM KHOLODENKO CLIBURN WINNER

by MARC-OLIVIER LARAMÉE

Fifty years of history have forged the solid reputation of the Van Cliburn Piano Competition. This year's winner is Vadym Kholodenko, a 27-year-old of Ukrainian origin. He took first prize, including \$50,000 and three years of career planning from the agency IMG Artists, multiple concerts and world tours as well as two recordings with Harmonia Mundi.

This young pianist began studying piano at the age of six and he began participating in competitions in China and the U.S. at the age of 13. Next, he studied at the Moscow Conservatory. While the Van Cliburn was his first important international-level concert, he had already taken first prize at the Maria Callas Grand Prix – piano (2004), the Sendai International Music Competition (2010) and the International Schubert Competition (Dortmund, 2011).

We asked him why he decided to enter the competition this year. "I participated in this concert because of the prizes offered, naturally," he said. "I also participated because of the freedom of choice allowed for the repertoire, except for one required piece. It's very rare to have so much freedom." Kholodenko likes this style of competition, which gives him the opportunity to present a more unconventional repertoire to the jury and the audience. Moreover, the chamber music in the semi-final was another way for him to showcase his talent as a pianist.

For the finale, Kholodenko presented two concertos: Mozart's *Piano Concerto no. 21* (for which he composed his own cadence) and *Concerto no. 3* by Prokofiev, a composer he enjoys playing regularly. He is pleased to be the only pianist to have played Prokofiev in the finale.

Kholodenko admires two pianists in particular: Emil Gilels, for the sonority of the piano he can create, and Glenn Gould for the musicality of his phrases.

He is currently on an American tour. However, he continues to appear in Europe, such as at the Chopin Festival in Poland. imgartists.com/artist/vadym_kholodenko; www.cliburn.org

TRANSLATION: REBECCA ANNE CLARK

VINCENT LAUZER RÉVÉLATION RADIO-CANADA

by MARC-OLIVIER LARAMÉE

Recorder player Vincent Lauzer already has quite the CV. In May, Radio-Canada named him "Discovery of the Year" in the classical music category. And earlier, he had won first prize at the Canadian Music Competition's 2012 Stepping Stones.



Lauzer began learning music at the age of

four. At five, he was already studying the recorder with Sophie Larivière, and he continued through CÉGEP before pursuing a bachelor's and a master's degree at McGill. Lauzer has had to deal with a certain misunderstanding of his instrument: "The challenge is to get people to change their prejudice toward the recorder, and baroque music is the perfect way to get to know the instrument," he says.

One of his favourite recorder players is Maurice Steger, a musician who has "succeeded in doing the work of a soloist, which isn't always easy with this instrument," admits Lauzer. This young Quebecker is often called upon to play baroque music, Telemann being one of his preferred composers. He also enjoys playing chamber music with his ensemble Flûte Alors! As a soloist, contemporary music is opening new doors for him.

He has just released *Passaggi*, an album featuring early Italian baroque pieces, accompanied by harpsichordist Mark Edwards, with ATMA. His next engagement is a concert with Arion at the Chapelle du Bon-Pasteur in Montreal as well as concerts with his ensemble, Flûte Alors!.

TRANSLATION: REBECCA ANNE CLARK



COMPETITION GUIDE

CONCOURS DE GENÈVE

CONCOURS DE GENÈVE Bd de Saint-Georges 34, 1205 Genève CP 268, Switzerland Tel: +41 22 328 62 08 Fax: +41 22 328 43 66 music@concoursgeneve.ch www.concoursgeneve.ch Dates : November 16 to December 5 2014 Date limite : April 30 2014

Limite d'âge: Born after November 30 1984 Instruments: Piano and flute

Created in 1939, the Geneva Competition is one of the oldest and most prestigious international music competitions. Each year, it attracts young virtuosos from all around the world.

CONCOURS INTERNATIONAL D'ORGUE DU CANADA

606, rue Cathcart, bureau 335, Montréal, QC H3B 1K9 Tel: 514-510-5678 info@ciocm.org www.ciocm.org Dates: October 8 to 19 2014 Deadline: January 30 2013 Instruments: Organ

To promote the organ as a major instrument in the world of music & to contribute to the development of the careers of young organists. The competition, by showcasing these impressive instruments in their historically beautiful settings, plays an important role in emphasizing the value of our heritage, & recognizing Montreal as a major North American center for pipe organ music. CONCOURS DE MUSIQUE DU CANADA CANADIAN MUSIC COMPETITION

CANADIAN MUSIC COMPETITION

69 Sherbrooke Street West, Montréal QC H2X 1X2 Tel: 514-284-5398; 1 877-879-1959 Fax: 514-284-6828 info@cmcnational.com www.cmcnational.com Dates: March 31 to July 5, 2014 Deadline: December 1st 2013 Age Limit: 7 to 25 years old (up to 30 for singers) Instruments: almost all musical instruments

The CMC is Canada's musical meeting place for the country's best young musicians. The competition takes place across Canada over 3 rounds: regional, provincial and national, and offers more than \$100,000 in scholarships every year. The CMC is open to Canadian citizens and permanent residents. Also in 2014: the Stepping Stone in Toronto.



MONTREAL INTERNATIONAL MUSICAL COMPETITION

305, Mont-Royal Avenue East, Montréal H2T 1P8 Tel: 514 845-4108, extension 235 Fax: 514 845-8241 info@concoursmontreal.ca www.concoursmontreal.ca Dates: May 26 to June 6, 2014 Deadline: December 15, 2013 Age Limit: 30 years old on January 1,

2014 Instruments: Piano

The MIMC, founded in 2002, seeks to discover young singers, violinists and pianists who have distinguished themselves as masters of their art. Free transportation and accommodation for selected candidates. Over \$130,000 CAD in prizes and engagements. Next editions: Piano 2014, Voice 2015 and Violin 2016.



CONCOURS PRIX D'EUROPE C.P. 818 Succ. C, Montréal, QC Tel: 514-528-1961 or 514-620-9129 prixdeurope@videotron.ca www.prixdeurope.ca Dates: June 8 to 13 2014 Deadline: March 15 2014 Age Limit: 18-30 Instruments: Keyboard, voice, strings, winds and percussion

The prestigious Prix d'Europe competition has crowned, since 1911, the most distinguished instrumentalists, singers and composers from Quebec. This year, the Prix d'Europe will offer over 50 000\$ in prizes.

30^E CONCOURS DE L'OSTR -VOICE

1517, rue Royale, C.P. 1281, Trois-Rivières, Québec G9A 5K8 Tel: 819-373-5340 extension 0 Fax: 819-373-6693 orchestre@ostr.ca www.ostr.ca Dates: April 18 and 19 and May 24 2014 Deadline: March 23 2014 Aca Limit: 16 to 30 years old

Age Limit: 16 to 30 years old Instruments: Voice

Presented in collaboration with Marmen, the 30th Edition of the Orchestre Symphonique de Trois-Rivières Competition will be devoted to voice. The preliminary round will be held on 18 and 19 April 2014. The finalists will perform with the orchestra, under the direction of Jacques Lacombe, on May 24 2014 at salle Thompson.



THE SHEAN PIANO COMPETITION 302-2912 105A ST NW, Edmonton, AB, T6J 4J4 Venue: Muttart Hall, Alberta College Campus, Grant MacEwan University Tel: 780-982-9916 Fax: 780-488-6925 sutherlandproductions@shaw.ca www.sheancompetition.com Dates: May 15 to 17, 2014 Deadline: December 9, 2013 Age Limit: 15 - 28 Instruments : Piano

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



CONCOURS MUSICAL

ELISABETH DE BELGIQUE

Rue aux Laines 20, B-1000 Bruxelles, Belgique Tel: +32 2 213 40 50 Fax: +32 2 514 32 97 info@qeimc.be www.qeimc.be Dates: May 14 to 31 2014, Prize ceremony June 3 Deadline: January 15, 2014 Age limit: 30 years old Instruments: Voice

The Queen Elisabeth International Music Competition of Belgium is holding a competition from 14 to 31 May 2014 for singers. This competition is for singers who have completed their training and who are ready to embark upon an international career.



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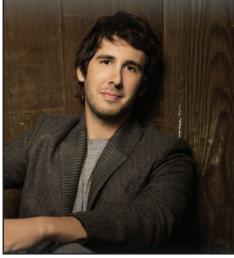
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BRUSSELS-BELGIUM

14 May 🕨 10 June 2014

DEADLINE FOR APPLICATIONS : 15 JANUARY 2014 AGE LIMIT 30 YEARS [candidates must have been born after 15 January 1984]

- 14 ► 16/05 First round FLAGEY
- 18 ► 20/05 Semi-final FLAGEY
- 28 > 31/05 Final BRUSSELS CENTRE FOR FINE ARTS [PALAIS DES BEAUX-ARTS] La Monnaie / De Munt Symphony Orchestra, dir. Roland BÖER
 - 10/06 Closing Concert BRUSSELS CENTRE FOR FINE ARTS [PALAIS DES BEAUX-ARTS] Orchestre de l'Opéra Royal de Wallonie, dir. Paolo ARRIVABENI

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