

MUSIC
AND BEYOND
FESTIVAL
MUSIQUE ET
AUTRES MONDES

MEDIA BOOK

2010–2026

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A14 THE OTTAWA CITIZEN FRIDAY, MAY 21, 2010

EDITORIAL

Armour hits keep coming

Hurray for Julian Armour. Most people don't create one great music festival. Armour has started No. 2.

First there was the Ottawa International Chamber Music Festival. Now Armour has conjured up Music and Beyond, running from July 5 to 14 and featuring more than 80 concerts. No value in thinking small.

And the hits just keep on coming. Armour has signed five-time Grammy winning soprano Kathleen Battle, the Canadian Brass, the Emerson String Quartet, pianists Peter Serkin and Menahem Pressler, and the Tafelmusik Baroque Soloists.

Hoteliers and tourism industry officials should nominate Armour as man of the year. Armour's new festival almost blankets Ottawa's summer with large gatherings. Tulips in the spring, jazz, blues, chamber music, Canada Day and other celebrations in the warmer months. That brings in revenue to a private sector that has been buffeted with a recession, a high Canadian dollar and new passport requirements at the U.S.-Canada border. With federal government cutbacks in the offing, Ottawa needs every little bit of help it can get.

Armour's festival is more than just a little bit. It contributes to making the city more enjoyable, which is fun for the locals but also aids in drawing new people and businesses to the community. And that expands the private sector, making Ottawa less of a one-industry town.

Despite Armour's best efforts, there is still room for more festivals. Thousands of people flock to the Gatineau Hills in the fall to take in the autumn spectacular of leaves. One is hard-pressed to find a place where the colour is more stunning. That's a business opportunity for the tourism industry if there ever was one.

So if you are staying at home this summer, thousands will be travelling here for a vacation. Might be time to pick up a festival ticket or two.

OTTAWA CITIZEN

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"A jewel among all that sparkles in Ottawa."

John Devenish, Ottawa Life

LEDROIT, ÉDITION WEEK-END DU SAMEDI S MAI 2010

Musique et autres mondes joue parmi les grands



La soprano Kathleen Battle sera de Musique et autres mondes, cet été.

I VALÉRIE LESSARD

I vlessard@ledroit.com

Pour sa toute première édition, le festival de musique classique *Musique et autres mondes,* réunira la soprano Kathleen Battle, Les Violons du Roy, la violoncelliste Denise Djokic et sa famille, le Hilliard Ensemble et Les Boréades de Montréal, entre autres artistes d'ici et d'ailleurs. L'événement se déroulera du 5 au 14 juillet prochain, à Ottawa. Ce sont le légendaire pianiste allemand octogénaire Menahem Pressler et le Emerson String Quartet, décoré de neuf Grammy, qui donneront le coup d'envoi au nouveau festival.

«Pour moi, il était important que nous proposions une programmation de haut calibre dès notre première année et que nous offrions une série de concerts et de rendez-vous de première classe qui sauront satisfaire le public, qu'il soit mélomane ou non», a souligné le responsable de *Musique et autres mondes*, Julian Armour.

Avec ses quelque 80 concerts en 10 jours de festivités, ce nouveau rendez-vous classique programmé par le violoncelliste ot- tavien s'inscrit dans la grille des festivals estivaux de la capitale nationale à peine deux semaines avant le Festival de musique de chambre d'Ottawa (24 juillet au 7 août), dont il a déjà été le fondateur et directeur, avant de quitter la Société de musique de chambre, en 2007, à la suite de divergences d'opinions avec le conseil d'administration.

«Il n'est pas question de positionner *Musique et autres mondes* en compétition avec le Festival de musique de chambre, a tenu à préciser M. Armour. Notre événement ratisse plus large que la musique de chambre et je crois que, plutôt que de nuire au Festi

val, nous nous positionnerons en complément. Il faut par ailleurs se rappeler qu'à une certaine époque, Ottawa comptait jusqu'à trois festivals de musique classiques par année, alors je suis convaincu que nous comblerons un besoin du public d'entendre plus de ce genre musical au cours de l'été.»

Certaines soirées élargiront les horizons des spectateurs en intégrant parfois les arts visuels et la danse dans leur menu. Ce sera notamment le cas, le 12 juillet, lorsque les danseurs de Coleman, Lemieux & Compagnie se joindront aux London Handel Players pour interpréter Bach, Biber, Leclair et Handel.

Julian Armour s'est dit particulièrement heureux de pouvoir programmer des orchestres, dont celui du Centre national des arts. «J'ai toujours rêvé de faire venir Les Violons du Roy à Ottawa, par exemple, sans pouvoir le faire auparavant. La formule de *Musique et autres mondes* m'en donne enfin l'occasion. Et je dois également me pincer à l'idée que nous allons accueillir Kathleen Battle, qui donnera chez nous l'un de ses rares récitals de cette année ! » a-t-il lancé avec fierté.

La plupart des concerts auront lieu à l'église unie Dominion-Chalmers et à l'église presbytérienne St. Andrew's d'Ottawa. Le récital de la soprano Kathleen Battle, lauréate de cinq prix Grammy au cours de sa carrière, sera toutefois présenté au Centre national des arts, le 6 juillet, tout comme le concert du pianiste Peter Serkin, le lendemain soir, et l'Hommage à Jean Herbiet, le 8, qui réunira le saxophoniste Victor Herbiet et le pianiste Jean Desmarais.

Quant au gala de clôture du 14 juillet, il réunira Les Violons du Roy, les Theater of Early Music, le premier violon du Cleveland Orchestra William Preucil, le Vienna Piano Trio, les pianistes Janina Fialkowska et Andrew Tunis, Les Cham- bristes du Canada, ainsi que le ténor anglais Andrew Kennedy en l'église Dominion-Chalmers.

POUR Y ALLER

QUAND? Du 5 au 14 juillet RENSEIGNEMENTS?

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THE GLOBE AND MAIL
CANADA'S NATIONAL NEWSPAPER · Monday, July 5, 2010



THE MONDAY Q&A » BY COLIN EATOCK»

KATHLEEN BATTLE

She may have put her opera career behind her, but the American diva is happy to talk about recent gigs with pop stars and performances for the Pope

Kathleen Battle's dismissal from the Metropolitan Opera in 1994 ended her stellar but conflict- filled operatic career. Now, at 61, the media-shy African-American soprano is reluctant to discuss opera. She'd rather talk about her concerts and recitals - including gigs with the likes of Stevie Wonder, performances for the Pope, and her appearance in Ottawa on Tuesday at the Music and Beyond Festival.

You don't often do interviews these days. Why is that?

I never have. In this case, this is a brand new festival, and in this day it's so important to support the arts.

Do you get requests from your fans urging you to return to the opera stage?

When I do concerts and recitals, the two most common requests are spirituals and opera. My upcoming recital in Ottawa doesn't have any opera - but Liszt's Die Lorelei has an operatic quality, and so does the Rachmaninoff I'll be singing in the second half. And it isn't such a great leap from Rachmaninoff to spirituals, because they both have a soulful feeling.

Why are spirituals so special for you?

I think of Roland Hayes, who was a great classical tenor who also did beautiful arrangements of spirituals. He sang Schubert and spirituals with the same commitment. He brought his classical training to bear, without leaving behind his cultural roots.

Is that your ethos as well?

Exactly. I bring my classical training - some of it, but not all of it - and also my background and culture, to spirituals. And I try to leave room for that unpredictable factor, where the feeling of the song is allowed to come through. The same ethos can be applied to singing Mozart, or Schubert, or Bach. It's not just about what's on the page.

And you've also worked with some well-known pop music figures.

Some of the music I listen to is pop. I sing it in the shower - and then for public consumption.

I've appeared with Alicia Keys a couple of times. We did Superwoman for the American Music Awards show. But before that, the first time I sang with her was special and unique. I had met her at Oprah's Legends Weekend. Then she called me and said there was a song that Bono had written for himself and Pavarotti, called Miss Sarajevo. Alicia ingeniously decided to retrofit it to herself and me. We sang it for an AIDS charity called Keep a Child Alive. Bono was there, and he gave us a standing ovation.

Stevie Wonder also requested I sing at his special tribute, and I sang one of his songs. Both Alicia Keys and Stevie Wonder first heard me sing classical music, so there was something in my voice that seemed to work for them in a pop style.

What was it like to sing for Pope Benedict XVI in 2008?

That was a pretty heady experience. I'd had the previous experience of singing a Schubert Mass with Herbert von Karajan at the Vatican. In both cases, I didn't really meet the Pope.

But Benedict looked over and winked at me in a very favourable way. It was his wink of approval!

What other highlights from your career spring to mind?

Some of the things that have been the most meaningful to me have been experiences I've shared with my family. My mother and father were at Carnegie Hall, when I did Mahler's *Fourth Symphony.*

But it's hard to say because I've been so lucky and blessed. There are a lot of things that stand out - too numerous to mention. I like to leave it to others to say.

OTTAWA BUSINESS JOURNAL

Monday, July 26,2010 - www.obj.ca • Page 9

New classical music fest hits positive note

Organizer hopes to fill traditional dip in midsummer hotel bookings

By Mathew Klie-Cribb
Special to the OBJ

Ottawa's newest classical music festival may have had little economic impact this year - attendance was hit by the heat wave, and it was thrown together on a shoestring budget - but you can count on it being bigger next year, said organizer Julian Armour.

"The real goal for us was to put together a first- rate event with the limited funding that's available," said Mr. Armour.

Music and Beyond, which ran from July 5 to 14, was put together on a projected $600,000 budget that was actually more like $450,000, he said.

This hardly seems like enough to cover bigname pianists such as Peter Serkin and Menahem Pressler, but he said many musicians agreed to receive lower compensation to help get the festival on its feet, said Mr. Armour.

"In a first-year festival, people are willing to give breaks, but once you're established I think you deal more with people's usual expectations of fees," said Mr. Armour, who founded the Ottawa Chamber Music Festival in 1994 as executive director of the Ottawa Chamber Music Society.

He resigned from that post in 2007.

Although Mr. Armour said numbers on the festival's economic impact won't be available for another month, he indicated attendance would have been much stronger without the soaring temperatures that struck during the festival's July 5 to 14 run date.

"We had a real heat problem this year," said Mr. Armour. "It could happen again next year, but the odds are unlikely"

The real goal of a first-run festival isn't to break attendance records, but more to establish itself as a viable event - that way it can attract more concertgoers next year and qualify for arts and tourism grants, said Mr.


Photo by Molly Amoli K. Shinhat

Armour.

This year Mr. Armour and his team of two worked out of a donated office, and Mr. Armour didn't draw a salary. But next year, after demonstrating musical quality and tourism generation, the festival will be eligible for more grants and hopefully will attract more sponsors, he said.

"I feel very comfortable that we'll be able to demonstrate we're right at the top in terms of calibre and we'll be very successful with arts grants."

The festival attracted local backers such as Bridgehead, Claridge Homes, Blue Line Taxi and Juniper Kitchen and Wine Bar, but has no title sponsorship as of yet

"(Title sponsorship) takes a goodyear of development but we expect to have some next year," said Mr. Armour.

In terms of tourism, Mr. Armour insists the festival fills a gap.

"There used to be a lot more classical music in the summer and now there's almost none," he said. "(Classical) music lovers were leaving Ottawa, (and) they were going to other cities and other festivals."

Mr. Armour also says the festival helps fill what he says is a traditional dip in local hotel bookings in July. He says hotel capacity sits at around 80 per cent for both June and August, but adds that figure dips to 60 per cent for much of July.

Dick Brown, executive director of the Ottawa Gatineau Hotel Association, said that although July's hotel occupancy numbers were slightly less than June and August last year - June 2009 was at 74 per cent, July was at 65 per cent, and August was at 69 per cent - the real growth potential is for the summer in general.

"Ottawa hotels in July and August have more capacity than they do in springtime," said Mr. Brown, adding that June of this year rose to a 77- per-cent occupancy rate. Numbers for July of this year aren't yet available, he said.

He said the summer is traditionally quieter because, although there is more leisure travel, business travel slows to a trickle.

With a bigger budget next year, Mr. Armour said better marketing and advanced timelines are two things he will do to increase turnout

An expanded marketing budget will attract music lovers from around the world, and longer timelines will give sponsors more time to get on board, he said.

After all, said Mr. Armour, the festival is already world-class in terms of talent

"This is the kind of line-up that would make anyone in any city drool," he said.

Plan your weekend with help from ottawacitizen.com/events

ARTS

Making music in Chicago
Members of Broken Social Scene stretch their boundaries, **C3**



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From casbahs to canyons
New IMAX film explores how cowboy culture spread from Arabia, **C5**



SATURDAY, MAY 8, 2010 OTTAWACITIZEN.COM/ENTERTAINMENT THE OTTAWA CITIZEN, SECTION C

Beyond classical



ANDREW ECCLES Photo

EMERSON STRING QUARTET: From left, violinist Phi lip Seltzer, violist Lawrence Dutton, cellist David Finckel violinist Eugene Drucker.

Kathleen Battle, Emerson Quartet headline Julian Armour's new festival

BY STEVEN MAZEY

Julian Armour still has the touch.

The founder and former director of Ottawa's hugely successful Chamber Music Festival unveiled Friday the lineup for his first Music and Beyond summer festival, and it includes some high-wattage names.

Superstar soprano Kathleen Battle, pianists Peter Serkin and Menahem Bressler, the Emerson String Quartet, the Canadian Brass, Les Violons du Roy and the Tafelmusik Baroque Soloists will all perform during the today classical music festival, which will run from July 5 to 14 and offer more than 80 concerts.

Battle will sing July 6 at the National Arts Centre, with pianist and repertoire to be announced. A typical recital by the five-time Grammy winner includes classical selections, spirituals and numerous encores. Battle, 61, last sang in Ottawa as part of an orchestra fundraising gala in

"I'm so thrilled to present one of the great voices of our time, someone who sings with such gorgeous purity and a centred, beautiful sound," Armour said in an interview before Friday's announcement.

The festival will open with a collaboration between the Emerson Quartet and Press 1er, who inspired generations of musicians in his more than 50 years as pianist for the Beaux Arts Trio.

Other performers will incelude the British vocal quartet the Hilliard Ensemble in its Ottawa debut, Cleveland Orchestra concertmaster William Preucfl, Canadian pianist Janina Fialkowska, the Moscow String Quartet, the Vienna Piano Trio, Ottawa soprano Donna Brown, Montreal cellist Matt Haimovitz and Ottawa counter-tenor Daniel Taylor with the Theatre of Early Music.

The music will range from pre-Renaissance to new pieces written for the festival

"I'm really pleased with the wide range and calibre. I think we have a festival that people will come from all over to attend," Armour said.

In contrast to the Ottawa Chamber Music Festival, the event Armour created in 1994 and left in 2007 over differences with the board of directors, Music and Beyond will offer a broader range of musical forces. There will be choirs, orchestras and brass bands, including Canada's acclaimed Hannaford Street Silver Band, a 28-piece group in the British brass band tradition, conducted by Curtis Metcalf.

Armour says he's a big fan of the band but would not have presented it at the chamber festival because it doesn't qualify as chamber music, which Armour restricted to smaller groups performing without a conductor.

Armour says the new festival's title reflects one of the themes: many concerts bring together music and other art forms, including literature, visual art, film and dance. A performance by the Vienna Piano Trio of Schoenberg's Transfigured Night will include a reading of the poem that inspired it.

See MUSIC on PAGE C2

MUSIC AND BEYOND FESTIVAL

When and where: July 5 to 14, at Ottawa churches and the National Arts Centre.

Passes: Before June 25, passes are $80 general, $40 for students. They then increase to $95 and $50.

Passes will grant entry to all concerts except for nine Festival Plus concerts that will require an additional ticket. Three-day passes and single concert tickets are also available.

Information: www.musicandbeyond.ca

Wolf Parade on the prowl, E5

ARTS&LIFE

The stuff of dreams
Stratford's Tempest has stage wizardry but lacks emotional sizzle, **E9**



Summer is TV's silly season
Park your brain and watch some wacky reality shows, **E6**



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MUSIC AMD BEYOND FESTIVAL

A Festival is Born

82 events, 350 musicians, and music from Bach to Zappa

BY STEVEN MAZEY

Ottawa pianist Evelyn Greenberg bought her pass several weeks ago, but it wasn't until recently that she sat down and read carefully through the printed brochure for Music and Beyond, the new classical music festival created by Ottawa cellist Julian Armour.

The festival, which runs July 5 to 14, will present 82 concerts and other events and will involve 350 musicians from across Canada and abroad, ranging from solo recitals and chamber ensembles to orchestras, brass bands and choirs.



THE EMERSON STRING QUARTET:
(from left) violist Lawrence Dutton, violinists Eugene Drucker, Philip Setzer and cellist David Finckel, perform with pianist Menahem Pressler in the July 5 opening evening concert.

Greenberg says it warmed her music-loving heart to pore over dozens of concerts and performers, including soprano Kathleen Battle, the Emerson String Quartet, pianists Peter Serkin, Menahem Pressler, Janina Fialkowska and Andrew Tunis, the Tafelmusik Baroque Soloists, the Canadian Brass and the Hilliard Ensemble. Concerts start as early as 10 am. and continue to as late as 11 p.m., with music spanning Lorn the medieval and Renaissance eras to tango and Frank Zappa.

"All I can say is wow," Greenberg says.

"It's wonderfill to have Julian's deft touch in putting together such an exciting and all-inclusive program I wish him all the success he so richly deserves."

Canadian Brass tuba player Chuck Daellenbach says he had a similar reaction when he heard some of the other names on the lineup of the new festival.

"It's an amazing group of musicians to be associated with. We're really looking toward to performing there," he said.

If other music lovers share that excitement, Armour is going to have another hit festival on his hands.

Armour founded the Ottawa Chamber Music Festival in 1994 and made that event into an enormous hit attended by thousands, many of whom told him in surveys that they had not been classical music buffs but had been converted after trying the festival because of the bargain- priced festival pass system Armour had introduced. Armour departed the festival in 2007 over differences with the organization's board of directors.

His new lo-day festival is off to an impressive start in its first year, with only about a dozen fewer concerts than the chamber music festival is offering over two weeks. The Chamber Festival, now programmed by Toronto cellist Roman Borys and his colleagues in the Gryphon Trio, runs July 24 to Aug. 7.

See FESTIVAL on PAGE E2

Beyond the Ordinary:

Check out a guide to the pass-plus concerts on **PAGE E3.**

Mark your calendar:

For a complete schedule, please see **PAGE E4.**

ARTS&LIFE

Richard Todd reviews last night's Music and Beyond festival, C7

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Melodious meal

DAVID KAWAI, THE OTTAWA CITIZEN

Festival pairs classical quartet with high-end food and wine

BYRON EADE

It's hardly novel to pair food and drink with music. That much plays out every day as upbeat ditties waft over the supermarket aisles while shoppers pick over lettuce, or a crooner sings old chestnuts in a darkened corner of a piano bar.

But choosing classical music to introduce each of six courses on a menu of haute cuisine — now, that has more lofty potential

Which was exactly the plan Sunday at a unique sold-out performance of the Moscow String Quartet at Juniper Kitchen and Wine Bar, where chef/owner Richard Nigro created what may be Ottawa's first six-course menu paired with vintage wines to accompany some sweet and savoury notes from timeless Russian masters.

At $160 a ticket, the event during the first to-day Music and Beyond summer festival was ambitious. But the pairings didn't always hit the mark. With some courses it was a puzzle what organizers were thinking when they selected classical musical pieces that didn't quite seem to fit with the food and/or the wine.

"I've always thought it would be fun to combine a meal that develops over multiple courses with music that parallels it," says Julian Armour, founder and former director of Ottawa's hugely successful Chamber Music Festival.

He had been developing the idea, a fun if not literal twist on playing with food, over three months and was excited to see it finally come together. Full marks for a good effort

"Music is so abstract, I'm always trying to draw parallels with other things. So the idea of a multi-course meal with a multi-course concert is a natural fit" Armour says.

"It's certainly a first for Ottawa that I know of. The difference is, this is not background music — rather, it is music that sets up different courses of the meal. And the matching wine adds a third dimension to the evening."

The Citizen dispatched three critics to join 70 patrons to assess the performance on various levels: Wine writer Rod Phillips considered it from the perspective of the vintages, arts critic Natasha Gauthier focused on the music, while I consolidated their opinions as a package of elements.

"They've definitely gone for a Slavic-theme meal to pair with the music," Gauthier says.

Yet if wine and food pairing is considered a marriage, as many people insist it is, then Phillips says adding music as a third dimension makes it a tricky business, not unlike a menage à trois.

"Unless you make all the dishes and then try them with many wines, it's a bit of a leap in the dark," he says. "Add music to the mix and suddenly you've got three moving targets — are they all going to work and get along well together?"

Sometimes, sometimes not

Probably the most successful triple-pairing arrived with the first course — a trio of lively small strawberry appetizers of varied temperatures, tastes and textures, including one with buffalo mozzarella, another berry granita "soup" that was cold, crisp and refreshing, and a final warm and rich beignet with balsamic honey glaze that left diners wanting just a little more.

The appetizers paired wonderfully with a sparkling Niagara Peller Estates Ice Cuvée Rosé and three lively movements — waltz, mazurka and polka — from Piotr Ilyich Tchaikovsky's famous Children's Album.

The sweetness of the bubbly, with its dosage of ice wine, balanced the acidity and tartness of the granita. "And there's an effervescence to the music that pairs well with the wine," Gauthier decided.

"It all sort of dances on the tongue."

Bravo.

From then on, however, we found a few misses — some minor others more distressingly palpable.

The second-course chilled vegetable soup with its silky purée of potato, turnip, cabbage, beet, vinegar and crème fraîche elevated a basic Polish peasant dish to smooth loveliness that, we felt, well reflected Alexander Borodin's plush and elegant String Quartet No. 2 in D Major. However, the paired wine of 2009 Nyarai Sauvignon Blanc carried an acidity that clashed with the sweetness of the soup itself, "leaving you with a sense of more acidity in what is already an acidic wine," Phillips says.

"I think it's a terrific wine, but not a good match."

Unfortunately, the third wine was an argument in favour of reconsidering viticulture in Prince Edward County: A blended gamay-pinot noir, the 2009 Rosehall Run Sullyzwicker Rose was bone-dry with arresting acidity that one might call upon to clean silverware, paired with a pelmeni or Russian dumpling stuffed with wild mushroom, quark unripened cheese with rhubarb gastric

Music to introduce the third course was Russian Song and Dances from Tchaikovsky's Children's Album.

The chef successfully elevated what is essentially a peasant pierogi just as Tchaikovsky took popular Russian folk melodies and translated them for a concert setting.

See MEAL on PAGE C7

Charity Race Calendar, ottawacitizen.com/racecalendar

BIRDS, C10

ARTS&LIFE

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Twenty questions

Comedian Lewis Black on living dangerously and his worst gig ever, **C9**

Going deep into the Earth

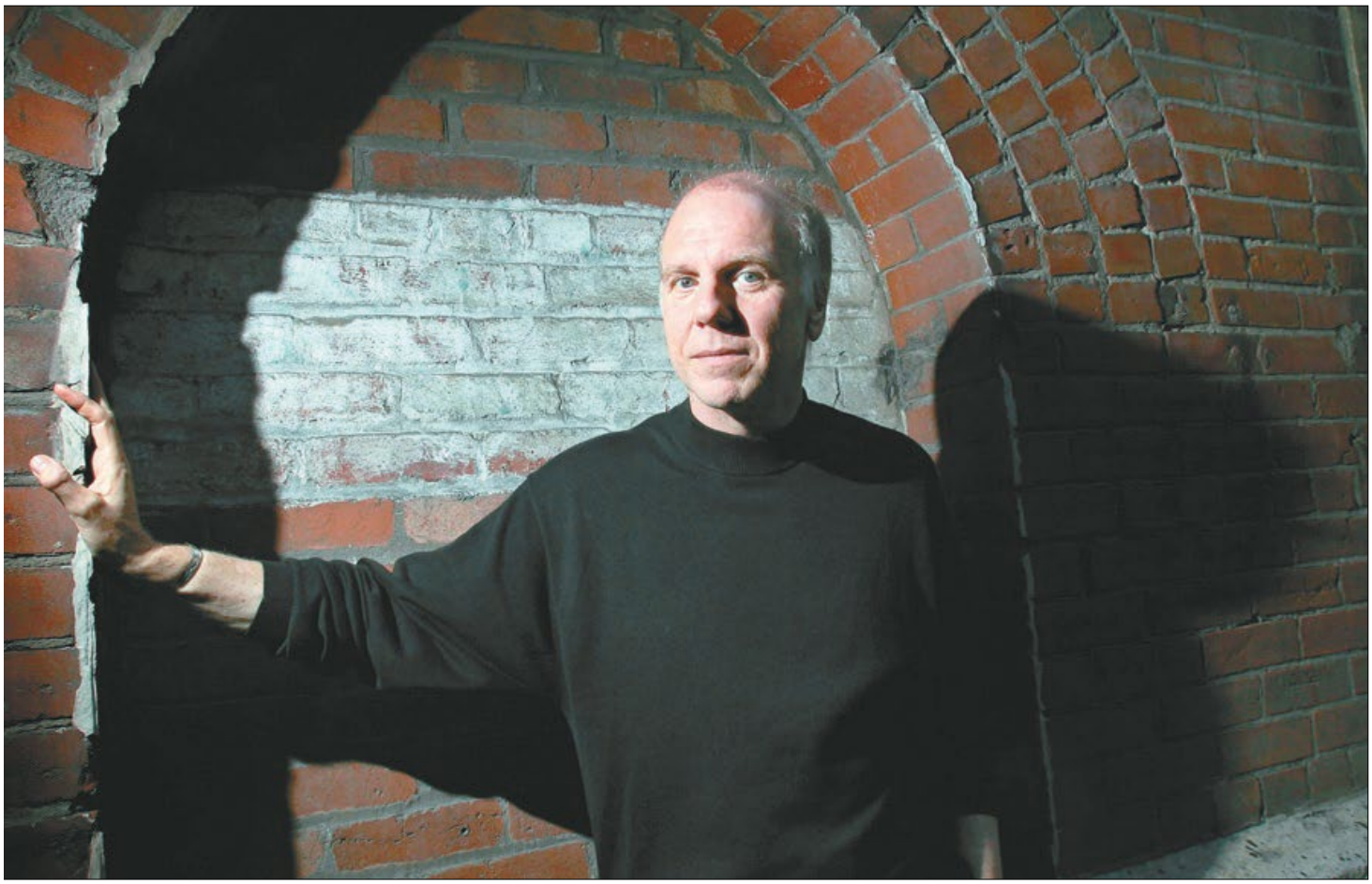
Lusk Caves a cool spot to try out underground sport of caving, **C10**



MUSIC AND BEYOND FESTIVAL

Murder, mystery and music

Toronto writer Peter Robinson loves music, and music pops up frequently in his Inspector Banks mystery novels. He blends the two in a concert tonight.



JOHN KENNEY. CANWEST NEWS SERVICE

Inspector Banks creator at Music and Beyond Fest

BY STEVEN MAZEY

In the pages of Peter Robinson's be st-selling Inspector Banks mys- terie s, you will find murder, corruption, intrigue — and lots of music

As Detective Chief Inspector Alan Banks searches for clues about those bodies that keep popping up in and around his Yorkshire town, you'll find him listening on his car stereo to music that ranges from Frank Sinatra and Elvis Costello to Bach Cantatas and Strauss's Four Last Songs (one of the detective's favourite pieces, we learned in *2005's Strange Affair*).

Robinson, the British-born writer who moved to Canada in the 1970s for a graduate writing degree at the University of Windsor, has similarly wide tastes, but it's bis love of classical music that brings him to Ottawa tonight for an appearance at the Music and Beyond classical music festival At air-conditioned Dominion- Chalmers Church, Robinson will read brief selections from bis Banks mysteries and musicians will perform pieces that Robinson loves or has referred to in the bodes.

Festival founder Julian Armour, who had noticed Robinson's enthusiasm for classical pieces in the books, suggested the concert bringing together music and Robinson's writing, and invited the writer to choose pieces he'd like to hear

In an interview from his Toronto home, Robinson said he will read brief selections at the beginning of each half of the concert, just to set the mood, and reveal the reasons for his musical selections. He said he wants the concert to focus on the music "without too many interruptions from me. I want to be able to enjoy the performances. It's a real honour."

Part of the performance will be British songs by Benjamin Britten, Vaugfean Williams, Gerald Finzi and others, which will be sung by Canadian baritone Peter McGillivray accompanied by pianist Julien Leblanc

Robinson will read a reference from 1988's A Dedicated Man,

in which Banks listens to English songs and choral music Robinson says he requested songs because he's been listening to pieces by Britten, Ivor Gurney, Finzi and others that use poetry he admires.

'It's music that I'm very fond of, partly because they're often settings of poems by (Thomas) Hardy and others that Hiked as an English student Гт fond of the poets and I'm interested in the way that the composers set the poetry to music"

The specific songs for the concert were chosen by McGillivray and Armour but will include Finzi's It Never Looks Like Summer, a setting of Hardy poetry. Robinson said that if there is an appropriate pause in the program, he may read a poem or two by Hardy, one of his favourite

The second half of the concert will be a masterwork whose title fits a mystery writer perfectly: Schubert's "Death and the Maiden? String Quartet.

Robinson will introduce it with a brief passage from a key scene in Strange Affair, in which Banks listens to the piece. It will be performed by cellist Denise Djokic, violist David Thies-Thompson and violinists Yi-Jia Susanne Hou and Andréa Armijo-Fortin.

'That piece is a favourite, but I love so much of Schubert," said Robinson, who grew up on pop music and didn't start exploring classical repertoire until his years at the University of Leeds.

Born in 1950 and raised in the Leeds area, Robinson said he loved music from the time be was a young boy, growing up on Elvis Presley and later becoming a fen of the Beatles, the Grateful Dead and others. At university, he dabbled in songwriting and attended concerts regularly. "If you listen hard enough, you'll hear me clapping on The Who Live at Leeds."

During his university years, around age 20, he started exploring classical music, starting with orchestral repertoire and later getting into chamber music and opera

"When rock music got to extended solos and improvisations, that got me into jazz, and then reading some of the things that people like Miles Davis or John Coltrane talked about took me into exploring various avenues of classical music. It was very much catch as catch can, with no form to it and it was not planned in any way. It still isn't One thing just leads me to another."

When working on a new novel (the latest. Bad Boy, is scheduled for release in August), Robinson usually has music playing.

'What tends to happen is that I will put on some jazz or chamber or symphonic music and the next thing I know the music is finished and Гт still writing. I don't actually remember hearing anything while writing, but I definitely notice the silence when it stops, and I know I'd miss it if it wasn't there. I don't listen to any songs in English, because that tends to distract me, but I can listen to songs in other languages."

Because music is such a big part of his books, Robinson offers playlists on his website (inspector- banks.com). Visitors can click on book titles and find a full list of the pieces he mentions in that book, from pop and jazz to classical

He said he has received e-mails from readers thanking him for helping them discover a particular piece or recording through a mention in one of his bodes.

"Maybe," he laughed, " I should be getting a commission."

PAGEC11:

Music In the Countryside:
Read Richard Todd's review.

MUSIC AND MYSTERY

Music and Mystery

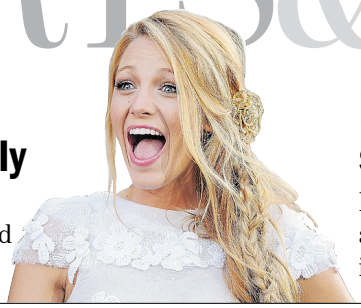
With: Peter Robinson

When and where: Today, 8 p.m., Dominion-Chalmers Church
Tickets: for those without Music and Beyond Festival Passes, single tickets are $20 general; $10 students.

Information: www.musicandbeyond.ca

Canada Day concerts, ottawacitizen.com/canadaday

ARTS&LIFE



Lantern's light on Lively

Actress discovers a brave green world in newest flick, **E4**

Dale Smith shuts her doors

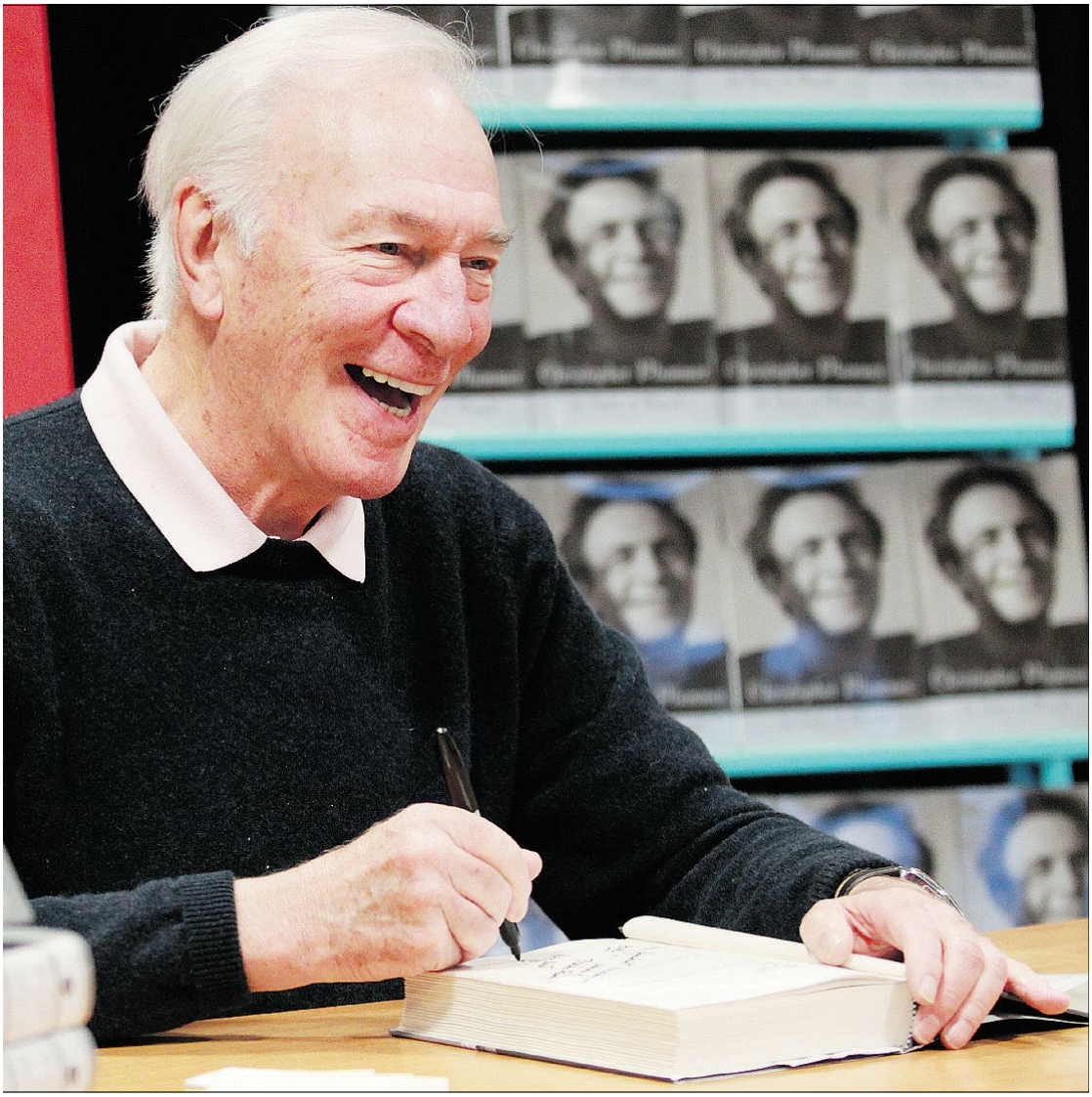
Hit by tough sales, another Ottawa gallery is closing, **E6**



Many, many bad teachers

Snape not only prof to give kids a scary ride, **E9**

Editor: Wendy Warburton
Assistant editor: Jacquie Miller
613-726-5998
arts@ottawacitizen.com



JOHN MAJOR, THE OTTAWA CITIZEN

Christopher Plummer

When&where:

July 7 at Dominion-Chalmers, 8 p.m. Those with festival passes requirean additional ticket, at $40 general, or $80 for the reserved section. For those without a festival pass, tickets to the Plummer concert are $60 general or $100 for reserved seats.

Watch a clip:

To see a video featuring Plummer performing on piano in his younger days and chatting about music in a 1999 interview, look for this story at

OTTAWACITIZEN.COM /ARTS

In Christopher Plummer's autobiography In Spite of Myself, the Montreal-raised actor, who moved to Ottawa fresh out of high school, recalled many nights in Hull getting to know the city's bars.

Words, music and Christopher Plummer

Actor brings Bard to Music and Beyond Festival

BY STEVEN MAZEY

He's the Canadian who has been praised by the *New York Times* as "the finest classical actor in North America," and in a career spanning more than 60 years, he has played characters who have included Hamlet and Sherlock Holmes, Prospero and Mike Wallace, King Lear and a gay septuagenarian.

His honours include a shelf full of stage awards, a Governor General's Performing Arts Award and an Academy Award nomination.

But Ottawa-area fans of Christopher Plummer have had precious few chances to see the star in action since about 1948. That was when the Montreal-raised actor, fresh out of high school, came to Ottawa as a member of the short-lived. Canadian Repertory Theatre. In his 2009 autobiography *In Spite of Myself*, Plummer recalled many nights in Hull, getting to know the city's bars.

Plummer's career took him around the world but rarely to Ottawa. In 1990, he gave a onenight fundraising performance for literacy groups. In 2001, he performed a touring Christmas show at Scotiabank Place that included his *Sound of Music co- star Julie Andrews.*

So it's a red-letter event that Plummer, 81, will be at Dominion-Chalmers Church July 7 to open the second Music and Beyond classical music festival with an evening of Shakespeare and music.

See PLUMMER on page E2

Continued from page El

In a program created by Plummer and festival director Julian Armour, the actor will perform some of his favourite selections from Shakespeare plays, includingJI Midsummer *Night's Dream, Much Ado aboutNothing, Taming of the Shrew, Henry V, Romeo and Juliet and The Tempest.*

About 25 musicians, including the Jupiter String Quartet, a chamber orchestra and pianist Andrew Tanis, will perform music inspired by the works. There will be music by Mendelssohn (*Midsummer Night's Dream*), Korngold (*Much Ado about Nothing*) William Walton (music for the 1944 film version of Henry V), Nino Rota (*Taming of the Shrew*), Ottawa composer Robert Rival (*The Tempes*t) and music by both Prokofiev and Beethoven inspired by Romeo and Juliet, including the second movement of Beethoven's *String Quartet No 1 in F major.*

It's a project for which Plummer is ideally suited. Music was his first love, and he studied classical piano while growing up before deciding that theatre looked like more fun. He has worked often with orchestras, performing *Henry* V excerpts between some of the Walton music that will be heard July 7. Armour says Plummer's recording was one of the inspirations for the project.

Armour and Plummer spent hours on the phone choosing the stage and musical excerpts and creating a variety of moods.

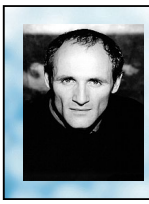
"He really worked on making it all integrated, " says Armour. "He put a lot of thought into the flow of the evening. What's amazing about this for our audience is that they are going to get something created just for them by this fantastic actor... only a thousand people are going to hear this very special production."

Armour says he couldn't have asked for a better way to open the 11-day festival, which explores links between music and other art forms, including visual art, dance and literature.

"It will give people a chance to reflect on the writing of Shakespeare and hear how composers reacted to his writing."

Fleet Foxes delight, G5 ▪ **Cappies,** G6, G7

ARTS


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She'll getcha watching

Shania Twain is back with her own reality TV show, **G4**



The rhythm of bullies

Tap dancers tell tale in family play with a message, **G3**



Editor: Wendy Warburton
Assistant editor: Jacquie Miller
613-726-5998
arts@ottawacitizen.com



PHOTO BY CYLLAVON TIEDEMANN, THE NATIONAL BALLET OF CANADA
The National Ballet's Sonia Rodriguez and PiotrStanczyk, seen here in Don Quixote, will perform in a dance-themed concert July 15.

Music and Beyond

What: The second annual classical music festival exploring links between music and other art

When and where: July 7 to 17, Dominion-Chalmers Church, St. Andrew's Church, NAC and other venues

Passes and tickets: Early-Bird passes are $85 general, $40 for students. On June 7, prices increase to $100 and $50. Three- day passes are also available. Passes grant entry to all concerts except seven events that require an additional ticket, including the opening concert with actor Christopher Plummer. Passes and tickets can be ordered through the festival website and are at outlets that include CD Warehouse shops, Books on Beechwood, Nicholas Hoare bookshop, Collected Works books, Compact Music outlets and others.

Information: 613-241-0777; www.musicandbeyond.ca

Watch a clip: To see a video clip of classical music comedians Igudesmanand Joo that has been viewed morethan 4 million times, look for this article at

OTTAWACITIZEN.COM /ARTS

Beyond classical

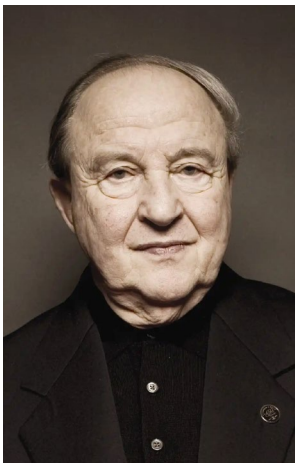
Second annual festival features everything from the soaring soprano of Emma Kirkby to classical clowns

BY STEVEN MAZEY

Pianist Menahem Pressler, British soprano Emma Kirkby, Quebec City orchestra Les Violons du Roy, a music crawl at the National Gallery of Canada and some classical music clowns whose YouTUbe videos have been seen by millions are among highlights of the second Music and Beyond classical music festival, to run July 7 to 17 in Ottawa churches and other venues.

Other headliners announced Friday by cellist and festival director Julian Armour include National Ballet of Canada principal dancers Sonia Rodriguez and Piotr Stanczyk (part of a dance- themed concert July 15), the Jupiter and Fine Arts quartets, (both in their festival debuts), the Vienna Piano Trio, Ottawa countertenor Daniel Taylor, cellist Denise Djokic and violinist Yehonatan Berick (performing the complete sonatas and partitas of Bach over three concerts July 13).

The festival will offer more than 75 concerts and events, with performances from morning to as late as 11 p.m. Armour



Pianist Menahem Pressler performs July 16 and 17.



Soprano Emma Kirkby will sing Handel July 9.

announced two other star performers last month: actor Christopher Plummer and British conductor and harpsichordist Trevor Pinnock.

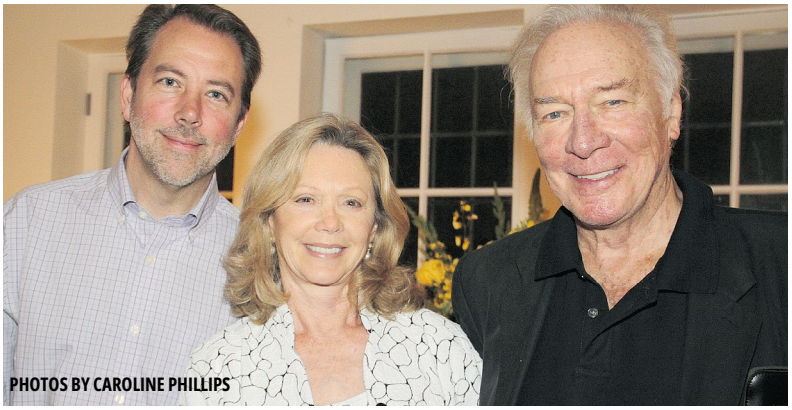
In his first Ottawa theatre performance in years, Plummer will open the festival at Dominion-Chalmers Church, performing Shakespeare excerpts as part of a concert of music inspired by the playwright. The concert will include 25 musicians, playing music by Mendelssohn, Beethoven, William Walton and others. Plummer will perform from The Tempest, Romeo and Jzdiet, Henry V and other plays.

Pinnock, former director of the National Arts Centre Orchestra, will conduct the NACO in the complete orchestral suites of Bach over concerts July 8 and 10 presented with the NAC.

The festival will send in the clowns with the Ottawa debut of classical music comedians tradesman and Joo (violinist Aleksey Igudesman and pianist Hyung- И Joo), who mix classical music with comedy in the tradition of pianist Victor Borge.

See BEYOND on page G2

Plummer gives Bard of Avon a new twist



PHOTOS BY CAROLINE PHILLIPS

From left, Julian Armour, Elaine Taylor and Christopher Plummer at the VIP dress rehearsal, held Wednesday at Dominion- Chalmers United Church, for the Music and Beyond classical music festival's opening night.

CAROLINE PHILLIPS
AROUNDTOWN

Whether great Canadian actor **Christopher Plummer** was born great, achieved greatness or had greatness thrust upon him is for you to decide, but he had about 50 special guests mesmerized with his delivery of Shakespeare during a VIP dress rehearsal held Wednesday at Dominion-Chalmers United Church.

"I can't believe I'm here, that I'm hearing this man live," enthused **Jean Teron** at the intermission. "It's an absolute treat."

"teron and her husband, Kanata founder **Bill Teron**, were planning to return the next night to catch the show again at the opening of the **Music and Beyond** festival, starring Plummer and a stage full of classical musicians. "Wouldn't miss it," said Jean. "He's a Canadian treasure."

Plummer created the one- night production with cellist **Julian Armour**, artistic and executive director of the new festival

In attendance was Plummer's charming wife of 41 years, **Elaine Taylor**, along with their philanthropic friend, **Nona Macdonald Heaslip**. VIP guests included **Susannah D alien, Glenn and Barbara Mclnnes**, lawyer **Nancy Cook Johnson**, Saunders Farm's Mark Saunders and his wife, **Angela Grant**, and award-winning filmmaker Jobn Kastner.

Ottawa real estate agent **Julie Teskey,** seen with her CSC documentary-directing sister, **Susan**, helped out, as did **Alison Clayton**. She picked up Plummer from the airport, having worked with the actor before (back when he narrated animated children classics, such as The Velveteen Rabbit, for Crawley Films). Her husband, **Steve Clayton**, had the less glamorous job of slicing up strawberries as well as squeezing some 80 lemons for the homemade lemonade served with Rideau Bakery tea sandwiches at the reception.

REVIEW

Music and BeyondWith Christopher Plummer

At Dominion-Chalmers United Church, Thursday

BY RICHARD TODD

Shakespeare and Music, that was the title of Music and Second's opening Gala Thursday evening. You might argue that programs with this or similar titles are relatively common, but rarely are they graced with the star power of someone like Christopher Plummer. Created by Plummer and Julian Armour, the show was bound to draw something close to a capacity audience, as indeed it did.

The production also featured the Jupiter String Quartet, pianist Andrew Tunis and an ensemble calling itself the Music and Beyond Festival Orchestra. And last, but hardly least, Kevin Reeves was the stage and music adviser.

There were close to 40 recitations and musical snippets, nicely chosen and generally well rendered. They began with Healey Willan's overture to Cumbeline. a little- known overture to a not-so- wéll known play; and with its last notes, in came Plummer with Hamlet's greeting to the players.

This was followed immediately by part of Mendelssohn^ overture to A Midsummer Night's Dream, then excerpts hum the play, then more Mendelssohn, and so on.

Among the other plays featured were Much Ado About Nothing, with an assist from

Komgold, and The Taming of the Shrew, graced by two incidental pieces by Nina Rota.

The second of them melted beautifully into Shakespeare's Sonnet 17 which, in turn, gave way to an excerpt from the Vaughan Williams setting of Greensleeves.

Then Plummer announced the intermission with a few cleverly adapted lines from Midsummer Night's Dream.

Grand-manner Shakespeare is not entirely in style these days, and Plummer's version of it would probably wear thin in a production of, let's say, Lear or Othello. But for a confection like this program it works magnificently. He put it aside to some degree for Mercutio's Queen Maab speech from Romeo and Juliet, one of the best of the evening's snippets. The most affecting sequence was Borneo's farewell and suicide, surrounded by portions of the Adagio from Beethoven's Opus 18, no. 1, beautifully played by the Jupiter String Quartet

Selections from Henry V and William Walton's famous score for the Olivier film were most enjoyable. Those who may have missed the St Crispin's Day speech were doubtless consoled by the less familiar but equally wonderful monologue of the Duke of Burgundy.

Plummer's rendition of Prospero's final speech from The Tempest was too stentorian. That was a pity since the text was so germane to the almost-concluded program. But never mind, it was a terrific show and a spectacular beginning to the 2011 Music and Beyond.

Online: Watch video at ottawacitizen.com

Plummer brings star power and style to opening event



Christopher Plummer's show for opening gala of Music and Beyond Thursday incorporated close to 40 recitations from Shakespeare's works and musical snippets.

"He's a Canadian treasure."

Jean Teron, on Plummer in The Ottawa Citizen

"...the finest classical actor in North America."

The New York Times

TUESDAY, JULY 12, 2011 THE OTTAWA CITIZEN

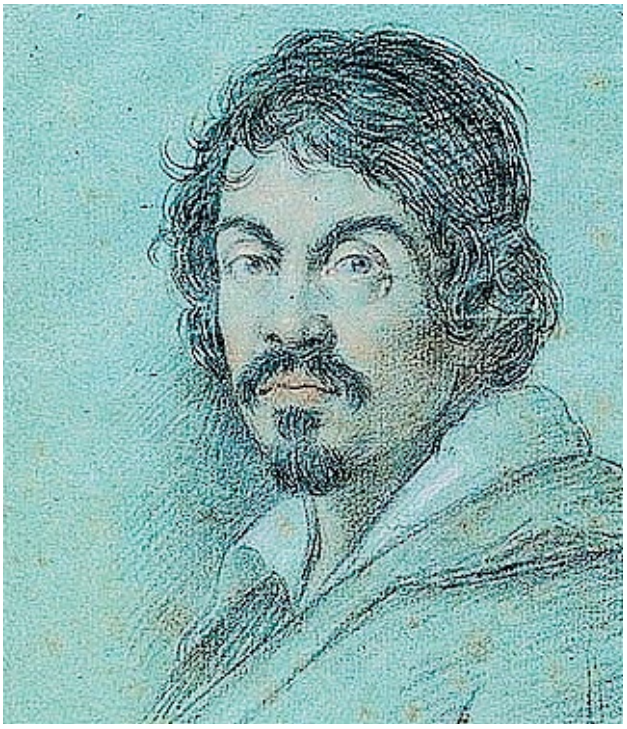
GALLERY CONCERTS SUCCEED ON MANY LEVELS

It's a pity Rideau Chapel couldn't hold all those who wanted to attend

Music of Colin Mack
12 p.m. Monday
in the National Gallery
auditorium

Music from the time of Caravaggio
2 p.m. Monday
in the Rideau Chapel

BY RICHARD TODD



CARAVAGGIO, PAINTED BY OTTAVIO LEONI, C. 1621
Neither of the performances of music from the time of Caravaggio could accommodate as many people as wanted to get in.

Two Music and Beyond programs were presented at the National Gallery Monday afternoon: a concert of music by Ottawa composer Colin Mack at noon and another entitled Music from the Time of Caravaggio, given in the gallery's Rideau Chapel at noon and again at 2 p.m.

The Mack program began with the world premiere of A Canadian Gallery, four musical impressions of paintings by Lawren Harris, Tom Thomson, Emily Carr and A. Y. Jack- son. Reproductions of each painting were projected onto a screen behind the players. This heightened the listening experience, but the piece would have succeeded solely on its musical merit. Maligne Lake after the Harris painting was especially beautiful. The performance by clarinetist Kimball Sykes, violinist Marcelle Malette, cellist Julian Armour and pianist Andrew Ttmis was a great success.

Winterseen, a lovely trio, was played by flutist Natasha Chapman, percussionist Kenneth Simpson and the composer's wife, pianist Claudia Cashin-Mack.

Three settings of poems by Gwendolyn MacEwen for soprano and piano, collectively called The Shadow- Maker, were a little less successful.

Beautifully sung by Donna Brown and sensitively accompanied by Cashin-Mack, they nevertheless failed to illuminate the texts.

In Memoriam Shostakovich, scored for standard piano trio, is an arresting work. Although there is a certain tip of the hat to some aspects of Shostakovich's musical language, you would hardly say that the score was derivative or even evocative of the Russian composer. It is a fitting tribute, though. The performance by Malette, Armour and Tunis was persuasive.

Neither of the Caravaggio performances could accommodate as many people as wanted to get in. In fact, about 75 were turned away, some of them pretty unhappy.

That was a pity. Five offerings from the early 17th century were well-chosen and wonderfully executed by thirteen of the Seventeen Voyces, baroque violinists Adrian Butterfield and Marjolaine Lambert, viola-da-gambist Susie Napper and organist Thomas Armand.

Images of some Caravaggio paintings were projected onto screens at either side of the stage area. None of them had any particular connection to the music, but they did lend a certain ambience.

The most interesting of the five works was a sonata by Giovanni Battista Fontana The ethereal beauty of the opening was carried through the score's several variations and gorgeous violin flourishes.

Soprano Martha Coulthart sang a motet, Dolor, che si mi cructi, by the Sicilian composer Erasmo Marotta. She did reasonably well by it, though her high end was a little dry and strained.

Kevin Reeves conducted the chorus and instrumentalists in a nice account of the one pieces on the program that would have been familiar to many in the audience, Monteverdi's Beatus vir. The singing was a tad rough-and-ready in the opening moments, but gradually acquired refinement.

& B2 Music
JULY 21, 2011

Colin Mack's Music Shines in Canada's National Gallery

BY SUSAN HALLETT

OTTAWA, Canada—The second annual Music & Beyond festival, which opened July 7 and continued to July 17, picked a winner by featuring the music of Colin Mack for the July nth noon concert in the auditorium of the National Gallery of Canada

Born in Ottawa in 1957, Mack started piano lessons with his mother at the age of 5. In 1985, he graduated with a Master of Music degree in composition at the Université de Montréal

I first met Mack when he came to tune my antique Viennese piano. Some of the keys were in poor shape and he decided that another tuner should do the job. When he refused any payment for the time spent, I asked if he had any CDs with him. Off he went to his car and brought back "Imprints: Music by Colin Mack."

I was so impressed that I attended the National Gallery concert.

The program began with the world premiere of "A Canadian Gallery," with backdrops of art from the gallery's Canadian Collection of paintings. This special music was commissioned by the City of Ottawa.

As Mack had already started a suite of music inspired by the Canadian landscape, he took up the theme with relish. I found the result to be absolutely spellbinding, with hints of iciness, solitude, bursts of rain, and echoes of the primitive past of West Coast people.

As Steven Mazey wrote in the Ottawa Citizen, Mack composes what he himself calls "Canadian contemporary chamber music." It includes a variety of solo, chamber, orchestral, vocal, choral, and film works, some recorded for CSC Radio, Radio-Canada, and the National Film Board.

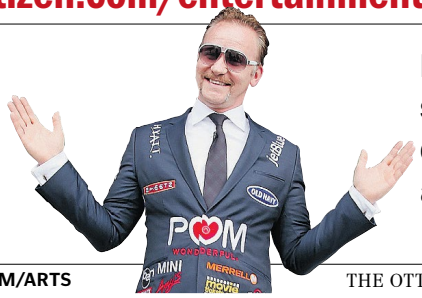
It was a rare treat to hear Mack's compositions performed in real life. Until then, I had only heard his work on the "Imprints" CD, which features his wife, pianist Claudia Cashin-Mack on piano; Shoshana Telner, also a pianist; soprano Doreen Taylor-Claxton; cellist Julian Armour; flutist Robert Cram; violinist Noemi Racine Gaud- reault; and percussionist John Wong.

The National Gallery concert featured Donna Brown, soprano; Natasha Chapman, flute; Kimball Sykes, clarinet; Marcelle Mallette, violin; Julian Armour, cello; Kenneth Simpson, vibraphone; and pianists Claudia Cashin-Mack and Andrew TUnis.

Susan Hallett is an award-winning writer and editor who has writtenfor The Beaver, The Globe & Mail, and Doctor's Review among many other publications. She is Managing Editor of Society Magazine. Email: hallett_susan@hotmailcom

Trailers, reviews and movie times at ottawacitizen.com/entertainment WEATHER & TV, F6

MOVIES



How Hollywood sells out, one product at a time, F3

Editor: Wendy Warburton, 613-726-5998 • arts@ottawacitizen.com

FRIDAY, MAY 13, 2011 OTTAWACITIZEN.COM/ARTS THE OTTAWA CITIZEN, SECTION F

Armour recognized with Canadian Music Award

Honoured for commitment to Canadian composers

BY STEVEN MAZEY

Ottawa cellist and concert presenter Julian Armour is the winner of this year's Friends of Canadian Music Award, presented annually by the Canadian League of Composers and the Canadian Music Centre to honour those "who have demonstrated an exceptional commitment to Canadian composers and their music."

The award comes with a prize of $2,000, to be presented to Armour in Toronto today at a concert by the Esprit Orchestra. The presenting organizations will hold an event in Ottawa in June to recognize Armour's impact on the city's music scene.

The national jury for the award included composers Andrew MacDonald, Laurie Radford and Ellen Waterman, who chose from musicians nominated by other composers and peers.

In a statement, MacDonald recognized the commitment to Canadian music shown by Armour, who created the Ottawa Chamber Music Festival and spent more than 12 years as director there. He is currently director of the Music and Beyond summer classical music festival, to run this year July 7 to 17, with more than 70 concerts. He is also cellist and director of the Chamber Flayers of Canada, an ensemble that presents a fall-winter concert series and recently presented an entire concert celebrating the chamber music of the late Canadian composer Healey Willan. The ensemble has also paid tribute to the late Canadian composer Godfrey Ri- dout, and commissioned a new piece by Ottawa composer Jan Jarvlepp that was a big hit with audiences.

In his statement, MacDonald said Armour is "a musician who has maintained the highest standards while having performed or programmed over a thousand works of Canadian music by 400 different composers."

Armour, he said, has set Canadian pieces "before an intelligent, enthusiastic audience, where they are equally appreciated among the great works of Mozart, Beethoven and Brahms."

While some orchestra directors are content to program two or three Canadian pieces a season, Armour has presented hundreds of Canadian pieces over the past 15 years. He has regularly presented entire concerts celebrating the work of specific composers, including those working today and composers of earlier generations. He has also commissioned dozens of works and presented more than 200 premieres. Composers have spoken glowingly of his commitment to their music and to exciting audiences about today's music. Armour has even presented concerts in pubs, to bring audience closer to the music and give them the chance to chat with the composers.

Armour said he plans to divide the $2,000 in award money between the Music and Beyond festival and the Chamber Players of Canada to support programming projects.

"I was really flattered and very honoured to receive the award. I've always been interested in Canadian music and I feel that as Canadians we don't really value the music that's being written in Canada," he said.

Armour: Ongoing commitment

Continued from page Fl

"I've found it so rewarding to get to know composers and to be part of the process of how they compose, and it's just really enjoyable. There are so many possibilities for what people can write today, when people are comfortable writing in any style that they like, from very conservative to avant garde."

The programming for this year's Music and Beyond Festival, announced last week, will continue Armour's commitment to Canadian music.

For the July 7 opening concert, a Shakespeare-themed evening with performances by actor Christopher Plummer, Armour commissioned a piece by Ottawa composer Robert Rival to tie in with Plummer's performance of an excerpt from The Tempest. The concert is to be recorded by CBC Radio, and listeners across Canada will hear Rival's music alongside pieces by Mendelssohn, William Walton and others.

Another concert will present music by Ottawa composer Colin Mack on July 11, and Canadian composer Howard Shore has written a piece for Vancouver choir musica intima, to be accompanied by Armour and cellist Denise Djokic on July 13 and 14.

The festival will also present a concert on July 8 to launch Ottawa composer and guitarist Roddy Ellias's new CD.

The Canadian Music Centre and League of Composers also announced another award. It will present Patricia Shand, a Torontobased academic, violinist and teacher, with a Friends of Canadian Music Award for lifetime achievement in Canadian music scholarship. Shand, who will also receive $2,000, teaches at the University of Toronto faculty of music and since 1973 has worked to increase the presence of Canadian music in schools.

Igudesman & Joo
CONCERT COMEDIANS

by **CRYSTAL CHAN**

It's the dream demographic for most classical musicians: concertgoers aged 13 to 35. This is the makeup of violinist Aleksey Igudesman and pianist Hyung-Ki Joo's biggest fans—and the duo claims the secret is actually bringing back the original spirit of classical music.

"We don't spend a single minute trying to think about how to make classical music more accessible," said Igudesman. "It just happens naturally when you bring out the fun and passion that we've always seen in classical music. We play the same music as everyone else; when we do a sketch with Emanuel Ax, it's still Beethoven's fifth "Spring" sonata, with a few minor changes. What we add is usually external to the music."

The pair's *A Little Nightmare Music* show features classical music pieces and pop songs with melodies taken from classical music, all performed as part of humorous skits.

"Of course, I wasn't there 200 years ago," said Joo. "But there is a rich collection of historical documents explaining how concerts happened, and the whole concert-going experience offered hardly any divide between the artist and the audience. It was a form of communication. There used to be so many music parties and house concerts where people were just hanging out together, drinking wine. Liszt used to go into the audience; but when we now go to concerts the artist doesn't even talk to the public.

"This idea of the classical musician as the elitist performer really started towards the end of the 19th century. We take ourselves too seriously, and going to a concert often seemed like going to a funeral. We felt the spirit wasn't there anymore." Even for conservatory trained Igudesman & Joo, "it was boring to go hear classical music."

So, inspired by their music assignments and drama classes at the famed Menuhin School, where the two met, at age 12, Igudesman & Joo started brainstorming up an ensemble that would kick boredom out of the equation. They premiered Igudesman's *The Bastard Sonata* at age 14 (the score has since been published by Universal Editions) and started playing at Christmas parties.

"Those Christmas parties made us realize that we could be a fun duo," said Joo. "Actually, what we're doing now is one huge Christmas party, really."

Meanwhile, their flair for the theatrical continued to develop as they performed in school plays and snuck off to watch plays, movies, and TV. They loved British comedy acts such as Monty Python and "were reading Oscar Wilde and Bernard Shaw instead of practicing," explained Joo.

In spite of this, Igudesman went on to study at the Vienna Conservatory and Joo at the Manhattan School of Music. After that, they straddled both classical and pop music: Igudesman, with musicians from Hans Zimmer to Bobby McFerrin, and Joo, with musicians from Vangelis to Billy Joel.



IN ONE SKIT, Igudesman (R) plays his 1717 Seraphin violin with a milk frother



Their skits are just as varied, featuring everything from slapstick to highbrow musicological jokes. In a popular one, Igudesman throws Joo blocks with grooves cut into them, in time for Joo to press them onto the piano to play the impressive-spanning chords in Rachmaninoff's Prelude in C# Minor. In another, Joo can't play the piano because an automated message asks him to "enter your credit card." In yet another, Igudesman plays his violin—a Santo Seraphin violin from the year 1717—with a milk frother.

They're quick to emphasize that what they do is make fun *with*—and not *of*—music, pointing out that not only great musical comedians like Peter "P.D.Q. Bach" Schickele, Victor Borge and Dudley Moore but also 'straight' musicians such as Glenn Gould and Leonard Bernstein loved adding humor to performances. Like Gould, Igudesman & Joo performed a comic radio skit for CBC (which can be heard online).

The 'straight' artists of today have caught on, too. Since premiering *A Little Nightmare Music* in 2004 at Vienna's legendary Musikverein (in the same city where they'd previously lived as roommates so thriftily that they spent one winter with a broken window), they've worked as a duo with such celebrated and diverse artists as Gidon Kremer, Robin Gibb (Bee Gees), Simple Minds, Roger Moore, and John Malkovich. They've now toured worldwide to crowds of up to 18,000 and performed with leading orchestras, presenting their show in 12 languages.

The celebrated pianist Byron Janis expressed how touched he was by one of their acts. The sketch features a handcuffed pianist. Joo recounts how Janis, who's suffered from crippling arthritis, was almost in tears: "He said, listen guys, I'm really touched by what you did. That really spoke to me."

The response from lesser-known fans has been overwhelming, as well. Many of them comment on their Youtube videos (which have garnered over 20 million hits) or webpage, saying how much they now love classical repertoire, or how the duo's performances got them interested in playing.

"I became more and more uncertain of my future as a concert pianist," writes one music student. "I didn't want to end up as one of those stiff persons. I want to share with people how fantastic it feels to make music... And then, one afternoon, I saw [you] on Youtube. For me, you two saved classical music."

"That's the biggest compliment for us," said Igudesman. "That people from all fields of work love our music. Some who didn't know they had an affinity with classical music. Some who didn't even like music of any kind before!" LSM

July 13 at Ottawa's Music and Beyond Festival, 8 p.m.
www.musicandbeyond.ca
www.igudesmanandjoo.com

OTTAWALIFE

photo: Paul Couvrette/Ottawa



profile by john devenish

Julian Armour's Music & Beyond Festival: A jewel among all that sparkles in Ottawa.

Think of the classical music scène in the Capital and there is one name that seems to embody it: Julian Armour. He is gracious, generous and inspiring and one incredible festival organizer. Armour, like a festival's superhero, uses his powers for good and has been at the helm of the Ottawa International Chamber Music Festival, president of The Ottawa Festival Network and is the founder, Artistic and Executive Director of Music and Beyond. He was the well- deserved winner of this year's Friends of Canadian Music Award, presented annually by the Canadian League of Composers and the Canadian Music Centre honouring artists "who have demonstrated an exceptional commitment to Canadian composers and their music."

This year was the festival's second year and Music and Beyond really does just that by linking music to other artistic and creative disciplines, incorporating physical and mental well being. For example, included in the festival's schedule are opportunities to attend pre-concert yoga and tai chi — get limber, in tune and tone up! The innovative approach is attracting audiences from across Canada and the globe.

This year's line-up had a fantastic array of diverse performers over the course of the ten day festival. The July 7 opening concert, at Dominion- Chalmers United Church, had stage and screen superstar Christopher Plummer headlining a Shakespeare- themed evening. Julian Armour commissioned a piece by Robert Rival (Ottawa based composer) that was combined with Plummer's performance of excerpts from The Tempest. The performance included The Jupiter String Quartet; The Music and Beyond Festival Orchestra; Marie Berard; Julian Armour and Andrew Tunis. CBC Radio was there to capture the event.

The festival included a staggering 80 plus concerts showcased orchestras, choirs, bands and wind ensembles, baroque groups and smaller ensembles, all exploring connections with other forms of cultural disciplines including visual art, drama, poetry, dance, film, architecture, science, food and wine.

Check out Ottawa Life online at www.ottawalife.com for an interview with Julian Armour.»

The innovative approach is attracting audiences from across Canada and the globe.

John Devenish, *Ottawa Life*

Katy Perry hits the Multiplex, C11

ARTS&LIFE

Editor: Peter Robb, 613-596-3754 • arts@ottawacitizen.com • life@ottawacitizen.com

SUNDAY, JULY 1, 2012 THE OTTAWA CITIZEN



The Borodin String Quartet, from left, violinists Ruben Aharonian and Sergei Lomovsky, violist Igor Naidin, cellist Vladimir Balshin. The group will perform the complete quartets of Brahms and Tchaikovsky at this year's Music and Beyond Festival.

Eat your Schubert

Musical Feast among highlights of Music and Beyond

Steven Mazey

Has it been too long since you attended a concert in which you could eat your music?

Pass the Beethoven. Julian Armour has a festival for

As part of the third annual edition of Music and Beyond, the classical music festival that will run July 4 to 15, you can attend a Music and Dining event at Tabaret Hall July 13 that brings together nine musicians, food- themed music by Beethoven, Schubert and Rossini, three Ottawa chefs and six courses in which every dish reflects the food in the music.

On another festival night, you can spend a musical evening in a bomb shelter that has become one of the area's most fascinating museums. As you stroll through the underground Diefenbunker complex, which was created to protect government and military officials from nuclear attack, you'll encounter musicians performing pieces inspired by the Cold War, including jazz and Cuban music.

These are just two of the intriguing offerings among the 80 concerts and events at this year's festival.

Created and programmed by Ottawa cellist Armour, the festival explores connections between music and other art forms and disciplines, including literature, visual art, dance, drama, film, food and science.

While some concerts, including the closing recital with tenor Ben Heppner, don't have any added elements, some will include projections of visual art or readings of poetry or theatre that have connections with the music. The idea is to help listeners better appreciate music that's new to them or find new things in music they know.

A festival pass, at $100 general and $60 students, grants entry to as many events as you can attend over 12 days, apart from eight high-profile "festival-plus" concerts that require an additional ticket. Today, to whet your musical appetites, we offer a rundown of those concerts. The extra tickets start at $20. If you don't have a pass, single tickets are available to all events. See the festival website for details.

Next week, we'll look at highlights of the dozens of other concerts at the festival.

See BEYOND on page C11

Music and Beyond

What: A classical music festival exploring links between music and other art forms, with 80 concerts and events.

When and where: July 4 to 15, Dominion-Chalmers Church, Tabaret Hall and other venues Passes: Festival passes are $100 general; $60 students. Three-day passes are $50 and $30. Passes grant entry to all concerts except eight "festival plus" events that require an additional ticket. Those events include the opening gala concert and the closing performance with tenor Ben Heppner.

Single tickets: For those without passes, single tickets are available for all concerts.

Passes and tickets: Can be ordered through the website and at the office at 51 William St. Other pass and ticket outlets include CD Warehouse outlets and Books on Beechwood.

Information:
musicandbeyond.ca; 613-241-0777

Watch a clip: To hear a Handel aria sung by Canadian soprano Karina Gauvin, who performs with Daniel Taylor and others at the Baroque Opera Soiree July 8, look for this article at

OTTAWACITIZEN.COM/ARTS



AARON LYNETT, POSTMEDIA N

Canadian tenor Ben Heppner will perform some of his favourite music as he closes the Music and Beyond festival July 15.

THE OTTAWA CITIZEN SUNDAY, JULY 1, 2012

ARTS & LIFE

Beyond: Cold War tunes in Carp

Continued from page C14

OPENING GALA

July 4,8 p.m. Dominion-Chalmers Church

The festival opens with an impressive lineup of performers, some of whom also perform later in the festival. They include revered pianist Menahem Pressler (going strong at 88), the Fine Arts Quartet, baritone James Westman, Ottawa soprano Yannick-Muriel Noah, pianist Stephane Lemelin, violinist Alexandre da Costa and the choir and orchestra of the Theatre of Early Music, under director Daniel Taylor. Music includes Brahms's Quintet for Piano and Strings, Handel's Zadok the Priest and arias by Verdi and Bizet. Noah will sing an aria from Aida and the meltingly beautiful Marietta's Lied from Korngold's Die tote Stadt.

THE BORODIN QUARTET:
THE COMPLETE QUARTETS OF BRAHMS AND TCHAIKOVSKY

July 6 at 8 p.m.; July 8 at 2 p.m.; July 10 at 8 p.m. Dominion-Chalmers Church.

In 2005, Armour presented Russia's Borodin String Quartet in riveting performances of the complete Shostakovich quartets. Many who attended said the towering performances of those harrowing masterpieces were among the most memorable musical experiences of their lives.

This year, the group will perform the complete quartets of Brahms and Tchaikovsky over three concerts. It was the group's idea, Armour says. The concerts will include readings from the composers' lives.

"They're diametrically opposed composers but they are also both misjudged, Tchaikovsky as too shallow and Brahms as too deep. The truth is somewhere in between," Armour says.

BAROQUE OPERA SOIREE

July 8,8 p.m., Dominion-Chalmers Church

Angelic-voiced Ottawa countertenor Daniel Taylor has presented superb concerts with the Theatre of Early Music, the Montreal-based ensemble he conducts. In this all-Han- del concert, he and the ensemble will be joined by Canadian sopranos Karina Gauvin and Nancy Argenta, Canadian baritone James Westman and British tenor Charles Daniels. The concert will include selections from Handel's Solomon, Theodora, Semele and Alcina.

To help set the mood actress Megan Follows will perform selections. A baroque bonanza.

BEYOND THE BOMB:
MUSIC OF THE COLD WAR

July 11,6 p.m., the Diefenbunker museum in Carp

In what Armour says has been one of the most interesting projects of his career to organize, audiences can explore the underground complex that feels like a set from Dr. Strangelove.

Over three hours, visitors can stroll through the entrance tunnel, the emergency radio broadcast centre, the hospital and other areas of the museum, with wine and Cold War-themed food served along the way. Inside they'll encounter musicians playing Cold War compositions or music inspired by the era.

Pieces by Prokofiev, Toru Take- mitsu, Shostakovich and others are on the menu, as well as jazz, Cuban music, patriotic tunes and music inspired by spy movies. Ottawa composer Maya Radian, bom and raised in Romania, has also written a piece.

Performers will include the Moscow String Quartet, guitarist Daniel Bolshoy and sax player Victor Herbi- et. A Dutch musician will perform on the theremin, the eerie electronic instrument used in the soundtracks of sci-fi and horror films.

MUSIC AND DINING

July 13,6:30 p.m., Tabaret Hall

Music to make you hungry: working closely with Ottawa chef and music lover Richard Nigro, Armour programmed a concert in which almost every piece has a direct food reference. He asked Nigro to come up with food that would match the music, from starters to dessert and coffee.

The music will include Beethoven variations on the folktune Before I Work, I Must Eat, Rossini's Le Beurre, movements from Schubert's Trout Quintet and Ottawa composer Jan Jarvlepp's playful Atlantic Salmon Quintet, a selection from Beethoven's Pastoral Symphony, Debussy's Golliwog's Cakewalk, an excerpt from Oscar Straus's The Chocolate Soldier and, to go with the coffee, the Arabian Dance from The Nutcracker.

Nigro and chefs Patrick Garland and Chris Tremblay are preparing dishes (with wine pairings) that will include a buttery-rich duck terrine, a strawberry rhubarb soup, and a course in which smoked trout ril- lette and salmon gravlax are "having a conversation over gooseberry vinaigrette." There will also be a beef dish "in two variations," all followed by dessert and coffee.

Musicians will include Armour, pianist Andrew Tunis, flutist Camille Churchfield, violist Guylaine Lemaire, clarinetist Kimball Sykes and others.

Armour says musicians and chefs face similar tasks in preparing a satisfying evening for patrons, and says it was fun to be part of Nigro's creative process.

"We're both dealing with a human being who comes and devotes a few hours of their life to the experience that you're creating for them. How do you plan that experience, what do you serve them and what do you follow each thing with to keep people engaged? We both wanted a lot of variety in what we're offering."

AN EVENING WITH BEN HEPPNER: AN ARTIST'S LIFE

July 15,8 p.m., Dominion-Chalmers Church

The festival closes with a rare chance to hear the Canadian tenor in a more intimate setting than the opera houses and orchestra halls where he's spent most of his career. Not all opera singers shine in the quieter art form of the recital, but Heppner, 56, is a sensitive musician who has also shone in smaller-scale repertoire.

Armour says he asked Heppner to put together an evening of some of his favourite music.

Heppner will include songs by Schubert, Schumann, Wolf, Kalman, Fall, Lehar and Wagner, accompanied by pianist John Hess.



Viktor Herbiet is one of the musicians who will play in the Diefenbunker.

www.ledevoir.com

LE DEVOIR

N° 148 LE DEVOIR, LE MERCREDI 4 JUILLET 2012 1,09 $ + TAXES = 1,25



SOURCE: MIRARE
Survivante de la révolution culturelle chinoise, la pianiste Zhu Xiao-Mei vient pour la première fois au Canada.

Zhu Xiao-Mei : « Je suis devenue humaine par la musique »

Zhu Xiao-Mei a frôlé la mort dans les camps de Mao. Aujourd'hui, elle fait revivre la musique de Bach et donnera enfin, à 63 ans, ses premiers concerts au Canada, samedi à Ottawa et dimanche à Orford.

CHRISTOPHE HUSS

Regagner une dignité humaine par la musique et, aujourd'hui, l'enseigner et la propager dans le monde... L'artiste qui vient poser, aujourd'hui, ses pieds pour la première fois sur le sol canadien, en vue de la présentation de deux concerts, samedi lors du Festival Music and Beyond d'Ottawa et dimanche au Festival du Centre d'arts Orford, est à la fois une rescapée et une prophétesse.

Sa destinée est hors normes et sans équivalent Aucun des étudiants du Conservatoire de Pékin des années I960 ne mène une carrière de concertiste. Us n'ont pas survécu, physiquement humainement ou moralement au broyage de la révolu- üoy culturelle de Mao.

A l'été de 1966, Zhu Xiao-Mei a vu ses professeurs à genoux alignés sur une piste d'athlétisme. «*Les gardes rouges détachent leurs ceinturons, les brandissent au-dessus d'eux et frappent. Les boucles égratignent, coupent, labourent...* » La scène est décrite au chapitre six de son autobiographie renversante, La rivière et son secret, parue en 2007 chez Robert Laffont Un ouvrage sans complaisance, y compris pour l'auteure.

«*A ce point de ma vie, je ne sais plus qui est coupable et qui est innocent, qui est victime et qui est bourreau*», écrit celle au domicile de qui le piano droit s'est tu, désormais recouvert d'une couverture affublée de l'écriteau *suivant: «Ce piano a été acquis en exploitant le peuple, en le faisant transpirer et en suçant son sang. Nous voulons le rendre au peuple.* »

Zhu Xiao-Mei croit, et elle finit par croire Mao, à force d'entendre: «*Si vous comprenez, vous devez appliquer. Si vous ne comprenez pas, vous devez appliquer quand même. C'est en appliquant que vous comprendrez.* » Elle applique. Elle se pose aussi la question «*Jouons-nous une musique qui sert la grande masse du peuple* ?»

À partir de la fin 1968, Mao décide d'envoyer les

VOIR PAGE A 8 : **ZHU XIAO-MEI**

ZHU XIAO-MEI

SUITE DE LA PAGE 1

«jeunes instruits» dans des camps de rééducation par le travail. La famille de Zhu Xiao-Mei souffre d'avoir des origines bourgeoises. «*En quelques mois, les sept membres de ma famille vont se trouver dispersés aux quatre coins de la Chine.* »

La «rééducation» de Zhu Xiao-Mei sera longue — cinq années — même si dans son quatrième camp elle parviendra à faire venir son piano. Elle volera du charbon pour l'empêcher de geler et dénichera du fil de fer pour remplacer les cordes cassées.

Sont acceptées les œuvres officielles, *Yanbangxi, et la Sonate appassionato de Beethoven*, œuvre préférée de Lénine! Par miracle, quelques partitions arrivent au camp. Sur du papier à musique acheminé par sa mère, au péril de sa vie, Zhu Xiao-Mei recopie le 1er Livre du Clavier bien tempéré de Bach!

De Los Angeles à Paris

Son passage en Occident et ses pérégrinations sont détaillés dans La, rivière et son secret. Des années de galère aux Etats-finis, un professeur à Boston, un mariage blanc, l'arrivée à Paris en décembre 1984 et la «*rencontre musicale de ma vie: les Variations Goldberg*» *qui «remplissent désormais toute mon existence»*.

Ces Goldberg, elle les enregistre en 1990, mais l'éditeur lui demande de financer le disque et part avec l'argent! Quand un autre éditeur publiera la bande, un « *Petit Prince* » de 23 ans dont la carrière démarre vite, achète des dizaines d'exemplaires à l'insu de Xiao-Mei et les distribue aux organisateurs de concerts en disant: «*C'est elle la grande pianiste. Pas moi. Invitez-la, elle.* » Alexandre Tharaud, puisque c'est de lui qu'il s'agit, deviendra un ami pour la vie.

Aujourd'hui, Zhu Xiao-Mei a gardé de son passé le souci d'être comprise et entendue. C'est pour cela qu'elle n'observe pas toutes les reprises dans les Goldberg, qu'elle jouera ici cette semaine: «*J'ai envie de toucher le grand public. Pour les gens qui n'ont pas entendu l'œuvre avant c'est plus facile sans toutes les reprises. Mais, pour le disque, je viens de réenregistrer l'œuvre avec toutes les reprises.* »

La Chine, désormais

Sur la Chine d'aujourd'hui où tout le monde se met au piano, Zhu Xiao-Mei s'amuse à penser que, surtout, «*tout le monde a envie de devenir Lang Lang; être connu et gagner de l'argent rapidement*».

Zhu Xiao-Mei en cinq dates

1949 Naissance à Shanghai

1960 Admission au Conservatoire de Pékin

1966 Révolution culturelle. Ordre aux gardes rouges de «débusquer un par un tous les vieux parasites, suceurs de sang du peuple». Les partitions de musique occidentale sont brûlées.

1969-1974 Chushen buhao (de mauvaise origine), Zhu Xiao-Mei est internée dans les camps de Mao. «Je pense à la dignité dont on m'a privée...»

1980 Départ pour l'Occident. Une vie de femme de ménage à Los Angeles, de serveuse à Boston puis de professeure au Conservatoire de Paris.

De ce point de vue, le piano serait un moyen plus qu'une fin. Zhu Xiao-Mei note que «la culture, le goût, cela prend du temps» et que «*très souvent, le piano est utilisé pour "montrer ce qu 'on peut faire " en oubliant les compositeurs et le style*».

La voici donc en proie aux craintes d'être, dans la Chine moderne, une sorte de chushen buhao (être de mauvaise origine) artistique: «*Je n'ai pas le courage de rentrer en Chine pour jouer les Variations Goldberg. Dès mon enfance j'ai tellement fait face à des critiques, fai tellement pratiqué d'autocritiques. Oui, j'ai peur d'être jugée pour mon jeu qui ne cherche pas le spectacle.* »

Zhu Xiao-Mei a donc des craintes que les auditeurs chinois ne puissent pas encore comprendre réellement son éthique musicale. Mais elle a une foi indécrottable: «La musique, la puissance de la musique, est encore plus forte que la politique ou le religieux. La musique touche tout le monde. Un ami, dont les parents sont des révolutionnaires, me dit "*pourquoi les communistes nous ont interdit cela?*" Moi aussi, j'ai été révolutionnaire, mais je suis devenue humaine par la musique. »

L'artiste juge qu'aujounfhui, en Chine, le piano est aussi devenu populaire «*parce que les gens ont compris que la musique est un sel de la vie. Être un bon humain est une chose qui ne peut s'accomplir sans la musique*».

Le Devoir

ZHU XIAO-MEI

Music and Beyond à Ottawa, samedi 7 juillet, 12h, 613241-0777.

Festival Orfbrd, dimanche 8 juillet, 16h, 1800567-6155.

Les disques de Zhu Xiao-Mei sont édités par Mirare. Notre trio de tête: Les 6 Partitas de Bach, les dernières sonates de Beethoven et Schubert et Quatre sonates de Haydn

Advertisement

OTTAWA TOURISM AWARDS EVENING HONOURS INDUSTRY LEADERS

By Chris Macknie

The 2012 edition of the Ottawa Tourism Awards was held on April 26 in the Trillium Ballroom of the Ottawa Convention Centre. Hosted by Mark Sutcliffe, nearly 300 industry leaders gathered to celebrate the top accomplishments in Ottawa-area tourism over the past year.

This year's Awards ceremony coincided with Game 7 of the Senators-Rangers playoff series, so Sutcliffe, tongue-in-cheek, said he was planning to read only every second word of his script, and urged winners to keep their speeches short.

Michael Crockatt, Chairman of the Board of Directors of Ottawa Tourism, welcomed attendees to the event to "celebrate excellence in Ottawa's tourism industry." Representing 350 members and 15 directors on the Ottawa Tourism Board of Directors, Crockatt thanked the judges who had the unenviable task of ranking the evening's finalists.

Pat Kelly, president of the Ottawa Convention Centre, congratulated all nominees and finalists, and thanked patrons for everything they do to make Ottawa such a great city for tourism. "The Ottawa Convention Centre is only as strong as our destination, and tonight is a testament to the strength of that destination – the City of Ottawa," said Kelly.

Madeleine Meilleur, Ontario's Minister of Community Safety and Correctional Services, was also in attendance, and read a letter from Ontario Premier Dalton McGuinty who stated, "I'm proud that people want to visit my hometown; a vibrant, world-class city. Ottawa is a must-see city."

A celebratory dinner followed the awards presentation.

And the winners are:

Jantine VanKregten, Ottawa Tourism's Director of Communications, resplendent in her Ottawa Senators jersey, presented the **Ottawa Tourism Travel Writing Award** to Harry Wilson, assistant editor of *Canadian Geographic Travel* for an article called "United Nations" published in the May 2011 edition of *Canadian Geographic Travel* magazine. The article written by Bruce Stutz and Deirdre Kelly features a New Yorker, a Torontonian and a photographer from Quebec searching for the soul of Canada Day in Ottawa.

The **New Company of the Year**, sponsored by AVW-TELAV Audio Visual Solutions, was Music and Beyond, North America's newest major cultural festival. Music and Beyond combines music with various art forms such as cultural displays, history, food and wine, and sports. The festival is dedicated to enhancing the enjoyment of classical music and the arts in the Ottawa region. This year's festival takes place July 4 to 15.

The **Innovation of the Year** was presented to Calypso Theme Waterpark by Don Masters of Mediaplus Advertising. In 2011, Calypso Theme Waterpark installed the highest free-standing waterslide tower in North America. The new tower, 10 storeys tall, includes 10 waterslides and complements 25 other waterslides, Canada's largest wave pool, 100 water games and a 750-metre wild and twisted river adventure in Canada's biggest theme waterpark.

The **Tourism Partnership of the Year**, sponsored by the Casino du Lac-Leamy, was awarded to AVW-TELAV Audio Visual Solutions and the Ottawa Convention Centre. AVW-TELAV worked with the Ottawa Convention Centre during its reconstruction and expansion to ensure they opened their doors with innovative technology and sophisticated communication solutions throughout the facility.

Canada Day was recognized as the Ottawa Gatineau Hotel Association-sponsored **Event of the Year**. With over half a million participants, record ratings of over 5 million viewers on CBC television, and the greatest economic impact of any one-day event in the region (over $220 million) it's no wonder that the National Capital Commission's Canada Day celebrations were recognized as Event of the Year. Of course, having the Duke and Duchess of Cambridge, Prince William and Kate Middleton, participating in the celebrations on their first official trip to Canada contributed to the success of the event.

The **Tourism Volunteer of the Year**, sponsored by Ottawa International Airport Authority, was Deneen Perrin, Director of Public Relations at the Fairmont Château Laurier. Colleagues at Ottawa Tourism praised Deneen as "a tremendous resource," "a wonderful volunteer," and "extremely dedicated to the tourism industry."

"I enjoy working to promote our hotel and the beautiful national capital region," said Deneen. "This was a very exciting year with our hotel's 100th anniversary."

This year's Ottawa Citizen-sponsored **Tourism Leader Award** was presented to Ottawa Mayor Jim Watson for his support of Ottawa's tourism industry and for helping to make Ottawa one of the top tourism destinations in the country. "Nobody is more deserving of this award," said Noel Buckley, President and CEO of Ottawa Tourism.

Mayor Watson, a former president and CEO of the Canadian Tourism Commission, said the award was a real honour, which he must share with his staff and colleagues. "They helped me to help the tourism industry. I know how important tourism is to the economy and I am deeply impressed with the calibre of talent in Ottawa's tourism industry."

Ottawa Tourism awarded Denise Lavergne, an outstanding student in Algonquin College's School of Hospitality and Tourism, with a **$500 tourism scholarship**.

Finally, the **2011 Star of the City**, Paul Norris of the Lord Elgin Hotel, was recognized for reuniting a lost student with his group on the Rideau Canal during a cold and snowy February night.

The Ottawa Tourism Awards are coordinated by Ottawa Tourism and celebrate the individuals, organizations and events that have set high standards and demonstrated outstanding achievement, contributing to the growth and development of tourism in Ottawa and Canada's capital region.

Ottawa Tourism provides industry leadership and destination marketing to service the travel media and attract visitors, tours and conventions to Ottawa and Canada's capital region.

For more information visit www.ottawatourism.ca.



3

2012 OTTAWA TOURISM AWARDS

1. **Event of the Year:** (Canada Day) Daniel Laliberté, President of the Ottawa Gatineau Hotel Association with Guy Laflamme, Vice President of Capital Experience, Marketing and Communications.
2. **Tourism Partnership of the Year:** Dianne King, General Manager of AVW-TELAV Audio Visual Solutions and Pat Kelly, President of the Ottawa Convention Centre.
3. **New Company of the Year:** Julian Armour, Artistic and Executive Director and Christopher Spiteri, Chair of the Board of Directors of Music and Beyond.
4. **Tourism Leader of the Year:** Ottawa Mayor Jim Watson.
5. **Innovation of the Year:** Ginette Robert, Vice President of Marketing and Sylvain Lauzon, Executive Vice President of Calypso Theme Waterpark.
6. **Travel Writing Award:** Harry Wilson, Assistant Editor of *Canadian Geographic Travel* magazine accepting on behalf of Deirdre Kelly and Bruce Stutz.
7. **Star of the City:** Paul Norris, Lord Elgin Hotel.
8. **Tourism Volunteer of the Year:** Deneen Perrin, Fairmont Chateau Laurier.

MUSIC AND BEYOND
"New Company of the Year"
The only festival honoured at the 2012 Ottawa Tourism Awards

Grant offers an artistic outlet, C3 ■ Around Town, C4 WORLD, C6 ■ CLASSIFIED, C8

CITY

Editor: Jordan Timm, 613-726-5902 • city@ottawacitizen.com

Renovation proposal for community centre could spell curtains for arts groups, C3

MONDAY, JULY 9, 2012 NEWS TIPS: 613-596-6397 OR OTTAWACITIZEN.COM THE OTTAWA CITIZEN, SECTION C

CLASSICS ON THE CANAL

Getting the royal treatment

The Music and Beyond Festival presented Handel's Water Music on a Sunday morning cruise along the Rideau Canal from Dow's Lake to the National Arts Centre. Patrons followed the ship along the canal as musicians from the Theatre of Early Music performed.



Downtown audience graced by sailing performance of Handel's Water Music

PETER SIMPSON
BIG BEAT

On July 17,1717, King George I sat on a barge on the Thames and listened to the new entertainment he'd ordered up for the occasion — Handel's *Water Music*, which musicians performed on an adjacent barge. The king liked his royal-command treat so much, he ordered it to be played three times. The musicians who performed *Water Music* while floating down the Rideau Canal on Sunday morning likely know the feeling.

Ten musicians from the Theatre of Early Music — strings, woodwinds and horns — played a suite of pieces from *Water Music* while cruising from Dow's Lake along the canal to behind the National Arts Centre and back again, as an inspired new part of the Music and Beyond Festival. The round trip, at about two hours, was longer than the program, so the musicians played it over and over again. The sun, meanwhile, never changed its tune, beating down in steady time on the musicians, who were all dressed in black and stacked like rum barrels in the one shaded part of the vessel. Its name, by the way, was the *Grey Ghost*, and it was a pirate adventure party ship.

The 9:30 am. start was delayed as the pirate ship was late, held up, one can only assume, when it spied a Spanish galleon rich with plunder. Upon cast off, the musicians were quickly in the ye-scur- vy-dog mood, as several were heard vowing to play some arias.

It seemed funny, though it could have been the heat.

No tickets were sold for the voyage, so the audience was ashore, on both sides of the canal. A large group of spectators on foot, in-line skates and bicycles — a musical peloton — moved along in pace with the ship. There were people in kayaks and on standup paddle boards and there were big cruisers, some with sunbathers. One young lady wore a bikini smaller than a treble clef.

The skull-and-crossbones flapped overhead as the musicians soldiered on, playing Handel's wonderfully compact and prim music.

See SIMPSON on page C3

See a video of Water Music performed on the canal at **ottawacitizen.com/bigbeat**

MUSIC & BEYOND

Warm welcome for Bach's glorious motets

Ottawa Bach Choir
Dominion-Chalmers Church
Saturday at 8 p.m.

RICHARD TODD

It was just like the good old days, say 15 years ago, when almost every festival concert included a complimentary sauna. It was a different festival, Music and Beyond, in which the Ottawa Bach Choir sang at Knox Presbyterian Saturday evening, but its founder was the same, Julian Armour. And it was hot. Perhaps there is a connection there, though Armour denies it.

There was a lineup outside, but nothing like the around-the-block crowds of yesteryear. It would doubtless have been longer if the weather had been milder, if the air- conditioned Dominion-Chalmers had been available (we're becoming an audience of wusses, I'm afraid), or if there hadn't been two other competing concerts.

But those of us who braved the heart and chose to hear some of the greatest choral music ever written, we happy few, heard the Six Motets of Johann Sebastian Bach sung as well as we're ever likely to hear.

The Motets are a kind of signature set for the Bach Choir and conductor Lisette Canton. They sang them in their first season 10 years ago, and have made a CD of them.

Hearing the six performed on Saturday was like meeting with an old friend whose qualities have only become more sterling with the passing years.

The six works were not presented in numerical order. The first was the short and exquisitely beautiful *Der Geist hilft unser Schwachheit auf.* Okay, I'd better stop writing things like "exquisitely beautiful". It applies to all six of the Motets, especially as they were sung in this concert.

Next came *Füchte dich nicht*, followed by a spectacular account of the best-known of the motets, *Jesu meineFreude*.

As in the previous ones, there was a marvellous layering of the musical lines, each with its independent logic contributing to the cogent whole.

By the time intermission came along, the church was beginning to cool and after a few minutes out in the freshening evening air, it was not hard to come back for more music.

The second half began with virtually the only blemished singing of the evening. The melisma of the opening few measures of *Singet dem Herrn* was wobbly, and it took a minute or so for the joyful impact of the music to become well established.

The remaining motets, *Komm, Jesu, komm and Lobet den Herrn,* came off beautifully, and what might have been a long, hot evening ended up feeling just right.

Simpson: Do it again

Continued from page C1

The woodwinds and horns raised one another into a brilliant, reedy thing that does indeed sound like it was written to be played on water. It is also, for me at least, somehow essentially British, even if Handel was not.

The *Grey Ghost* puttered on, applause breaking out onshore between movements — no stodgy concert hall here.

The applause was punctuated with a chorus of bike bells. Perhaps next year the musicians should play Dance *of the Sugar Plum Fairies.*

There can be no doubt that Music and Beyond should do it again next year, as testified by the rolling audience, which transiently swelled a long line of standing spectators like a rabbit going through a python.

The festival should sell tickets on board — perhaps only 15 or 20 at $100 each and call it a fundraiser — for it was a splendid way to spend a Sunday morning. They should call the trip King for a Day. That's how I felt.

psimpson@ottawacitizen.com twitter.com/bigbeatottawa



PAT McGRATH, THE OTTAWA CITIZEN

French horn players Lawrence Vine and Elizabeth Simpson.

...a splendid way to spend a Sunday morning. They should call the trip King for a Day. That's hoiv I felt.

Peter Simpson, *The Ottawa Citizen*

OTTAWA BUSINESS JOURNAL

Building Ottawa's next music phenomenon

Published on May 8, 2012
OBJ Staff

New cultural festivals are a rarity in Canada, but with Ottawa's Music and Beyond, founder Julian Armour says it's already hitting the right notes with its audience.

The July festival attracted 31,000 people last year, with nearly 6,000 people coming from out of town. Overall attendance rose 13 per cent from 2010. It recently won an award from Ottawa Tourism for event of the year.

He's setting ambitions even higher, pledging to attract 50,000 people in its fifth year of operation – only one short year away.

Mr. Armour says it's possible through word of mouth and building up a reputation for excellence.

"Something like this can bring in a lot of people," says Mr. Armour, a cellist and also the founder of the Ottawa Chamber Music Festival, which he ran until 2007.

"Our goal is to make sure we can put on interesting programming, and make sure we have a strong economic impact on the city and really do things well."

Music and Beyond bills itself as the only festival that offers classical music in combination with other arts forms. Besides the typical strings and horns seen at these events, events such as interviews, plays, films and even laser physics discussions play a role in attracting audiences.

Past iterations attracted the likes of actor Christopher Plummer, soprano Emma Kirkby and movie composer Howard Shore.

Around 70 per cent of revenues come from the festival's own activities, namely ticket sales (40 per cent), sponsorships (10 per cent) and fundraising (20 per cent). The remaining 30 per cent is mostly made up of public funding, with a smaller portion coming from donations.

Having just moved into new digs at 51 William St., nearby Ottawa Festivals, the festival is now focusing on satisfying audience tastes with more big names this July. Prominent performances will include tenor Ben Heppner and a well-known Glenn Gould

Music and Beyond attendance rises 11%

Published on July 23, 2012



Julian Armour, founder of Music and Beyond.

OBJ Staff

Music and Beyond's attendance of over 35,000 people was 11 per cent higher than that of last year, officials stated.

Organizers of the festival, which has concerts, theatre performances and other events, said surveys of attendees showed overwhelmingly positive feedback.

"Of the hundreds of people who responded, only three said they would not be coming back. All three took the time to say that they wanted to come back, but that they already knew they would be out of the country," stated an e-mail sent Saturday.

Music and Beyond, first presented in July 2010, has attracted past performers such as actor Christopher Plummer and composer Howard Shore.

According to founder Julian Armour, about 70 per cent of revenues come from ticket sales, sponsorships and fundraising, with the remainder from public funding and a small amount of donations.

"Our goal is to make sure we can put on interesting programming, and make sure we have a strong economic impact on the city and really

LeDroit

Près de 80 moments de *Musique et* (d') *autres mondes*

JEAN-JACQUES VAN VLASSELAER

collaboration spéciale



Yannick-Muriel Noah, Soprano d'Ottawa

ARCHIVES, LeDroit

Du Cantique des cantiques à Heavy Metal. Ou encore, de Yannick-Muriel Noah à Ben Heppner ; de la danseuse Sonia Rodriguez à l'écrivain Vikram Seth ; des jeunes frères Leong au vétéran Pressler ; du Quatuor Borodine à celui de Moscou; du Rideau de fer au Die- N fenbunker ; des Caprices par j- Rachel Barton-Pine aux Noc- ° turnes de Fauré par Stéphane z Lemelin ; de la musique de 5 compositeurs juifs à La Féerie "> scénique de Chine ; de café- o concert à dîner en concert ; de chant à la ferme Saunders 2 à celui de l'amant à sa ber- g gère; du bucolique en Haute- < Couture. La troisième édition v> du festival Musique et autres mondes, telle que voulue et û conçue par Julian Armour, ° aura lieu du 4 au 15 juillet, ш Parmi les quelque 80 « moments » de ce festival, cer- 2 tains sont répétés, comme la g Féerie chinoise jusqu'à six fois, mais la plupart sont des q épisodes uniques. « Moments » plutôt que « concerts », parce que même s'il y a un bon - nombre de ces derniers, le « concert » serait dans certains cas une notion réductionniste œ par rapport à l'ouverture 2 conceptuelle que le festival tente d'élaborer.

Ces «abonnés» du festival

On y retrouve beaucoup d'«abonnés» du festival, les habitués de Julian Amour, soit les Menahem Pressler, le Trio de Vienne, Donna Brown, le Quatuor de Moscou, Denise Djokic, Daniel Taylor. D'autres s'installent pour la première fois dans l'univers «armou- rien», tels les Zhu Xiao-Mei, Bruno Monsaingeon, Arianna Warsaw-Fan, Se-Doo Park.

On ira à l'Auditorium de l'École technique d'Ottawa pour goûter à La Féerie scénique de Chine (les 7, 8, S, 10 juillet) et au cinéma Bytowne pour un lever de Rideau de Fer (les 8 et 9juillet) en préparation de notre descente dans le bunker antiatomique creusé par John Diefenbaker pour un concert «sous l'empire de la bombe» (le 11 juillet).

Il y aura aussi moyen de se promener sur le canal Rideau pour se couler dans la bien nommée Water Music de Haen- del (le 8 juillet) ou s'installer à St. Brigid pour écouter les quatre symphonies Brahms par l'Orchestre de la Francophonie (le 13 juillet). Et certains feront les séances de yoga (5 et 11 juillet) avant d'aborder la série quotidienne d'événements.

À ne pas manquer

Ceci dit, à ne pas louper sous aucune excuse de camping ou de chalet: les trois concerts Brahms-Tchaïkovsky du quatuor Borodine (les 6, 8, 10), la séance de violon-solo de Yeho- natan Berick (le 6), les «nocturnes » de Gabriel Fauré (les 6 et 7) par Stéphane Lemelin, la découverte du duo violon- piano d'Alexandre da Costa et de Wonny Song (le 7), l'exploration en quatre épisodes de l'univers de l'écrivain Vikram Seth et du compositeur Alec Roth intitulé The Rivered Earth (les 11 et 12).

Le festival se déroule en 20 lieux différents.

All the latest news at ottawacitizen.com/arts

ARTS&LIFE

Editor: Peter Robb, 613-596-3754 • arts@ottawacitizen.com • life@ottawacitizen.com

WEDNESDAY, JULY 11, 2012 OTTAWACITIZEN.COM/ARTS THE OTTAWA CITIZEN, PAGE C5

The Big Beat finds an Ottawa musician who marches to his own drum, C7

MUSIC & BEYOND FESTIVAL

The Renaissance man

Vikram Seth delves into many disciplines, from literature to music

PETER ROBB

What is one to make of Vikram Seth? Talking to him, tucked into the corner of an empty restaurant in downtown Ottawa, is to hop on a butterfly's back to dip into a field of ideas arrayed like so many pretty flowers.

Novelist, poet, librettist, calligrapher, essayist, photographer, traveller, polyglot (he speaks several languages) and self-professed "Schubert slut" — Seth is what we call a Renaissance man, someone who delves deeply and intensely into many disciplines in the sheer joy of discovery.

A true explorer takes in his surroundings, and before the Monday morning interview, the author of the highly regarded novels *A Suitable Boy* and *An Equal Music* embarked on a walk through this city he had only briefly visited once before, many years ago on a book tour. He walked past *Maman*, the cathedral and the National Art Gallery — marvelling at the juxtaposition of two mothers, Notre Dame and the giant spider. He strolled over the Alexandra Bridge, taking in the ambience of Quebec as he passed the Museum of Civilization, returning to his hotel in downtown Ottawa over the Portage Bridge. All the while his mind was humming with music.

Music is the reason he is here, after all. Seth is hosting, as part of the Music & Beyond festival, a cycle of four concerts called *The Rivered Earth* that he created with the British composer Alec Roth and the violinist Philippe Honoré, who will play in the concerts, all of which are at Dominion-Chalmers United Church.



BRUNO SCHLUMBERGER, THE OTTAWA CITIZEN

As part of the Music & Beyond festival, Vikram Seth is hosting a cycle of four concerts, The Rivered Earth, for which he wrote the libretto.

WATCH a video interview with Vikram Seth and get more information about the festival at

OTTAWACITIZEN.COM /ARTS

The "madly ambitious" cycle was commissioned by three major music festivals in Britain — Salisbury, Chelsea and Lichfield — and was first performed in 2007.

The first part (today at noon) is called *Songs in Time of War*, and is based on work by the eighth-century Chinese poet Du Fu, a man whose work Seth has translated and published in a volume of poetry.

On this concert bill are the tenor Lawrence Wiliford, Michelle Gott on harp and Daniel Bolshoy on guitar.

Du Fu lived and worked in a time of terrible strife inside China, and the moving poems reflect that tension.

The second piece, called *Shared Ground*, is at 5 p.m. this evening. This piece, with tenor Isaiah Bell, Honoré, and the choir Seventeen Voyces, is built upon the poetry in the verse forms of the 17th-century English poet George Herbert, whose home Seth lived in and eventually bought. Herbert, who died at age 39 of consumption, was a writer of religious poetry and some of his poems have been turned into hymns. He was a practising minister at the time of his death.

The third part of the cycles takes place at noon on Thursday and features Honoré, Seventeen Voyces and Lawrence Wiliford back in the tenor role. The piece is called *The Traveller*, to reflect "our earthly journey," he wrote in his brief published book about the musical project also called *The Rivered Earth*.

In *The Traveller*, the cultural backdrop is India. Seth pulled the structure for his piece from a creation hymn inside the *Rig Veda*, the ancient collection of Indian spirituality. Drawing upon texts in various Indian languages Seth filled the libretto with the stages of life and death.

The fourth piece, *The Seven Elements*, (8 p.m. Thursday), brings the pieces together by way of the elements. Seth has identified four from the western tradition (earth, air, water, fire), two more from China (metal and wood), and one from India (space), and created a libretto based on poems about each element. This final piece will feature tenor Isaiah Bell, violinist Arianna Warsaw, cellist Paul Marleyn and pianist Jean Desmarais.

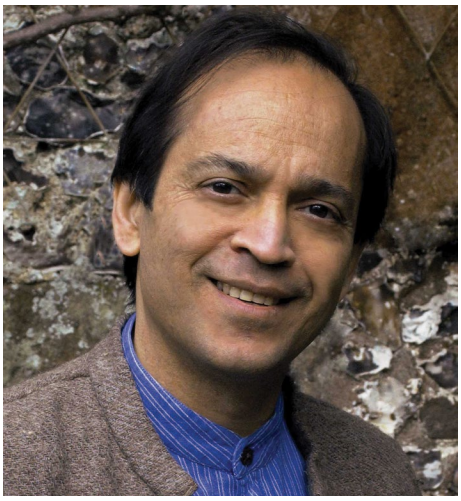
See SETH on page C9

THURSDAY, JULY, 2012

THE GLOBE AND MAIL
CANADA'S NATIONAL NEWSPAPER • FOUNDED 1844 • GLOBEANDMAIL.COM

A suitable blend of words and music

PERFORMANCE



Acclaimed novelist Vikram Seth is also a librettist. CAMILLA PANUFNIK

ROBERT EVERETT-GREEN

Vikram Seth is a writer who loves music, so perhaps it was inevitable that some of his words would eventually be sung. Even Seth seems surprised, however, that his credits as librettist include a full-length opera and the four concert works he has come to Ottawa to introduce at the Music and Beyond festival.

The Rivered Earth, part of which was performed at two concerts Wednesday, with the remaining two concerts on Thursday, consists of Seth's original poems and his translations from half a dozen languages, set in a variety of forms by English composer Alec Roth. It was Roth, a tonal composer with an exotic streak, who pulled the author of the best-selling Indian novel A Suitable Boy into the libretto business, first by asking for permission to set some pre-existing poems, then by floating the idea of writing an opera together.

"My first reaction was to say, 'No, I don't really like opera very much,'" Seth recalled of that conversation two decades ago. After a visit to some opera houses in Germany and Austria, however, he decided to try writing for the stage, in part because of how bad he found the libretti of some famous operas. Another reason was to evade working on A Suitable Boy, which was then still growing to its final length of over half a million words.

"My writing originally was also an evasion, from my economics dissertation," he says, referring to his first book, the 1986 verse novel The Golden Gate. "I think evasion is fine, as long as you're serious about it."

Another evasion - or maybe it was more recreation - took the form of learning to sing Schubert lieder, for which Seth has "an obsession." He was trained as an Indian classical singer,but couldn't sing or listen to Indian music in off-hours without being pulled back into his novel.

An Austrian pianist friend advised him how to learn Schubert without much fluency in reading Western notation.

"He said, 'Do it in the Indian style. Listen to the CD, imitate, follow the line of the music with your eyes, and then invest your own feelings into it.' So that's what we did.... For me, Schubert is the guy. If someone can play halfway decently the songs that I like, I'll drop whatever I'm doing [to sing them]."

Soon afterwards, Roth, Seth and the violinist Philippe Honoré (who was Seth's partner at the time), approached three English festivals with a proposal to write four works, to be delivered once a year and performed at all three events. The new works would all feature violin and tenor, and each would have a different geographic or thematic character. The festivals bought the idea, but with so little time to prepare that for the intimate first work, Songs in Time of War, Seth reused his translations of verses by the eighth-century Chinese poet Du Fu. The second, Shared Ground, was also linked to a great poet of the past: 17th-century writer George Herbert, who spent the last three years of his life in a Salisbury rectory that Seth had bought. "Though far in time and faith, I share his tears, / His hearth, his ground, his mud," Seth writes in one poem. Another takes the hour-glass shape on the page of Herbert's poem, Easter-Wings.

"At first I could hardly believe I was there," Seth recalls of the house where he did most of his work on The Rivered Earth. "Not an hour passed without my thinking about it."

Shared Ground was the English component of the set, and for Seth the most personal, in part because his relationship with Honoré ended during its writing.

For me, Schubert is the guy. If someone can play halfway decently the songs that I like, I'll drop whatever I'm doing [to sing them].

Vikram Seth
on his love of singing lieder

The third work, The Traveller, is a gathering of Indian metaphysical writings in six languages about the four stages of life, in Seth's translations and with some original verses. Roth set them as an hour-long oratorio with two choirs and string orchestra, before scaling down to a trio for The Seven Elements, the concluding work about the basic stuff of the universe.

All of the pieces were two to three times longer than the commissioned length of 20 minutes, but Seth says that after the first was well received, the festivals stopped worrying about length. Writing in The Times, Geoff Brown said of The Traveller: "We seemed to be hearing music that always existed."

Seth counts himself lucky to be present for the first complete performance over two days, of pieces that were first done separately over four years. The texts were all brought together in a published edition last year, along with Seth's introductions and commentaries.

The Ottawa shows also allow him to evade a bit of work on the long-awaited successor to his best-known book: A Suitable Girl, about which he would say only: "I'm well in." No more music projects till that's done, he adds. We'll see about that.

Music and Beyond presents the final two concerts of The Rivered Earth on Thursday at Dominion-Chalmers United Church in Ottawa, with Philippe Honoré as violin soloist. All programs introduced by Vikram Seth, who also reads from his 1999 novel An Equal Music at the same venue on July 14, with live performances of music mentioned in the book.

THE OTTAWA CITIZEN TUESDAY, JULY 17, 2012

ARTS & LIFE

Ben Heppner pleases, Music and Beyond festival soars

RICHARD TODD



Ben Heppner

Dominion Chalmers United Church
Reviewed Sunday July 15 at 8 p.m.

Sunday evening at Dominion- Chalmers, with a song recital featuring tenor Ben Heppner and pianist John Hess, the third annual Music and Beyond festival came to an end. There were about 80 events in the festival and about a quarter had extra-musical content.

There were water-borne performances on the Rideau Canal and Dow's Lake, film screenings and a mosaic of mini-recitals given in the grimly atmospheric Diefenbunker. This variety and the degree of imagination involved can be largely be credited to Julian Armour, Music and Beyond's founder and director, though he had a huge amount of help from volunteers and various people and businesses in the community.

The Heppner recital, entitled An Artist's Life, was enjoyable. Heppner's voice may not be quite at its peak these days, but it's still an amazing instrument and he is a consummate musician. His program of heder by Schumann, Schubert and Wolf along with items by Wagner and some operetta excerpts could hardly fail to please.

And yet it seemed a little anti- climactic. There were so many unforgettable events preceding it that something a little more comprehensive might have been in order.

Among the festival highlights were three concerts each by the Borodin String Quartet and the Vienna Piano Trio. The Borodins, who performed all of the quartets of Brahms and Tchaikovsky, were already recognized years ago as one of the greatest of string quartets. With two changes of personnel in the last few years, they are sounding better than ever. Are they now the world's best? All I know is that I never heard quartet playing at quite that level before.

Then there was the superb rendition of Bach's Six Motets by the Ottawa Bach Choir. And the Baroque Opera Soirée, an all-Handel affair, was pretty special too.

It appeared to me that festival attendance was not as good as it might have been. Most of the festival was accompanied by hot weather. Dominion-Chalmers is air-conditioned, but several of the other venues are not and can be very uncomfortable in the heat. Ten of the concerts required an extra fee costing from $20 to 40 for festival pass holders. With a couple of exceptions, they drew modest audiences. That's a shame because most of what I heard was very, very good.

This variety and the degree of imagination involved can be largely credited to Julian Armour, Music and Beyond's founder and director, though he had a huge amount of help from volunteers and various people and businesses in the community.

Richard Todd, The Ottawa Citizen

MUSIC & BEYOND FESTIVAL

A stunning array of musical choices

RICHARD TODD selects his top picks for the 11-day festival.

CELEBRATION OF ELGAR

When & where: Dominion-Chalmers United Church, Friday, July 5, at 2 p.m

What: Five Canadian musicians present three works by Sir Edward Elgar, a composer whose music is enjoying a revival of interest these days. Included on the program will be the Elgar's celebrated Piano Quintet in A minor.

AURYN STRING QUARTET

When & where: Saturday, July 6, at noon at St Matthew's Church. Other appearances, detailed in the festival program, will be Friday and Monday evenings.

What: This ensemble's most interesting-looking program, which includes quartets by Beethoven and Britten, is the noon concert.

STEWART GOODYEAR AND THE NATIONAL ARTS CENTRE ORCHESTRA

When & where: Sunday, July 7, at 8 p.m, Albert Street Education Centre Auditorium

What: Goodyear, who has emerged as an important Beethoven interpreter, will play that composer's Piano Concerto No. 3 in C minor. Conductor Alain Trudel will lead the orchestra in works by Wagner and Weinzweig.

VIENNA PIANO TRIO

When & where: Monday, July 8, at 8 p.m, Dominion- Chalmers United Church

What: One of the world's finest chamber ensembles, the Vienna Trio, will play familiar works by Haydn and Beethoven along with a lesser-known one by Saint-Saëns.

MENAHEM PRESSLER 90TH BIRTHDAY CELEBRATION

When & where: Tuesday, July 9,2 p.m., Dominion- Chaimers United Church

What: One of the world's most beloved pianists turns 90 this year.

ISABEL BAYRAKDARIAN AND THE MANITOBA CHAMBER ORCHESTRA

When & where: Tuesday, July 9, at 5 p.m. at St. Andrew's Church; and July 10 at 8 p.m at Dominion-Ch aimers Church



THOMAS MUELLERCOMP PHOTO

The acclaimed Borodin String Quartet performs works by Beethoven, Glinka and Myaskovsky, on July 14.

What: Combine one of the world's finest sopranos, one of Canada's best chamber orchestras and an exotic program that includes music by Ravel and Philip Glass, and you have a hard-to-resist concert.

DJOKIC FAMILY CONCERT

When & where: Thursday, July 12, 2 p.m., Dominion-Chalmers United Church

What: Canada's distinguished musical family the Djokics perform Schubert's Trio in B flat and Fauré's Piano Quartet in G minor.

HRUSA, MOZART AND MORE

When & where: Saturday, July 13, 7:30 p.m., Southam Hall. Festival-Plus ticket.

What: Cellist Johannes Moser joins the National Arts Centre Orchestra and conductor Jakub Hrusa in a performance of the seldom heard Lalo Cello Concerto. The program will also include music by Mozart and Vorisek.

BORODIN QUARTET

When & where: Sunday, July 14, 8 p.m., Dominion- Chalmers United Church

What: The name says it all. This phenomenal ensemble will play works by Beethoven, Glinka and Myaskovsky.

MOSCOW STRING QUARTET

When & where: Monday, July 15, noon, Dominion- Chalmers United Church

What: This quartet of four women has proven popular with festival audiences over the years. They will play the 15 th quartets of Beethoven and Shostakovich.



DARIO ACOSTA

One of the world's best sopranos, Isabel Bayrakdarian, performs July 9 and 10 with the Manitoba Chamber Orchestra.

Music & Beyond Festival

What: 70-plus concerts in various locations

When & where: Ju ly 4 to July 15

Information: musicandbeyond.ca or at the box office at 51 William St, 613-241-0777

Combine one of the world's finest sopranos, one of Canada's best chamber orchestras and an exotic program that includes mucic by Ravel and Philip Glass, and you have a hard-to-resist concert.

Richard Todd, The Ottawa Citizen

Ready, set, tango



Dancers Roxana and Fabien will show off their moves at the Tango Soiree July 5. Patrons will be able to take a lesson.

Festival mixes circus flair with some serious Steinways

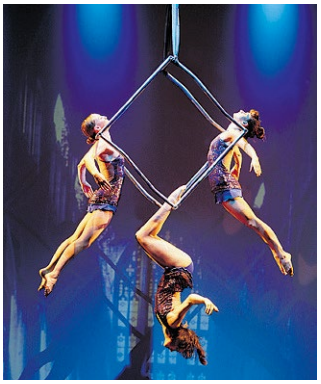
STEVEN MAZEY

OTTAWA CITIZEN

It opens with a circus and a flying violinist, and over 11 days offers the chance to tango the night away, attend a concert in a bomb shelter, witness a 10-Steinway extravaganza or enjoy classical music laughs with "the only forgotten son of the Bach family."

That would be P.D.Q. Bach, composer of such sadly neglected works as My Bonnie Lass, She Smelleth.

At Music and Beyond, you can smell the coffee while a soprano sings of how much she loves a double-double, you can hear singer-songwriter Sam Roberts performing classical violin and you can wish pianist Menahem Bressler a happy 90 à



CIRQUE FANTASTIC CONCEPT PHOTO
Performers from Cirque Fantastic will help open Music and Beyond Festival.

Other performers include sopranos Isabel Bayrakdarian and Karina Gauvin, the National Arts Centre Orchestra, the Manitoba Chamber Orchestra, the Vienna Piano IHo, the Irish choir Anùna, the Borodin and Moscow String Quartets, the Brazilian Guitar Quartet and the Kruger Brothers, who mix bluegrass, banjo and classical music.

Running July 4 to 15, with more than 70 concerts and events, the festival was created by Ottawa cellist Julian Armour. Some concerts explore connections between music and other art forms, including theatre, dance, film and visual arts. A pass gets you in to all but 10 "Festival Plus" events that require an extra ticket

See BEYOND on page D3

Music & Beyond

70 plus concerts in various locations

July 4 to July 15 Information, tickets and passes available at www. musicandbeyond.ca or at the Box Office, 51 William St, Ottawa, 613-241-0777.

MUSIC L BEYOND FESTIVAL **REVIEW**

Vienna Trio proves true to their fine reputation

Haydn, Beethoven get excellent readings

Music and Beyond, Day 5
Vienna Piano THo I
Dominion-Chalmers, Monday at 8 p.m.

RICHARD TODD
OTTAWA CITIZEN

If you were to poll the world's music lovers as to who today's most eminent Piano Trio might be, the Vienna Piano Trio would probably come in first This isn't to say that it is Absolute No. 1. There are just too many ensembles of piano, violin and cello in this world for anyone really to know.

But the Vienna chaps are way up there, possibly the best that I've heard.

This despite, or perhaps because they have a new violinist this year, Bogdan Bozovic. His playing is outstanding, though he ceded much of the leadership Monday evening to pianist Stefan Mendl.

They began their Monday evening program with Haydn's Trio in C, Hob. XV/18. This was the second time in as many days that Haydn opened a program. The Auryn String Quartet opened their Sunday program with one of the composer's Opus 64 quartets.

If that seems like too much Haydn — is there such a thing? — it wasn't The two pieces are not very similar, though neither could be mistaken for the work of anyone else.

Aside from the difference in instrumentation, which itself has a bearing on the spirit of a piece, this trio sounds a little more studied, or perhaps vaguely preoccupied. In any case, the piece received an animated and idiomatic reading.

Beethoven was up next with his Trio in E-flat, op. 70, no. 2. The performance was robust and compelling, and nowhere more so than in the third movement where the playing was sheer magic. The outer movements were striking as well, with the recurrences of the opening Poco sostenuto being integrated especially well

We don't usually associate Saint- Saëns with chamber music but he actually wrote a lot, some of it quite nice.

His THo no. 1, op. 18 is a pleasing composition, melodic and well crafted. If it doesn't bear direct comparison with Haydn and Beethoven, it still gives the listener the chance to soak in some unabashedly romantic bubble bath.

The Vienna Trio will give two more concerts in this Festival, Tuesday in Tabaret Hall and Wednesday at Domininon-Chalmers, both at noon.

BREAKING NEWS AT OTTAWACITIZEN.COM WEDNESDAY, JULY 10, 2013 C9

ARTS & LIFE

MUSIC & BEYOND FESTIVAL REVIEW

Pressler's late period impressive

Menahem Pressler at 90
Dominion-Chalmers, Monday at 2 p.m.

RICHARD TODD
OTTAWA CITIZEN



Menahem Pressler performs with a lifetime of musical wisdom.

Menahem Pressler is best known as the founder of the Beaux Arts Trio. He was its leader for all of the half-century in which the ensemble was a huge presence in the world of chamber music. But he has always been active as a soloist. He has been an important presence in the musical world for nearly seven decades.

As most people know, Dec. 16 is Beethoven's birthday. It's also Pressler's, and when it rolls around this year, it will be his 90th. (If he were still around, Beethoven would be 243.)

Pressler began his program with a charming introduction in which he described what each of the pieces to be played mean to him. The first was the Mozart Rondo in A minor, K. 511, often regarded as the composer's greatest work for solo piano.

His interpretation was the product of a lifetime of growing musical wisdom. Unfortunately, age seems to have constricted his technical abilities, still impressive, of course, but no longer expansive enough to allow him freely to express his understanding of the music. There were numerous small mistakes, as well, and that was to remain a factor throughout the program. But none of this seriously infringed upon the pleasure and privilege of hearing him live so late in his amazing career.

One thing that the bulk of the music he played had in common was an autumnal feeling. The Mozart was written less than four years before the composer died. It has a solemn sobriety that isn't common in much of his music.

Similarly, Beethoven's Sonata in A flat, op. 110, his penultimate, was written six years before his death and is firmly situated in what we have come to call his late period. Bressler played it with feeling.

Next came a short impromptu written for Bressler by the Hungarian composer Gyorgy Kurtag. It was followed without pause by Schubert's Sonata in B flat, in what was to be the finest performance of the concert. This sonata, finished just two or three weeks before the composer's death, ends with a movement that Bressler has said depicts Schubert skipping his way to Heaven.

His interpretation was the product of a lifetime of growing musical wisdom.

Richard Todd, The Ottawa Citizen

OTTAWA CITIZEN

BREAKING NEWS AT OTTAWACITIZEN.COM

ARTS & LIFE

MUSIC & BEYOND
REVIEW

Bayrakdarian shimmers in sublime show

Isabel Bayrakdarian, soprano
Manitoba Chamber Orchestras;
Anne Manson, conductor
Dominion-Chalmers Church,
Wednesday at 8 p.m.

RICHARD TQDD

OTTAWA CITIZEN

Thursday, July 11th, 2013

Isabel Bayrakdarlan is one of Canada's most esteemed sopranos, and the esteem doesn't stop at our borders, She has performed far and wide and was even featured in the soundtrack to The Lord of the Rings, More recently she sang the starring role of Blanche in the Canadian Opera Company's production of Poulenc's Dialogues des Carmelites, in fact, she has sung in almost every important musical centre in the world,

Her appearance Wednesday evening was one of the highlights of Music and Beyond's Festival 2013, The audience wasn't too impressive, though, Dominion-Chalmers was scarcely half foil. One reason for that may have been that the repertoire was fairly esoteric, a bonus for those who were there, but a disincentive to those who might have preferred the Encounter with Nature concert at the Canadian Museum of Nature at the same time, And then this was the second performance of the program these same musicians gave Tuesday afternoon at St, Andrew's,

The program opened with Phillip Glass's Symphony no, 3, a reasonably engaging work that reflects some evolution from the simplistic formulae that characteriied his music in the early days.

But the evening really belonged to Bayrakdarlan, the satin beauty, whose voice carried all before it, No, that doesn't say it all; Her voice is one of the most engaging and con- reniai in «he world today.

Her first offering, navel's Lad- dish, demonstrated, to this listener at least, that no matter how happy a memory you may cherish of a singer of Bayrakdarian's quality, memory can't compare to the experience of hearing her live,

Next she offered two gorgeous songs by the 18th-century Armenian minstrel Sayat Nova, but the real highlight of the evening was a set of songs by Serouj Kradjian to texts by the 13th-century female troubadour, Ysabeiie.

They are in Arabic, Hebrew, Occitan and English, Although the music has a certain eastern Mediterranean flavour, it is also vigorously contemporary,

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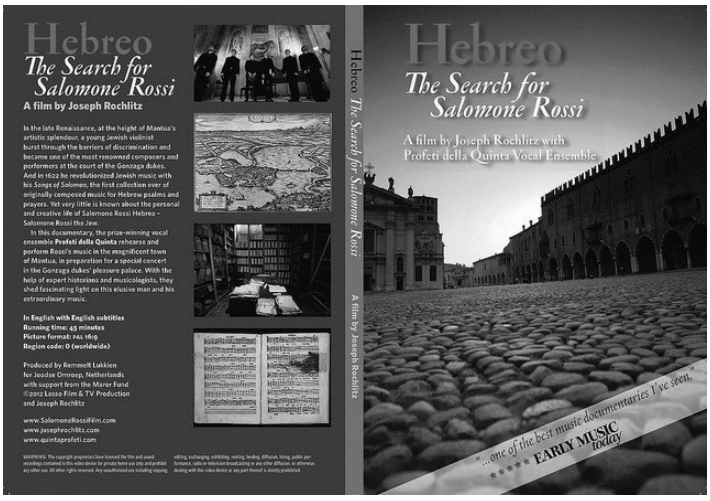
BYTOWNE CINEMA

The Search For Salomone Rossi Special event, with brief live performance, as part of the Music & Beyond Festival!

Sunday, July 14th, 2013

A fascinating documentary featuring the vocal ensemble Profetl della Quinta, who travel to Mantua, Italy to perform the music of Jewish Renaissance composer Salomone Rossi The ensemble sheds light on this mysterious figure who revolutionized Jewish music In the 17th century,

After the screening of the film, Profetl della Quinta will offer a short live performance at the ByTowne Cinema, giving you a taste of the beautiful music they will perform at 2;00 at the nearby St, Joseph's Church,





OTTAWA CITIZEN

Moscow quartet provides a fine ending to festival

Music and Beyond 2Q13

Moscow Strlnfl Quartet Dominion-Chalmers, Mondayat noon

RICHARD TODD
OTTAWA CITIZEN

The program originally announced for Monday's Moscow String Quartet was to consist of the 15th quartets of Beethoven and Shostakovich, Instead we got Mozart, Schnittke and Ravel, by no means an uninteresting program,

The Mozart Quartet in G, K, 387, sometimes called the Spring Quartet, was well-rendered, with nice balance, reasonable blend and so on, The Menuetto dragged a little, but it wasn't too bothersome, Also the finale was too driven,

Alfred Schnittke's String Quartet no, S (1980) is not a piece that sets out to ingratiate the listener, though the difficulties it poses are not outrageous, The Muscovites really dug Into it and produced a persuasive account,

The program ended with Ravel's Quartet in F, a perennial favourite with audiences everywhere, The first movement was perhaps a little more musky than fragrant, hut it worked well enough on its own terms.

The fourth Music and Beyond Festival is now history, It should be counted an overall if qualified success, The organizers suffered the embarrassment of having to move two high-profile events from the NAC to Dominion-Chalmers because ticket sales weren't able to justify the rental of NAC facilities,

The attendance at some concerts was disappointing, most notably a concert of Canadian music at ihba- ret Hall Sunday afternoon that reportedly drew a mere 30 listeners, Then there was a concert by pianist Stewart Goodyear and the National Arts Centre Orchestra at the Albert Street Educational Centre, Many were unable to attend because Bluesfest patrons had taken every parking space for blocks around,

But there were a number of really fine concerts that could only be applauded, Three major international string quartets, the Auryn, the Borodin and the Moscow, were outstanding, In fact the Borodin program of Glinka, Myaskovsky and Borodin was doubtless the highlight of the festival, though at least two of the Auryn Quartet's concerts were in the same class, ittz always a pleasure to hear the venerable pianist Menahem Bressler even if his technique is starting to sound a little tentative, He'll be 90 in December,

The opening concert featuring the Cirque Fantastic may not have had the originally promised aerial violinist, but it was a nice show that sent people home happy, In fact, you could say that of this year's Music and Beyond in general.

LeDroit

PLONGEON DANS LE CLASSIQUE

Vingt-sept jours de musique plein-tube, avec parfois jusqu'à huit concerts. Tout cela se passe du 4 juillet au 8 août avec un court espace de récupération de 10 jours entre les deux festivals qui auront pris possession de l'été.



JEAN-JACQUES VAN VIAS5ELAER
collaboration spéciale

Musique ot autres mondes
4 au 15 juillet
611-2414)777

Ces vautres mondes» seront Ir cirque, le cinéma. In llttéra ture. les mis visuels et culinaires.

Majs aussi, «vugraphiques avec l'Angleterre d'Elgar. la Pologne du violon. la Chine de l'Orchestre ethnique Guizhou, le Brésil de la guitare Mais encore l'onde du rire avec lutter Schlckele, celui des orchestres avec des concerts de l'OCNA et de l'Orchestre de chambre du Manitoba. Eton nunt atMHl. cв concert (?) avec w planistes. On va se croire dans Io métro do Tokyo on hour® de polntl'.

On retrouvera le cartlkm d'Andrea McCrady el l'orgue avec Jennifer Loveless. Bien sur «II» autres mondes» sont aussi ceux de Stéphane Lemeiln. Yetionutan Derrick, Andrew Tunis. David JaiberL le Trio à piano de Vienne, des vieux copains avec Menahem Prcssler (qui y fêtera ses 90 ans), des vieilles «opines comme les daines du Quatuor A cordes de Moscou..,

Enfin, signalons deux événements : ceux du Quatuor Borodin?. de Kaппa Gauvin lions le Slabat .Mater do Pergolétic. El surtout, à ne pas rater, la présentation de ce film de 1908. intitulé *1. 'assassinat du Duc de Cuise*, avec la musique de Camille Saint sStiêns jouée en direct Saint Sattm » été le premlei compati leur «classique» à écrire de la musique de film!

LeDroit

Perles et pavés à Musique et autres mondes



Simon Séguin-Bertrand, LeDroit

Les Quatres saisons de Vivaldi a été présenté par les Thirteen strings à l'église Dominion-Chalmers d'Ottawa sous la direction de Kevin Mallon avec le soliste Alexandre Da Costa.

JEAN-JACQUES VAN VLASSELAER
Collaboration spéciale

Ce dernier dimanche de Musique et autres mondes était plein d'intérêt avec deux quatuors russes, le Moscou tout féminin et le Borodine tout masculin,

Le premier s 10 h du matin, le second à 20 h le soir. Entre-temps, deux événements ont été consacrés au grand com post leur judéo-italien, Salomone Rossi. D'abord par un film à midi, retraçant l'itinéraire de ce prodigieux musicien qui de renaissance en baroque pose les jalons de la musique â venir. Ensuite par le concert de l'ensemble Profeti della Quinta à 14 h en un programme entièrement consacré à cet alter ego de Monteverdi et qui vécut entre palais ducaux et ghetto de Man toue. Et pour ceux qui en avaient le temps, à 17 h ils pouvaient aller écouter Les quatre saisons d'un autre italien. Antonio Vivaldi qui. quelque cent ans plus tard se trouvera aussi à Mantoue... où ces quatre concertos furent composés...

Russes du matin et du soir

II y a un univers de différence entre le Moscou et le Bonxiine. Le quatuor Moscou est d'une qualité sonore et technique discutable: par moments désaccordé, avec carences d'intonation, en des lectures sans rebel, sans perspective, leur interprétation dans Haydn et Beethoven est tombé à plat. Ainsi Haydn (opus 72 no 2) hérita d'un spiritoso initial poussif, d'un gracioso fttnèbre, d'un allegro piéton et d'un presto final conçu en pénible danse paysanne.

Ainsi Beethoven (opus 18 no 4) s'ouvrit sur un allegro sans trace d'imagination sonore, continua avec un scherzo squelettique, un menuet haché, un allegro final tlagada 11 ne m'en fallait pas plus pour abandonner Chostakovitch et ses juges moscovites On m'a rapporté qu'elles l'ont épargné.

Le quatuor Borodine est d'un tout autre calibre, même si l'ensemble n'a plus la force d'impact qu'il avait du temps de Rostislav Dubinsky, de Rostropovitch. puis de Bcrlinsky au violoncelle lorsque je les ai entendus les premières fois au debut des années 60, Ceci dit, il s'agit d'un quatuor équilibre, animé sans être embrasé, d'une assise solide sans débordements. harmonieux et pondéré, et d'une sonorité chaleureuse.

1л? programme consistait de trois oeuvres russes de trois périodes différentes: le Glinka de 1830, le Borodine de 1881 et le Myaskowski de 1949, Dans le désordre on est passé de l'étonnant classicisme de Glinka aux sonorités délicatement romantiques de Borodine au «modernisme» de Myaskowski. Un « modernisme» qui a du être tad- loment accepté par les censeurs de l'Union des compositeurs soviétiques! Un concert de qualité, plus intéressant que passionnant pourtant.

L'ensemble vocal Profeti della Quinta est une merveille sonore qui, à l'église Saint-Joseph, a présenté un certain nombre d'oeuvres du grand Salomone Rossi, contemporain de Monteverdi. qui l'a souvent précédé dans l'emploi des nouvelles formes musicales et qui, en 1622 composera Les chants de Salomon sur des textes en hébreu.

Tantôt avec accompagnement admirable du théorbe. tantôt au clavicorde. parfois en solo, en duo. â quatre ou à cinq voix, l'en semble vocal israélien a parcouru psaumes, canzonas, kaddish... et pantomime vocal. Par l'équilibre des voix, la précision polyphonique, la virtuosité épanouie d'une haute-contre protagoniste, ce concert fut une fête à l'oreille et à l'esprit. Et pour de nombreux mélomanes, la découverte d'un grand compositeur.

Par l'équilibre des voix, la précision polyphonique, la virtuosité épanouie d'une haute-contre protagoniste, ce concertfut uneJete à l'oreille et à l'esprit.

OTTAWA CITIZEN

From rock to Bach

Sam Roberts returns to his first instrument, the violin, in a free show for children

PETER ROBB

OTTAWA CITIZEN

When Sam Roberts was just four years old, his parents presented him with an ultimatum.

They told their young son that he was going to learn to play a musical instrument. Just what that instrument was to be was his choice.

Young Sam picked the violin, and for almost 20 years he took lessons and practised diligently. At 23, another kind of music stole his heart, and Sam Roberts embarked on a rock 'n' roll career.

But some things never leave you, and deep inside this rocker's heart a solo violinist was slumbering, waiting for the right moment to reawaken.

Turns out having kids will do that, and when his eldest daughter was old enough he stuck in violin lessons with his old teacher. And ya know what, Sam went along: A father-daughter moment if there ever was one. The two have been taking lessons together for a couple of years and now daughter No. 2 has joined the band.

Somehow Julian Armour, the artistic director of the Music & Beyond, heard of Roberts's revived interest in the violin and convinced him to put on a show for children at this year's festival. Roberts performs two shows as part of a free day of activities for kids that brings in other musicians, artists, dancers and activities, such as the chance to make musical instruments.

The violin has been a big part of his life since he was a child, but "it's been kept under wraps," says Roberts.

"Not intentionally, it's just the way it worked out.

ROBERTS: Childhood memories

Sam Roberts

When & where: Sunday, July 7, at Tabaret Hall, University of Ottawa, 1 and 2 p.m. Free.

More for the kids: His performance is part of Kids Music and Art Day at the festival on the grounds of the Perez Building from 10 a.m. to 3 p.m., featuring musicians, dancers, artists, games, a puppet show and a chance for kids to make or try out musical instruments

Roberts: Childhood memories

"The number of times I've actually talked about it have been few and far between. But he found out and he reached out. And when he did, childhood memories came flooding back to me."

Roberts is way more concerned about this show than any rock performance.

"Maybe I don't mind the possibility of butchering my own material, but when you feel like you are holding these precious works of music in your hands, and the possibility of not doing justice to them, well that's where the fear and stage fright creeps in.

"Rock is supposed to be messy, and I appreciate that part of its philosophical core."

Having his own children has made Roberts realize the wisdom of his parents. "It is something that parents have to take to heart and see through. You do have to introduce it early on in a child's life, and you are sort of responsible for it.

"Until you have a child who plays music, you don't have any idea what it brings to their lives. It rounds them out as individuals."

Roberts says there would have been a huge void in his life if he hadn't had the early musical exposure.

"I think that's what drew me towards getting involved in the Music & Beyond program."

He also appreciates the discipline that musical instruction teaches a child.

"My parents were very strict with me about practising every day. I never got off the hook, as much as I may have tried. And now I have to instil that same discipline into my own kids... in order for them to get to where they can hear themselves actually making music."

Once that happens, "there is almost a miraculous transformation in the child," he says.

In his own lessons with his daughters, a real bonding is taking place.

"We have this daily time set aside, and my daughter is 6 Y2, and she practises an hour a day and we sit down together.

"I have to pull my own weight, because if she's doing it then I can't let her get too far ahead."

In Ottawa, Roberts will play his violin on stage for the first time in many years.

"In the end," he says about the show, "I'm trying to draw some kind of parallels between writing rock music and coming from a classical background, just melodically and rhythmically how it's made so many things easier for me.

"Classical music has always helped me understand and relate to melody easier," he says, offering an example. "Bach was always my favourite. His solo work for violin was something that I wrestled with for many years, poring over it.

"His writing is seemingly so effortless and yet still incredibly musical and moving. You can experience it on many levels. It can be a very cerebral experience if you choose to hear it that way, but if you just let it flow through you then it's the most spiritually uplifting music that I can think of.

"It's a transcendent experience, and what you take away from it and put into your own music, to me, is one of the main goals, is going for that feeling of being freed from your early cares."

Playing classical also teaches something about the history of music.

"In rock and roll, so much of the time you are trying to assert your own independence, free from everything that's come before you.

"(But) when you delve into classical music, the more you realize that every thing, that every note you've ever sung or played, has been done before. You realize you are part of a greater story."

As a young person Roberts did not play in a youth orchestra. His longtime teacher would put on performances where Roberts says he "was definitely a backbencher for sure."

One memory as a young child was his performance for Yehudi Menuhin. He was on tour and performing in Montreal, Roberts's hometown.

Menuhin was into forms of meditation, and Roberts was an altar boy at a Catholic church that supported that sort of tradition. Roberts also performed in the church from time to time, and so he was asked to play for the great violinist.

"I chose quite a difficult piece and did not play it particularly well. Menuhin was gracious, but when I told my teacher what I played he freaked out."

Just before high school, Roberts picked up a guitar and started to explore rock. He loved its lack of structure. Even so, he says, the years of rehearsal made it easier to play the other stringed instrument.

THE GLOBE AND MAIL

THE GLOBE AND MAIL • SATURDAY, JULY 13, 2013 G

WEEK IN PREVIEW OUR CRITICS' PICKS FOR YOUR NEXT SEVEN DAYS IN CULTURE



MUSIC

Moscow String Quartet

Roll over Shostakovich, and tell Diefenbunker the news. In a development that might leave a Cold War prime minister red in the jowls, a Russian foursome arrives at the Music & Beyond Festival in Ottawa for a presentation of Dmitri Shostakovich's String Quartet No. 1 and String Quartet No. 2, followed by a dinner, all set in an underground fortress built during the A-bomb era: the iconic Diefenbunker. (July 13)

– Brad Wheeler

Wednesday June 5, 2013

Comments Recommend | Bookmark and Share
Music & Beyond: Festival By Request

We want you to be a part of a very special concert on July 15. We can't tell you who is playing or even what music they're performing because the programme is up to YOU!

We've partnered with the Music and Beyond Festival (July 4 - 15) to put on an evening of classical music as selected by you, the audience. All you need to do is email allinaday@cbc.ca with the classical piece you'd like to hear played at the Closing Celebration of the Festival and tell us why you've picked it. We're looking for the stories behind why you love your song choice.

If your music and story is selected, you'll win ten tickets to invite friends and family to join you for an evening of music, hosted by your favourite on-air personalities from CBC in Ottawa.

The concert will be held on Monday, July 15 at 7:30 p.m. at Dominion-Chalmers Church.

To purchase tickets visit musicandbeyond.ca.

Click for contest rules and regulations.

Julian Armour, the festival's Artistic and Executive Director, joined Alan in studio with more details.

SATURDAY, MAY 3, 2014 OTTAWACITIZEN.COM/ARTS

Music & Beyond's FIFTH

Marsalis, Vienna Trio, Beijing Acrobats headline festival



Aleksey Igudesman and Hyung-ki Joo, a classical music comedy duo, will return to Music & Beyond.

STEVEN MAZEY

OTTAWA CITIZEN

Saxophonist Branford Marsalis, pianist Oliver Jones, the Beijing Acrobatic and Magic TYoupe and classical music comedians Igudes- man and Joo will be among the performers at the fifth edition of Music and Beyond July 5 to 17.

Other renowned musicians at the classical music festival will include Germany's Auryn Quartet, the Vienna Piano Trio and Chanticleer, the 12-voice, San Francisco-based vocal ensemble praised in the New Yorker magazine as "the world's reigning male chorus."

Ottawa cellist Julian Armour, founder and artistic director of the festival, announced highlights May 2. Full programming will be announced on the website musicandbeyondca over coming weeks, with the complete lineup expected by May 15.

One of the themes of the festival is an exploration of the connections between classical music and other genres and art forms, including visual art, theatre and literature.

HIGHLIGHTS

Mixing it up: The Grammywinning Marsalis will perform on opening night July 5 at Dominion-Chalmers Church. The first half will feature Marsalis as soloist with the National Arts Centre Orchestra, performing pieces that will include Glazunov's Concerto for Alto Saxophone. In the second half, he will perform with the Branford Marsalis Quartet. Marsalis regularly performs as a soloist with orchestras, but does not often perform jazz and classical music as part of the same concert, Armour says. Ib see a video of Marsalis talking about the Glazunov Concerto, find this story at ottawacitizen. com.enter- tainment

More jazz: Canadian pianist Oliver Jones will perform July 15 "the three sides of Oliver Jones" — solo, with his jazz trio, and with classical musicians from the festival. The concert will include the Nepean High School Jazz Ensemble.

Tumbling into town: In its only North American performance of the season, the Beijing Acrobatic and Magic TYoupe will offer 10 performances in the festival's first week, July 5 to July 11. Established in 1957 and praised for dazzling aerial feats, the troupe has toured internationally.

Grammy-winning Branford Marsalis will perform July 5 with the National Arts Centre Orchestra.

A nod to the chamber: Two renowned ensembles are returning. The Auryn Quartet appears with three different programs July 7,8 and 9, and the Vienna Piano THo performs three programs July 10 to 12. Ch antideer, the Grammywinning ensemble, performs July 7 with a concert of music spanning nine centuries.

Classical humour: Pianist Hyung-ki Joo and violinist Aleksey Igudesman, who have become stars via YouTube clips that have been seen by millions, perform July 9 and 10. Igudesman and Joo, ("Mozart meets Monty Python") drew full houses to their performances at Music and Beyond in 2011. This year, the musicians are bringing a new show, And Now, Mozart. They met and began in comedy as preteens at England's Yehudi Menuhin School. Their aim: to lighten up the classical music world and take away the intimidation that some may feel about the music. A New York Times critic, reviewing the duo with the New York Philharmonic late last year, said "their blend of classical music and comedy, laced with pop culture references and a wholly novel take on the word slapstick, is fuelled by genuine, dazzling virtuosity"

For the family and youth: This year's family-oriented events include a music expo at the University of Ottawa July 6 with more than 150 short performances. There will be also be a day of family music programming July 13 at Saunders Farm, where children can hear performances and explore the farm's mazes and activities.

Canadian content: Armour has programmed a five-concert celebration of Canadian composers July 14, with music by Kelly- Marie Murphy, Stephen Chatman, Colin Mack and others.



Grammy-winning Branford Marsalis will perform July 5 with the national arts Centre Orchestra.

When and where: July 5 to 17 at area churches and other venues

Passes: Early-bird passes are priced at $125 general, $60 students through June 5. After June 5, prices increase to $150 and $80. Passes this year include all but three headline events. An additional ticket will be needed for the Marsalis concert July 5, the first performance by the Beijing Acrobats at the National Arts Centre July 5 and a tango event July 11. Following its gala opening at the NAC July 5, the Beijing troupe will present other performances at the Chinese Cultural Centre on Kent Street. Those performances will not require an additional ticket. Passes are available at the Music and Beyond offices at 51 William St., CD Warehouse, Compact Music and Books on Beechwood and through the Music & Beyond website.

Information: musicandbe- yond. ca; 613-241-0777

Watch video: To hear Branford Marsalis talking about the Glazunov concerto he will perform on opening night, look for this article at **Ottawacitizen.com/ entertainment**

I CARE IF YOU LISTEN
A magazine about new classical music, art, and technology

July 29, 2014
by Curtis Perry

Five Ottawa Composers Premiere Variations You Can Warm To

Ottawa, Canada has had the privilege of playing host to two of the largest chamber music festivals in the world for five years now, and to one for fifteen before that. On Friday, July it, the first of these, Music & Beyond, played host to its first concert during the 2014 festival dedicated primarily or exclusively to contemporary composers - and in this case, all of the pieces were from Ottawa, and all were world premieres, tied together by a compelling theme centered on one of the great ecological issues of our time.



Julian Armour – Photo Credit Couvrette/Ottawa

I'm writing, of course, about Global Warming (as is the title of this event). Emcee and executive director Julian Armour was candid and amiable, graciously inviting an intimate crowd of about eighty (some standing at the back of the basement level of our Museum of Nature) to the stories that led to the curation of this unique event.

"It's pretty cool here... all it needs is a little wine cellar," Armour quipped of the unlikely concert space. He then recounted a student from the University of Minnesota he had heard of, off-hand, who decided to chart the gradations in temperature due to climate change in musical terms. "In not long... the pitch will be right out of our hearing range," Armour suggested. That student, Daniel Crawford, took the notes and calculated the lowest temperature between 1880 and 2012 and made this a low C on the cello. The temperatures since were then transcribed to musical notation. A quick demonstration of the theme followed on Armour's cello.

"Now this is 1891, when my cello was built..."

"Now another big leap... this is when the stock market crashed. .." - here, Crawford's melody flirted with the tenor range and ventured beyond. Armour barrelled through the decades, the melody steadily trending higher and higher. As he reached 2010, he entered the soprano range. "So I'll let you decide whether that theme was written by God or by man." Semi-jokingly. The event was rife with this sense of self-awareness, as is inevitable when focusing so intently on what is a contentious issue.



Colin Mack

A piece by Colin Mack, whose title I unfortunately couldn't parse, opened the concert's variations. A plaintive keyboard, courtesy of dedicated new-musician Jean Desmarais, drifted from key to key with insouciance, steadily building its own insistence with the cello to an appropriately abrupt end.

"These are all world premieres, by the way. And as long as there is a world, there will be world premieres," Armour proclaimed. Most of the composers were present, except Roddy Elias and Matthew Larkin, who are both very active performing musicians who regrettably had commitments elsewhere.

Gabor Finta's "Song for a Warm Planet" spoke to his Hungarian heritage somewhat, showing the freest interpretation of the subject matter. Staccato piano acted like green shoots out of the steady, dour melody that seemed to pour out of Armour's earthy cello.

As for Jan Jârvlepp's variation, "When I looked at this piece, I thought, 'cool!' Then I looked at the title and it said, 'Cool Stuff,'" Armour deadpanned. Jârvlepp's playful spirit shone, sounding a bit like an adroit silent film score of the Chaplin variety... had the Schoenberg of about 1922 decided to improvise one on a whim. (This is a very good thing.)

A strained trickle of notes suggesting an exercise in tenuousness and temerity comprised Matthew Larkin's "Song of our Warming Time." As an example of this restraint, an extended technique involving natural harmonics appeared only once, in the middle of the piece. A notable silence followed this variation, a definite highlight of the concert.



Roddy Elias

Roddy Elias took Crawford's theme in a different direction still, showing an interesting, jazz-influenced vocabulary in three sections beginning with a chorale and two lighter sections afterwards, light being a favourite theme in his music. As promised, incredibly rich and dense textured harmonies followed, marked by a preference for fascinating contextual changes offered by same-note chromatic modulations. A 5/4 beat entered the fray thanks to an electronic loop, and Armour played against this deftly, marching ever upwards with the ordained theme.

Throughout, the playing was exceptionally sensitive, and respected the range of styles the represented by the composers very well. It's not surprising to me that these five Ottawa composers appeared to have found such inspiration in the subject matter, or that they have so cleverly crafted in it. I can only hope that eventually these variations find their way on record - Julian Armour's informative witticisms fully intact.

Curtis Perry | Twitter ©curtisperry

Curtis Perry is a composer, educator, nonprofit music organizer at опте.info, and a grad student at carleton.ca/music. www.curtisperry.ca

OTTAWA CITIZEN MONDAY, JUNE 30, 2014

THE CLASSICAL SIDE OF BRANFORD MARSALIS

For first time, saxophonist will play classical, jazz at same show

BRANFORD MARSALIS Music & Beyond Festival July 5 at 7:30 p.m.

Dominion Chalmers United Church
Tickets: musicandbeyond.ca

PETER ROBB
OTTAWA CITIZEN

Something unique will happen in the opening night gala of the Music & Beyond festival.

Branford Marsalis will perform both j azz and classical music in the same concert.

It's the first time the legendary saxophone player has ever done so. It's only now, Marsalis says, that he feels he can perform classical music to the level thathe feels is acceptable, and that he feels is comparable to his jazz playing, which has always been exceptional

It is hard to imagine that someone with Marsalis's talent would have such a concern, but, as he admits, "I am a perfectionist"

This is also an artist who has performed classical pieces for many years. In fact, the first piece he played in public is the one he will perform on July 5.

But such is ttie respect he has for the music he plays and for the audience he hopes will listen. He wants them to hear something memorable.

He has been eclectic throughout his career, beyond mixing classical performance and jazz ensembles. He worked with Sting in the mid-1980s, much



Branford Marsalis will play a 1934 concerto by Russian Alexander Glazunor at Dominion Chalmers on July 5.

to the dismay of his more musically conservative brother, Wynton. From 1992 to 1995, he ledthe Tonight Show band for Jay Leno. He's composed for Broadway, and in 2010 was nominated for a Tony Award and won a Drama Desk Award for a revival of the play Fences.

He says that jazz and classical music are different due to the demands that they place upon him as a performer. Jazz, with its malleable nature, allows more flexibility.

SEE **MARSALIS** ON **D**2

MUSIC & BEYOND

Festival artists list their top picks

STEVEN MAZEY
OTTAWA CITIZEN

It opens July 5 with sax star Branford Marsalis showing his jazz and classical sides, and closes July 17 with an all-Gershwin concert that includes Rhapsody in Blue in its original 1926 version for theatre orchestra.

Music & Beyond director Julian Armour's has programmed the Beijing Acrobatic and Magic Troupe, classical music comedians Igudesman and Joo, jazz pianist Oliver Jones, string quartets and piano trios, vocal recitals, a tango evening and three orchestras. Other offerings include the Grammy-winning male chorus Chanticleer, family music fairs where children can try instruments and a concert in a bomb shelter featuring the the remin, the electronic instrument used on the soundtracks of numerous sci-fi films.

We asked festival musicians to pick a few concerts they would love to attend. For more details, visit music andbeyond.ca

VICTOR HERBIET, SAXOPHONE

He's performing: Herbiet is performing with magician Chris Pilsworth, July 12,7:30 p.m. at Dominion-Chalmers Church. At Tabaret Hall July 14 at 5 p.m., he performs two of his own pieces for sax and piano, accompanied by pianist Jean Desmarais.

He recommends: Theremin and Cocktails at the Diefenbunker. (Theremin player Thorwald Jorgensen with pianist Jean Desmarais, July 16,7 p.m., Diefenbunker museum. Music by Rachmaninoff, Villa- Lobos, others.)

"A wildly different instrument in a wildly different venue. Thorwald gives a stringlike quality to the sound, with perfect control over pitches that he literally plucks out of thin air. It comes with cocktails, if listening to a ther- emin in a nuclear bunker isn't interesting enough for you."

JOHN GEGGIE, DOUBLE-BASSIST He's performing: Tango Soirée July 12,7 p.m., at Canadian Museum of Nature, which includes food, wine, tango films and art. Professional dancers Roxana and Fabian will demonstrate, and patrons can tango.

He recommends: Soprano Donna Brown with pianist Stefan Mendl (July 13,2 p.m., Tabaret Hall. Music by Schubert, Brahms.)

"We are fortunate to have Donna in town. She has such a lovely voice, and she is so musical. I have always been a big fan."

SEE **MUSIC** ON **D**2

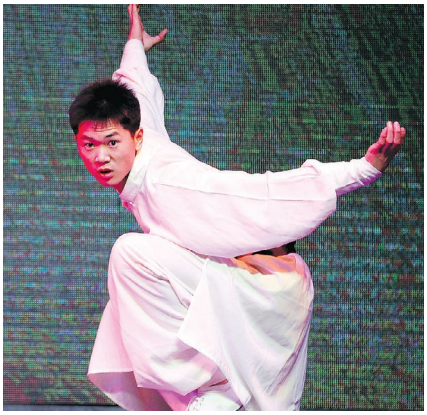
MUSIC & BEYOND

Primarily a classical chamber music festival, this year's Music and Beyond features a number of events that, as the name implies, go beyond that field. There are orchestral performances, circus acts such as the Beijing Acrobatic and Magical Troupe and occasional spots of jazz, like Saturday's gala opening with Branford Marsalis at Dominion Chalmers, writes Richard Todd.

STRETCHING THE BOUNDARIES







The Beijing Xue Ming Art Troupe rehearse at the Ottawa Chinese Canadian Heritage Centre on Friday. They perform July 5-11 at the Kent Street centre. PHOTOS: JULIE OLIVER/OTTAWA CITIZEN

THE AURYN QUARTET

Monday, 2 p.m., at Dominion-Chalmers Church

This veteran German ensemble will play Haydn's Quartet in F, op. 77, no. 2 and Beethoven's Quartet in C-sharp minor, op. 131. In between will be Hugo Wolf's charming, lightly quizzical Italian Serenade. The Auryns will offer additional concerts on Tuesday and Wednesday.

THE VIENNA PIANO TRIO

Thursday, 7:30 p.m.
at St. Andrew's Church

The first of three programs given by the perennially popular trio, this one will include Haydn and Mendelssohn compositions. There will also be a short piece by Spanish composer Mauricio Sotelo and a performance of the shimmering piano trio arrangement of Schoenberg's Verklaerte: Nacht. Further performances by the trio are on Friday and Saturday.

MUSIC AND ARCHITECTURE

July 13,7:30 p.,
at Dominion-Chalmers

Goethe famously defined architecture as "frozen music." Douglas Cardinal, architect of the Canadian Museum of History, i will discuss the connections and parallels between the two. Examples will be provided by several musicians and will include works by Bach, Villa-Lobos, Chopin, Mozart, Schubert, Beethoven and others.

A CELEBRATION OF CANADIAN MUSIC

July 14 at noon, 5 and 7:30 p.m.

I expect to attend all three of these shortish programs, but I specially recommend the noon and evening concerts, both at Dominion-Chalmers. (The 5 p.m. program is at Tabaret Hall.) Among the composers represented will be Jan Jarvlepp, Roddy Ellias, Gabor Finta, Nicholas Piper and Victor Herbiet and others. Each composer has a distinctive voice, yet their music is approachable.

THREE SIDES OF OLIVER JONES

July 16,7:30 p.m.,
at Dominion Chalmers

One of today's giants of jazz, I pianist Oliver Jones, and his trio will present an evening of music with guest artists, including the Nepean All-City Jazz Band and the young Quebec pianist Daniel Clarke Bouchard. Who says chamber music has to be classical?

For information and tickets to Music and Beyond performances: musicandbeyond.ca

OTTAWA CITIZEN



Champion of an unsung instrument

Known for its haunting sound, theremin no novelty act, player says

STEVEN MAZEY
OTTAWA CITIZEN

Thorwald Jorgensen spends a lot of time pulling beautiful music out of thin air, playing an instrument he never actually touches.

Standing at what looks like a speaker's lectern with two antennas sticking out of it, the Dutch musician places his arms in the air, moves his hands and wiggles his fingers. The room suddenly fills with a penetrating warm tone that suggests an amplified violin or a singer who's performing from the ether.

Jorgensen, who will deliver several concerts at the Music and Beyond festival, performs on the ther- emin, an electronic instrument invented in Russia in 1920. It's been used on movie soundtracks but has not been seen often lately in concert halls.

The sound is produced from an electromagnetic field. One antenna controls pitch. The other controls volume. The hand movements within the magnetic field create the sound, ranging from a double bass to the highest notes of a violin.

"The entire stringed instrument family fits into my the re min," boasts Jorgensen, 34.

The theremin's haunting voice is best known for its use in film scores, when composers were looking for an unusual sound. It was used memorably in Alfred Hitchcock's 1945 film Spellbound and more recently in the theme for the British TV series Midsomer Murders.

Jorgensen knows his instrument has novelty appeal. He's happy to let listeners try it after a performance, but he says he wants audiences to appreciate the theremin too.

"At my concerts, for the first five minutes, the audience looks like a bowl of goldfish. They have their mouths open," Jorgensen said from his home in Dordrecht in the Netherlands.

SEE THEREMIN ON D2

Telling 'a musical story with air and just your fingers'

THEREMIN FROM DI

"But the novelty factor is interesting for about five minutes. After that, I hope people enjoy and appreciate the music and realize that this is a serious instrument and I am playing serious pieces."

Jorgensen has been championing the theremin since his first encounter about five years ago. The professional percussionist had always been envious of violins and other stringed instruments.

He found the theremin could produce that sound on a recording by the late theremin player Clara Rockmore, performing Rachmaninov's haunting Vocalise, a tune that he now performs in recitals.

He says he fell in love.

"It was not the instrument itself but how she played. I thought, 'My God, this is such a beautiful and expressive sound. Maybe this is... something I can do.' "

Jorgensen became obsessed, reading voraciously before purchasing one several months later.

It's a tricky instrument, but Jorgensen says he seemed to have an instinct for it. He spent more than a year teaching himself and watching videos of Rockmore. He also turned to a cellist who still coaches him on sound production.

Jorgensen gave his first theremin performance six months after starting. He has been busy since with concerts across Europe, the U.S. and Canada. He has collected dozens of pieces written for theremin and he also performs pieces written for violin or voice. He has also attracted several composers to write music for him.

At Music and Beyond, Jorgensen will be part of several events, including a concert with magician Chris Pilsworth on July 12 and a day of family music programming at Saunders Farm in Munster Hamlet on July 13, where children can hear and try instruments.

Jorgensen will present two recitals with pianist Jean Desmarais. On July 15 at noon at Southminster United Church, he will perform pieces by Tchaikovsky and Rachmaninov and pieces written for theremin, including what Jorgensen says is a beautiful new piece for him by Ottawa composer Daniel Mehdizadeh.

On July 16 at the Diefenbunker in Carp, the festival presents an evening of theremin and cocktails, starting at 7 p.m. At that event, which requires passholders to purchase an extra ticket, Jorgensen will perform music by Rachmaninov, Villa-Lobos and others that Rock- more used to perform in concert.

I hope people enjoy and appreciate the music and realize that this is a serious instrument.

Though some musicians might find it strange to play an instrument they never touch, Jorgensen says he finds it liberating.

"With theremin, I'm not bothered by the skin of the drums or the keys of the marimba or whatever. You're not holding sticks behind the drum kit. I play in the air and can do exactly what I want. You feel free because you're not connected to anything. To tell a musical story with air and just your fingers, that for me is amazing."

THORWALD JORGENSEN

Theremin player will be part of several concerts at Music and Beyond, including:

Music and Magic. With magician Chris Pilsworth and six musicians in music by Mozart and others. July 12,7:30 p.m., Dominion-Chalmers Church.

For more: musicandbeyond.ca

▪ WATCH A CLIP: TO WATCH THORWALD JORGENSEN DEMONSTRATE THE THEREMIN, LOOK FOR THIS ARTICLE AT OTTAWACITIZEN.COM/ENTERTAINMENT

QUARTET PULLS AT HEARTSTRINGS

New Orford's little touches add up to outstanding performance

RICHARD TODD
OTTAWA CITIZEN

The New Orford Quartet is one of Canada's most eminent string quartets. Its members — violinists Jonathan Crow and Andrew Wan, violist Eric Nowlin and cellist Brian Manker — offered the first of their three Music and Beyond concerts. This one featured quartets by Ravel, Schafer and Brahms.

Ravel's Quartet in F is one of the plums of the repertoire, but the New Orfords were not willing to let it go at that Their mostly brilliant interpretation unveiled all kinds of insights, particularly in the second and third movements. The third, in fact, was magical.

The first movement was technically excellent but it was played at an unusually brisk tempo and lost much of its perfumed loveliness as a result next came the first of R. Murray Schafer's long series of string quartets, now a dozen I think. It is a work I intensely disliked for many years, though I gradually got over it. Sunday's rendition was the most convincing I've heard.

The Brahms Quartet in C minor, op. 51, no. 1 was the most wonderful of the afternoon's offerings, not only because it's a masterwork, but because without being eccentric in their interpretation, the quartet allowed one to hear it with fresh ears. Little touches, like more than usual prominence given to the viola in selected passages, along with a clear sympathy for Brahms and, I might add, for the listener, made the performance altogether outstanding.

A superb performance throughout, its slow movement was suitably reflective while the third movement was nice and moody.

In case you missed my online review of the Opening Gala with Branford Marsalis, here's an executive summary:

The first half of the program consisted of concertos by Vaughan Williams and Glazunov, accompanied by 27 string players from the National Arts Centre Orchestra conducted by Alain Trudel. Both were enjoyable, but the Vaughan Williams, originally written for the oboe, didn't work quite as well as the Glazunov.

After intermission it was all brilliant jazz. Marsalis and his quartet played standard like Cheek to Cheek and St. James Infirmary.

Trudel, who is better known as a conductor these days, originally made his reputation as a trombonist and in that capacity he joined the quartet for three or four exceptionally hot numbers.

It was quite a show and many listeners who are not normally keen on jazz seemed to be more than persuaded by the musicianship and virtuosity of all concerned.

CLOSER LOOK

MUSIC AND BEYOND, DAY 2

New Orford Quartet
Reviewed: St. Andrew'sChurch, Sunday at 2 p.m.

D2 TUESDAY, JULY 8, 2014

MUSIC & BEYOND

Auryn Quartet masters greats

Beethoven, Haydn superb

MUSIC AND BEYOND, DAY 3

Auryn Quartet Dominion-Chalmers United Church
Reviewed Monday at 2 p.m.

RICHARD TODD
OTTAWA CITIZEN

Do minion-Chalmers Church wasn't full, but there was a decent turnout Monday afternoon for the first of the three concerts by the Auryn Quartet during this year's Music and Beyond festival The program included major works by Haydn and Beethoven, products of the composers' late periods, and a seldom-heard Intermezzo by Hugo Wolf.

It began with Haydn's penultimate string quartet, the F major, op. 77, no. 2. This work, while similar in style to much of the composer's mature work, might be mistaken for something by Beethoven. In the customary four movements, it is of good cheer and but also of some weight.

The Auryns played it seemingly as an old friend, familiar in all its ways, yet with the same elegance and wit that must have struck them the first time they played it. The outer movements were forceful and gracious at the same time. The scherzo-like second movement was notable for its evenness and consistency, while the slow third movement was equally poised and balanced.

The Wolf Intermezzo, a work I don't recall hearing before, has a kind of core grace, almost Viennese in feeling but, paradoxically, a lot of the strong chromaticism for which the composer is known. Early in the performance the musicians weren't entirely convincing with some of the score's more angular harmonies, but that was soon sorted out.

Chamber music enthusiasts like to debate which of Beethoven's late quartets is the greatest. I'm not sure exactly how one measures such things. Some are inclined to say the F major, op. 135, but many others would say the A minor, op. 132, the last music the great composer wrote.

Without exactly entering the "greatness" debate, my personal favourite is the C-sharp minor, op. 131. It was also Beethoven's favourite.

It is in seven movements played without pause. The emotional balance is even throughout the score's nearly 40-minute duration, though the long and complex fourth movement might be called its fulcrum. The Auryns played it in a way that has gone slightly out of fashion. They don't apologize for its grand gestures or symphonic proportions, but neither do they exaggerate its proto-Romantic elements. It was an eminently satisfying and moving performance.

The Auiyn Quartet will give two more performances in Dominion-Chalmers, Tuesday at 7:30 p.m. and Wednesday at 2 p.m.

CONCERT REVIEW

Berick, Latour are stellar

MUSIC AND BEYOND, DAY 4

Yehonatan Berick, violin and Jean- Francois Latour, piano
Dominion-Chalmers
Reviewed Tuesday at 2 p.m.

RICHARD TODD
OTTAWA CITIZEN

There is nothing quite like the sound of an unaccompanied violin masterfully played. Tuesday's concert at Dominion-Chalmers featuring violinist Yehonatan Berick and pianist Jean-François Latour began with Berick proving the point in a performance of Prokoviev's Sonata for Solo Violin inD.

When you go to a concert like this you can safely assume that the soloist will get all the notes, but not every soloist gets all the music. Berick certainly did Tuesday. His playing was not only effective, but outstanding. In particular, he used the acoustics of his instrument to great effect, including the sonorities he produced from the G string.

Of course the violin plays nicely with other instruments too, and especially with the piano. There is avast repertoire for this combination. Most major composers have contributed to it, including Brahms, whose three violin sonatas are in the core repertoire.

Berick and pianist Latour performed the first of them, the G major, op. 78. They emphasized the work's sunny spirit, in part by taking the first movement at a leisurely tempo, setting the mood for the remainder of the score, even the somewhat edgy finale.

The Prokofiev-and-Brahms program continued after intermission when Latour played the Brahms Three Intermezzi, op. 117. These glowing little pieces are products of the musical wisdom of the composer's last years and favourites among pianists and their audiences.

Latour's interpretation of the first was sometimes foursquare, eschewing the lullaby qualities of the opening, for example. In many respects it was engaging, though, and the second was well thought out, if a bit eccentric. The third iras suitably dark, with several moments of loveliness.

The program concluded with Prokofiev's Sonata no. 2 in D for violin and piano. Originally for the flute, by common consent it works better on the violin. (Flutists don't consent, of course.) Nevertheless, violinists and pianists are well advised to keep its flutish origins in mind and allow the violin to float serenely in the appropriate places. This performance didn't achieve much of that, though the third movement was passionate and gripping.

D8 TUESDAY, JULY 10, 2014

REVIEW

Duo deliver light-hearted evening of classicals

MUSIC AND BEYOND, DAY 4

Yehonatan Berick, violin and Jean- Francois Latour, piano
Dominion-Chalmers
Reviewed Tuesday at 2 p.m.

RICHARD TODD
OTTAWA CITIZEN

Violinist Aleksey Igudesman and pianist Richard Hyung-ki Joo have quite an act worked out. They each play their instrument and work their audience with a kind of humour reminiscent of Victor Borge and Anna Russell, if you're old enough to remember who they were. If you aren't, the Canadian Brass stage shows might give you an idea.

The program began with the musicians playing the first movement of the Franck Violin Sonata. They played it well enough until the shenanigans began. Two people planted in the audience began taking flash pictures of them, despite host Laurence Wall's dire warnings not to. Violinist Igudes- man made various gestures, not all of them polite, indicating that they should stop and when that didn't work he began taking evasive action, like hiding behind the piano and finally lying on the floor, all the while playing the sonata not especially well, as you might imagine.

Next came a skit in which Igudesman dressed as a police officer came by to cite Joo for playing Chopin too fast: quarter note — 95 in a 78 zone. When the pianist seemed confused, the diligent cop demanded that he play a variety of scales in various forms, then that he play rapid- fire snippets of composers from Beethoven to Staukhausen which he did with not so much as a quarter note's hesitation. He was free to go.

They had a good joust with Rhapsody in Blue during which Joo paid tribute to the great Victor Borge by falling off his bench. (And, just to be fair to Anna Russell, let me assure you that I'm not making this up.) There were musical jokes as well, but some of the early ones struck this stick- in-the-mud as fairly witless.

Before the intermission they had the audience doing callisthenics. It looked like fun, though I had to remain aloof to preserve my reputation as a sober commentator. And then I'm not a fan of physical humour.

Some of the later musical jokes were good, though. Igudesman undertook to play a Bach prelude at one point, but couldn't remember quite how it went. Fortunately his smartphone was equipped with an MGS (Musical Guidance System) app, which gave himphrase-by-phrase instructions like "Caution, accidentals ahead.") Among other things they also did a pastiche of Zorba the Greek and the Sabre Dance.

Igudesman and Joo will perform another show Thursday evening at 7:30, once again in Dominion-Chalmers.

CONCERT REVIEW

Vienna Trio shines in first of three concerts

MUSIC AND BEYOND, DAY 6

Vienna Piano Trio

St. Andrew's Church at 7:30

RICHARD TODD
OTTAWA CITIZEN

Courtoisie Maison Trestler



The Vienna Piano Trio has been coming to Ottawa for quite a few years, but they're nowhere near wearing out their welcome. On Thursday evening they gave the first of their three concerts in this year's Music and Beyond festival.

The program began with Haydn's Trio in G, nicknamed Gypsy after its finale marked Rondo all'ongarese, probably the most famous of the composer's piano trios.

The sunshine began with the first measures of the trio and the music's shifting moods were reminiscent of a mild summer day with a few white clouds crossing the sky. The Adagio was equally agreeable as though the composer was relaxing under a shady tree, thinking deep thoughts, though not too deep.

The Vienna musicians were right on top of it all, particularly in the rambunctious finale. Technical matters were so well in hand that one rarely thought of them.

Next came Venta Varga, a freely atonal work of about five minutes by the Spanish composer Mauricio Sotelo. The audience response was more polite than warm, though it struck this listener that the score would reward repeated hearings.

It was well received then, even though the name Schoenberg made some audience members wary.

Schoenberg wrote his Verk- laerte Nacht for string sextet and later for string orchestra. Some time later it was arranged for piano trio by Eduard Steuer- mann, a one-time pupil of the composer. In any of its versions, it is undoubtedly Schoenberg's most popular, perhaps his only popular, composition.

The Vienna Trio has performed it here before. It was well received then, even though the name Schoenberg made some audience members wary. It was well received Thursday evening too, though the performance lacked the last degree of polish, the cello not always blending as well as it might. Still, the performance was effective and especially moving during the moonlight episodes.

The program ended with Mendelssohn's Trio No. 2 in C minor. Top ensembles are required to bring Mendelssohn's chamber music to life and Thursday's rendition was lively indeed. The Vienna musicians gave full value to the composition's rip-roaring romanticism, so much so that cellist Matthias Gredler broke a string in the first movement. Then it was back to the beginning, a kind of bonus for the audience. The second movement was a little more restless than it might have been, but otherwise the performance was outstanding.

The considerable applause was rewarded with an encore, the slow movement from Beethoven's Trio, op. 70, no. 2.

The Vienna Piano Trio will give two more concerts on Friday at 7:30 and Saturday at 2 p.m., both in Dominion-Chalmers.

Orchestra delivers rousing rendition of Ravel

MUSIC AND BEYOND, DAY 7

Orchestre de la Francophonie Jean-Philippe Tremblay, conductor with Jimmy Briere, piano

Southam Hall, National Arts Centre
Reviewed Friday at 7:30 p.m.

RICHARD TODD
OTTAWA CITIZEN

If there is one piece that allows an orchestra to strut its stuff in a short period of time, it's Ravel's Bolero. From the opening, barely audible rhythm tapped out on the snare drum and pizzicato strings, the score accumulates instru ment by instrument, playing the same 32-bar melody over and over. Everyone gets to chime in sooner or later until the almost obscene chords at the end bring it all to a crashing close.

Bolero was the first offering in the Orchestra de la Francophonie's concert Friday evening, one of the events of this year's Music and Beyond festival. This orchestra is similar in makeup and purpose to the Canadian Youth Orchestra. It's an ensemble that gives young players with degrees in music orchestral experience and, like the CYO, it plays at a level roughly comparable to that of several professional regional orchestras in Canada.

Conductor Jean-Philippe Tremblay led a straightforward account of Bolero that could have been more nuanced in the layering of instruments and texture. Aside from that and a few technical blemishes, the performance opened the concert in style.

Canadian content was represented by a convincing rendition of Eric Champagne's Mouvement symphonique. It's the kind of piece that would become popular if it were performed with any regularity by Canadian orchestras.

La Valse is another Ravel potboiler. It too takes a single idea and works it for all it's worth, though not as stubbornly as Bolero. Tremblay led the orchestra in a polished, rousing rendition of the score. Ravel is said to have wanted to depict the decadence of pre-World War I Vienna. There wasn't much sense of that in Friday's performance, but it went along nicely all the same.

The second half of the program was given to the Brahms Piano Concerto no. 2 in B-flat featuring pianist Jimmy Briere. Unlike the members of the orchestra, Briere is in mid-career and has at least one CD to his credit.

His playing Friday evening was sometimes inexact and ham- fisted. Brahms can withstand a bit of that if need be, but the orchestral tuttis were nearly all played triple-forte. One longed for a bit more variety. Intonation was a frequent problem as well. That said, much of the orchestral playing was enjoyable, especially the wind solos.

Friday was a full day in the Music and Beyond schedule and that's likely the reason that Southam Hall was about 80 per cent empty for this concert. Whatever its shortcomings, it deserved a bigger audience.

Not just Beethoven and Brahms

Music & Beyond steps outside tradition, to contemporary music

STEVEN MAZEY
OTTAWA CITIZEN

When critics complain that classical music has become a backward-looking art form, they tend to point to certain orchestra directors, who present music by dead Europeans week after week but only allow music by a living composer into the concert hall two or three times a season, a few short minutes at a time.

You won't find that attitude at Music and Beyond, the Ottawa festival that continues through July 17.

Alongside classical masterpieces, director Julian Armour has programmed a range of new music by Ottawa, Canadian and international composers, and, in particular on July 14, three concerts dedicated entirely to music by Canadian composers. Armour is a longtime champion of contemporary work. The Citizen asked four composers to tell us about their music at the festival. For details, visit musi- candbeyond.ca.

THE AWAKENING OF BARON SAMEDI

The composer: Ottawa composer Daniel Mehdizadeh

Performed by: Theremin player Thorwald Jorgensen performs it July 14 at noon at Dominion- Chalmers as part of a Canadian music concert and July 15 at noon at Southminster United Church as part of a recital for theremin, one of the earliest electronic instruments. Jorgensen praises it as "a beautiful piece."

Mehdizadeh's comments: Thor- wald and I met at Music and Beyond last summer.

After the premiere of my flute sonata, we began discussing collaborating on a commission. Thorwald suggested the concept of the Haitian voodoo spirit, Baron Samedi.

Working with the theremin was intriguing and ideal due to the range of the instrument and its ability to, at times, sound like an unearthly human voice.

I asked Thorwald to send me recordings of his performances, so I could hear how the instrument sounds in its lowest, mid and highest range.

I wanted to evoke, through the haunting voice of the theremin, the otherworldly presence of Baron as he is conjured into life. The piece begins with the piano evoking his spirit, followed by the theremin, introducing a melancholic melody which embodies the voice of Baron Samedi as he is summoned through an unrestful ritual.

SEE BEYOND ON **D4**

OTTAWA CITIZEN WEDNESDAY, JULY 16, 2014

RHAPSODY for TWO

Couple marks milestone by paying for Gershwin-themed concert

RHAPSODY for TWO

Couple marks milestone by paying for Gershwin-themed concert

STEVE MAZEY

OTTAWA CITIZEN

Some couples mark their 20th anniversary the old-fashioned way, with gifts, maybe flowers, or a quiet dinner for two.

Jonathan Crone and Nathalie Schiedel decided that their occasion was worthy of a Rhapsody in Blue and a gift to an Ottawa festival and their fellow music lovers.

At the closing concert for the Music and Beyond festival July 17, the Ottawa couple will enjoy a romantic evening dedicated to the music of George Gershwin, involving a 29-piece orchestra, a choir, a conductor and an expected audience of about 800 strangers who will be there to enjoy it with them at Dominion-Chalmers Church.

Crone and Schiedel made the ambitious concert possible with a donation of several thousand dollars. They prefer not to reveal the specific figure, but Crone says he and Schiedel were happy to give back to a festival that has given them and their two young daughters enormous pleasure.

They will be at the concert with their daughters and about 70 friends and co-workers.

"We value what this festival does for our community," says Crone, an electrical engineer who works in high tech but studied piano for many years while growing up.



Jonathan Crone and Nathalie Schiebel spent thousands to celebrate their 20th anniversary by putting on a George Gershwin concert.

He and Schiebel, a writer who also works in high tech, have attended about 15 concerts at the festival this year, including the opening gala with saxophonist Branford Marsalis.

Crone raves about the concerts, and says he loves the friendly atmosphere that goes with the festival's intimate venues.

"The concerts are performed in churches where you can be a few feet away from the performers and then often you can talk with them afterwards.

"The opportunity to see these people who are working hard, who believe in their craft and in their art, that's something we should support."

Among the performers at the Gershwin concert are conductor Kevin Mallon, Ottawa's Thirteen Strings (with 16 extra players), Ottawa pianists Frederic Lacroix and Jean Desmarais, violinist Marc Djokic, saxophonist Victor Her- biet and singers from the Capital Chamber Choir and Ottawa Regional Youth Choir, conducted by Jamie Loback.

Music will include the Lullaby for String Quartet, Summertime, Embraceable You, Three Preludes for piano and violin and a rare performance of Rhapsody in Blue in its 1926 arrangement for piano and theatre-sized orchestra rather than the version for larger orchestra that's performed more often. Lacroix will be the soloist.

Music lovers can applaud the couple, not just for sponsoring the evening, but for comingup with the Gershwin idea.

As a piano student, Crone worked on the exhilarating, jazz- flavoured Rhapsody in Blue and says it remains a favourite. Crone suggested the Gershwin program to festival founder and director Julian Armour.

SEE **GERSHWIN** ON **D2**



George Gershwin bridges the worlds of classical music and jazz, blues and modern pop. afp files/upi/corbis-bettmann

'Proud' to sponsor a concert

GERSHWIN FROM **DI**

"Gershwin is an amazing bridge between the world of classical-type music and the world of jazz, blues and modem pop," Crone says.

((With this year being the fifth anniversary of Music and Beyond, our 20th wedding anniversary and the 90th anniversary of the first performance of Rhapsody in Blue, it just seemed perfect to discuss with Julian the possibility of having a Gershwin event," Crone says.

Armour's festival explores links between classical music and other genres and art forms, and Gershwin's music combines the composer's classical training with influences from the jazz and popular music of his day.

'When Jonathan approached me with the idea, I loved it immediately," says Armour, who adds that because of the size of the orchestra needed for Rhapsody in Blue, the performance would not have been possible without the donation.

Crone and Schiebel are longtime music and theatre lovers who have also seen how their children have been enriched by the arts. Their daughters, aged 13 and 11, are involved in ballet, piano lessons and musical theatre, and Crone says musicians at the festival have often taken the time to chat with the girls about music. Their nine-year- old son is autistic, and Crone said they've seen the way he lights up when he hears music on the piano.

Crone plans to make a brief introduction at the concert, and he says he hopes the couple's gesture inspires others to donate whatever they can afford to the festival or other arts organizations.

Ticket sales cover only part of the expense of presenting such events, and Crone says the programming enriches the city immeasurably.

"Nathalie and I are not people of the social pages. We're a middleclass family and we live in a bungalow. But we're happy and proud that our donation was able to result in a lovely concert.

"If every person who bought a ticket to a concert at Music and Beyond also donated $20 for the year, they'd get a tax receipt and they would help the festival. We hope people might consider a donation to whatever organizations they enjoy.... Some of the smaller organizations in town don't have huge corporate sponsorships that the big festivals have, but they are doing lovely things for our city."

IF YOU GO

MUSIC AND BEYOND CLOSING CONCERT: MUSIC OF GEORGE GERSHWIN

When and Where: July 17, 7:30 p.m., Dominion-Chalmers United Church
Tickets: For those without a festival pass, tickets are $30 general; $20 students; $10 for children 12 and younger. Tickets will be sold at the door and through the festival website.

CONCERT REVIEW

A rare showcase for new composers

MUSIC AND BEYOND, DAY 10

Canadian Celebrations I
Dominion-Chalmers
Reviewed Monday at noon

RICHARD TODD
OTTAWA CITIZEN

The challenge for most Canadian composers, and young ones in particular, is getting their music performed. A number of summer festival programs address that problem, including three concerts given as part of the Music and Beyond festival on Monday.

A concert at noon began with organist Matthew Larkin playing Maya Badian's Plainchant, an unusually accessible piece for this composer, but unremarkable otherwise. It was followed

by Francois Morel's thorny but engrossing Etude de sonorite played by pianist Wonny Song.

Space doesn't permit detailed comment on each piece, but a few need special mention. Eric Champagne's Trio Steles, for example, is intensely emotional and may reflect the composer's father's passing during its composition. It struck me as a strong piece, but the performers seemed less and less engaged toward its end. I hope to hear it again in a better-prepared rendition.

Variations on a Theme of Daniel Crawford is intriguing in that one variation was given to each of five Ottawa composers. The "theme" was a series of notes based on a long-term list of global temperatures. It wasn't very musical, but composers Roddy Ellias, Matthew Larkin, Colin Mack, Gabor Finta and Jan Jarv- lepp all managed to make it the basis of interesting music. Each variation had its own character. I found the last two, by Finta and Jarvlepp, the most effective.

The theremin, an electronic instrument that produces otherworldly sounds, is most often heard in film and television soundtracks. Theremin player Thorwald Jorgensen and pianist Jean Desmarais performed a work that fit the type, The Awakening of Baron Samedi by Daniel Mehdizadeh. Baron Samedi is a sinister figure in Haitian Voodoo lore. The piece is definitely scary, though the kind of scary people usually enjoy. At the same time, if it were a soundtrack, I'm not sure I'd want to watch the movie.

A three-song cycle, The Names of Water — Mist, Becalmed and Destiny — by Colin Mack rounded out the program. Soprano Ellen Wieser was accompanied by pianist Desmarais in renditions that seemed to do the material basic justice. Wieser's diction was not bad, but not clear enough that one could get a good grasp of words. Neither printed texts nor even the authorship of the poems were provided.

There were two more Canadian Celebration programs given at 5 p.m. at St. Andrew's and at 7:30 at Dominion-Chalmers.

Oliver Jones leads evening brimming with great jazz, classical sounds

MUSIC AND BEYOND, DAY 11

Three Sides of Oliver Jones Dominion Chalmers, Tuesday at 7:30

RICHARD TODD
OTTAWA CITIZEN

Where do we start? Tuesday's 7:30 Music and Beyond concert was so stuffed with interesting performances that it's hard to capture the feeling in a few words. It was also stuffed with people, probably about 900, which may explain why the event started nearly 20 minutes late. But never mind, it was worth the wait.

So let's start with Oliver Jones, the focus of the evening. He retired a few years ago, but it didn't stick. He's now 80 and has been performing for 75 years. As nearly as I can tell, age hasn't slowed his playing much at all. He performed with his trio, which included Eric Lagacé on bass and percussionist Dave Lang. Acknowledging his debt to the late Oscar Peterson, he played a couple of Peterson songs that have become standards, like You Look So Good Today and Summer. He also played a jazzed-up version of a Chopin waltz.

After intermission he took requests directly from the audience and, with his trio, improvised wonderful versions of As Time Goes By and the Louis Armstrong hit What a Wonderful World, among many others. They also played a nice Gershwin medley.

Then there was Daniel Clarke Bouchard. He's a pianist too, but at 14 he's considerably younger than Jones, his mentor. He started the concert with a set of variations by Chopin and Schubert's Impromptu in E-flat. His playing was expert and he didn't try to finesse the scores beyond his understanding. But later in the program he played classical material with a lot of jazzy improvisations. Most notable was his take on Mozart's Twinkle, Twinkle variations. He's definitely a talent to watch.

Finally, a little on the Nepean All-City Jazz Band directed by Neil Yorke-Slader. It's an 18-piece ensemble of musicians from 15 to 20 and has an impressive list of official functions and festivals for which it has performed, things like the American ambassador's Fourth of July celebration and the Ottawa and Thousand Islands jazz festivals. The young musicians form a precise ensemble with a big, brassy sound. They played Friday Night at the Cadillac Club and, with Jones, When You're Smiling.

YOU

Triple Forte best so far at Music & Beyond



MUSIC AND BEYOND, DAY 12

Triple Forte

Dominion-Chalmers, Wednesday at 2 p.m.

RICHARD TODD
OTTAWA CITIZEN

Triple Forte is a piano trio consisting of pianist David Jalbert, violinist Jasper Wood and cellist Yegor Dyachkov. Each is well known to and esteemed by Ottawa chamber music audiences, so it was interesting to hear how well they play together.

Their first offering was Beethoven's Archduke Trio, one of the glories of the repertoire. The performance was admirable in some ways with precise ensemble playing, good intonation and so on.

But in some other ways it was problematic. The first movement, marked allegro moderato, was taken too slowly, something like an andante. This worked fairly well in the development section but elsewhere it produced a ponderous, low-energy effect.

The subsequent movements were better. The Scherzo sparkled and the third movement, which anticipates the composer's Holy Song of Thanksgiving from his A minor Quartet, was centred and serene. The finale is an expression of Beethoven's optimistic writing, which the musicians expressed well without neglecting his characteristic touch of mischief.

Next up was Kelly- Marie Murphy's Give Me Phoenix Wings to Fly. The composer was present. She described her trio as "peanut butter" between the Beethoven and Dvorak works. She spoke of its genesis and told of one early listener's horrified reaction upon hearing the first two measures.

Yes, they are a bit bracing, but the music soon resolves into something pointed and engrossing. And it definitely keeps the musicians on their toes.

Murphy is a little unusual among Canadian composers in that her music is widely heard. This trio has been played all over the world and been used as a competition piece.

The final work on the program was Dvorak's Trio no. 4 in E minor, known as the Durnky Trio. It is by far the best known of the composer's trios and of all his chamber works with the exception of the "American" String Quartet. The Durnky is in six movements but the first three are similar and strung together so that the listener has the impression of a four-movement work.

Wednesday's performance was sensationally fine. The passion and contrasts of the first movements were by turns affecting and exciting, supported by flawless technique. The balance and blend within the ensemble were ideal and especially expressive in the fourth movement.

All in all this was possibly the best concert I've heard in this year's Music and Beyond.

CONCERT REVIEW

Music & Beyond ends with two sides of Gershwin

MUSIC AND BEYOND, DAY 13

Closing Concert:
Gershwin Gala
Dominion-Chalmers,
Thursday at 7:30 p.m.

RICHARD TODD
OTTAWA CITIZEN

There's a story that when George Gershwin visited Europe in 1929 he was invited to visit Alban Berg, a disciple of Schonberg and one of the cutting-edge composers of the time. Berg arranged for some musical friends to come by and play his Lyric Suite for the U.S. visitor. When they were done, Gershwin sat down at the piano, visibly hesitant. After an awkward moment, Berg said, "Mr. Gershwin, music is music."

Gershwin was famous for his show tunes in the United States, but in Europe he was regarded as a serious composer. Thursday's Gershwin Gala, the final event in this year's Music & Beyond series, explored the composer's lighter and more serious sides, the latter represented by some preludes arranged by Jascha Heifetz, and the famous Rhapsody in Blue. There was also his exquisite Lullaby, for string quartet. The performers, too numerous to list fully here, included the Thirteen Strings, members of the Capital Chamber Choir, the Ottawa Regional Youth Choir and various other musicians.

The big item on the program was Rhapsody, one of a handful of orchestral works for which Gershwin is justly renowned. It featured pianist Frédéric Lacroix and an augmented Thirteen Strings Chamber Orchestra conducted by Kevin Mallon. The piece exists in three orchestrations, the 1924 original for jazz band, the 1942 standard one for symphony orchestra and in between, a 1926 setting for theatre orchestra, the one performed Thursday.

Pianist Lacroix was mostly up to the score's considerable demands, and conductor Mallon led the orchestra in a suitably idiomatic accompaniment.

How do we measure the success of a festival like this? All but one of the concerts I heard were well attended. They ranged from standard chamber fare to a couple of concerts featuring jazzmen Branford Marsalis and Oliver Jones. And it must be said for sheer fun, the jazzy events took pride of place.

ARTS AND CULTURE

Join Music & Beyond as it Celebrates its 5th Anniversary





By Melanie Routhier

Considered one of Canada's major cultural festivals, Music & Beyond is celebrating its fifth anniversary. Music & Beyond is a classical music and multi-disciplinary arts festival that has been active on the cultural scene since it began back in July 2010. It presents music in all formations including orchestras, choirs, bands, recitals and small ensembles. It is also known for its 'beyond' elements as a music festival, exploring links between music, art forms, and cultural disciplines including visual art, drama, poetry, dance, comedy, architecture, circus, science, math, magic, as well as food and wine. The festival takes place at various locations throughout the National Capital Region from July 5th to 17th, a full 13 days of world-class artists, astonishing performances, and fascinating events.

Music & Beyond is pleased to announce two special performances that will be taking place in Old Ottawa South July 13th and 15th.

On July 13th at 7:30 p.m. Alexandre Da Costa, a Juno-winning and internationally acclaimed violinist, will join Music & Beyond at Southminster United Church for a ravishing program of fantasies and instrumental works from operas by Wagner, Tchaikovsky, Bizet, Richard Strauss and more. Da Costa will lead the Acacia String Ensemble as soloist and conductor, performing exclusive adaptations of paraphrases in versions for solo violin and strings. It is going to be an absolute breathtaking performance. You won't want to miss, 'Stradivarius at the Opera'.

The same week, on July 15th at 12:00 p.m. Thorwald Jorgensen, a leading international classical ther eminist will join Music & Beyond at Southminster United Church for an hour of musical delight. The therein in is an extraordinary electronic instrument that requires extremely skilled coordination of both hands and Jorgensen has mastered this art. The concert will consist of pieces by Rachmaninoff, Achron, Tchaikovsky, Schillinger, Besançon, Mehdizadeh, Popof, and Paul. Jorgensen's precision and musical creations will have you talking about his concert for weeks.

Music & Beyond has an extraordinary line-up this year that consists of performances by renowned saxophonist Branford Marsalis, Grammy award-winning ensemble Chanticleer, jazz legend Oliver Jones, the brilliant musical comedy duo Igudesman and Joo, the world's great Auiyn String Quartet, and much more.

Music & Beyond is also featuring a number of family-oriented events that will take place throughout the festival. These events will be filled with musicians, interactive musical activities, magic and demonstrations. On July 6th, Music & Beyond will hold its Ottawa Music Expo, a free day event with over 150 miniconcerts, demonstrations and activities. Youth of all ages are sure to be engaged and learning something new about classical music and the arts in general.

For full festival details and ticket information, please contact the Music & Beyond box office at 51 William Street, 613-241-0777 ext. 505 or visit our website at *http://musicandbe- yond.ca/*.

LE DEVOIR
LIBRE DE PENSER

11 juillet 2015 | Christophe Huss | Musique

Classique
Morten Lauridsen
À Musique et Autres Mondes
Samedi 11 et dimanche 12 juillet, 2015



Photo: Morten Lauridsen

Morten Lauridsen sera l'hôte de Musique et autres mondes à Ottawa en fin de semaine.

Morten Lauridsen, l'alchimiste qui enlumine les poètes

Le festival Musique et Autres Mondes d'Ottawa reçoit un compositeur d'aujourd'hui dont les oeuvres font le tour de la planète. L'Américain Morten Lauridsen, une icône dans le monde du chant choral, nous parle de musique et de sa passion : la poésie.

Dans Shining Night, documentaire consacré au compositeur américain d'ascendance danoise Morten Lauridsen, 72 ans, le poète Dana Gioia, qui fut pendant six ans président du National Endowment for the Arts (l'équivalent américain du Conseil des arts du Canada), déclare, en parlant de celui qu'il qualifie de « *génie* » : « *Sa musique semble récapituler toute l'histoire de la composition chorale occidentale tout en apparaissant neuve et contemporaine.* » Le résumé est excellent. À l'écoute, la musique de Lauridsen, principalement chorale, semble parfois une déclinaison des Trois

chansons de Charles d'Orléans de Debussy, nimbée des harmonies de *Rejoice in the Lamb* de Britten, le tout enchâssé dans un espace temporel et sonore associé aux polyphonies de la Renaissance. Ses compositions limpides, évidentes et proches, semblent avoir toujours existé.

Morten Lauridsen sera l'hôte de Musique et autres mondesà Ottawa en fin de semaine. Il animera un atelier ce samedi entre 10 h et 15 h et participera dimanche à 19 h 30 à un concert donné en son honneur par neuf choeurs. Dimanche, à 17 h, le documentaire *Shining Night* sera projeté à l'Université d'Ottawa.

Un refuge musical

Morten Lauridsen compose pour les voix. Des huit cycles vocaux à ce jour, cinq s'adressent aux choeurs, trois aux voix solistes. *« Ce sont des oeuvres de plusieurs mouvements autour d'une idée ou d'un poète*. Les madrigaux et le Lux Aeterna, *présentés à Ottawa, font partie de ces cycles* », résume Morten Lauridsen au Devoir.

Lux Aeterna, en cinq mouvements avec accompagnement orchestral, regroupe cinq textes en latin avec la lumière comme fil conducteur. *« Je m'y suis penché au moment du décès de ma mère, pour me donner force et paix intérieures. Je voulais composer une méditation calme sur l'idée d'illumination. Il semble que cela touche beaucoup de gens.* »

Ce n'était pas la première fois que Lauridsen se réfugiait dans la musique et la spiritualité. Il aborde sans complexe des textes sacrés : *« J'ai grandi à Portland (Oregon) dans un foyer assez violent [quite abusive household]. L'église était un refuge, un moyen de supporter la situation. Lorsque j'ai commencé à composer au collège, à l'âge de 20 ans, mes premières compositions ont été des psaumes.* » Aujourd'hui encore il nous dit parcourir régulièrement les textes des Psaumes, en latin dans le texte.

Le concert de dimanche à Ottawa reflétera fidèlement sa palette de couleurs : « *Vous entendrez quelque chose de radicalement différent* : *les* Quatre madrigaux *sur des textes de la Renaissance. Tous les textes italiens sont liés au feu. C'est très passionné !* »

Le triomphe des roses

Ce cycle de madrigaux, une de ses premières oeuvres, a fait connaître Lauridsen des plus grands spécialistes dès les années 80 : Eric Ericson, l'autorité suprême en matière de musique chorale de la seconde moitié du XXe siècle en Europe, et Elmer Iseler (1927-1998), au Canada.

La grande percée internationale est venue dans les années 90 avec une oeuvre en langue française : *Les chansons des roses* sur des poèmes de Rainer Maria Rilke. « *Le dernier mouvement, dirait-on, que j'ai écrit comme une simple chanson populaire presque enfantine, est devenu un tube. Et là, les gens se sont aperçu qu'il y avait un catalogue d'autres oeuvres chorales. J'avais écrit si calmement pendant toutes ces années. Puis le succès est arrivé à l'âge de 50 ans !* »

Aujourd'hui, tout a changé : *« Quand vous composez, vous ne savez pas ce qu'il adviendra de votre musique. Je n'avais aucune idée que la mienne deviendrait si populaire.* » Lauridsen a vendu 2 millions de partitions, et sa musique se trouve sur 200 disques !

Contrairement à Pärt ou Penderecki, dont les oeuvres sont aujourd'hui en quête d'une portée spirituelle, alors qu'ils ont commencé dans le contemporain « pur et dur », la musique de Lauridsen a invariablement été celle que nous entendons. « *Mon expérience montre qu'un artiste doit faire son travail le mieux possible en ne s'attendant à rien et en cherchant à satisfaire sa propre quête d'excellence.* »

Le succès, il le partage. Certes, il y a la musique« *agréable à chanter* », mais l'édifice repose sur un choix « *très consciencieux* » des textes. « *J'ai composé de la musique sur des poèmes de Pablo Neruda, Robert Graves, Rainer Maria Rilke. Ces textes parlent à tous, car ils parlent de la condition humaine, de l'amour, de la spiritualité, de la beauté. Elle est là, la connexion avec les gens.* »

« *La poésie nous élève, dit celui qui avoue en lire tous les jours. Je commence même tous mes cours à l'université en lisant un poème. J'ai la plus profonde admiration pour ces créateurs qui atteignent avec des mots ce que je recherche avec l'aide de notes de musique.* »

C'est en regardant la mer, depuis sa maison sur l'île de San Juan, en face de la baie de Victoria, que Morten Lauridsen pense aux poètes « *qui nous éduquent, nous éclairent, nous élèvent* ». C'est là qu'il crée. Sa pièce préférée ? Le second mouvement des *Chansons des roses : « Contre qui, rose, avez-vous adopté ces épines ? » « Nous sommes tous dans cette situation : donner de l'amour sans retour, être incompris, récolter des épines. Et toutes ces questions sont posées par Rilke à une rose. Dans ma musique sur ce poème, rien n'est résolu ; pas une cadence, pas une suspension, pas une appoggiature.* »

À travers cette alchimie, Lauridsen est persuadé d'une chose : « *Lorsque les auditeurs vont à un concert de mes compositions, ils sont enrichis non seulement par la musique, mais aussi par les mots.* »

LE DEVOIR
LIBRE DE PENSER



Photo: Michael Gauthier

Les musiciens eux-mêmes se fondaient parfois dans le paysage, tel le flûtiste Thomas Brawn (sur la photo), devant le tableau d'un de ses prédécesseurs, dont il mimait la posture avec délectation.

Musique et Autres Mondes — 5e journée

MUSIQUE ET AUTRES MONDES — 5E JOURNÉE
Le bonheur de regarder en musique

10 juillet 2015 | Christophe Huss | Musique

Musique de Versailles|
Oeuvres de Lully, Campra, Charpentier, Marais. Fuoco e Cenere, dir. Jay Bernfeld

Wiener Klaviertrio
Trio K. 564 de Mozart, Phantasiestücke op. 88 de Schumann et Trio op. 8 de Brahms

Soirée à la National Gallery
100 musiciens et 150 mini-concerts dans les salles du Musée des beaux-arts du Canada

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Pendant que le jazz, le rire et le cirque avivent la fièvre festivalière montréalaise, Ottawa est en mode chambriste et convivial avec Musiques et autres mondes, festival qui se tient du 4 au 17 juillet un peu partout dans la ville.

La formule est celle de l'immersion, avec plusieurs concerts chaque jour. Le concept est celui des rencontres et des surprises : concerts pizza, musique et cirque, soirées musicales et gastronomiques… À en juger par ce que nous avons vécu mercredi, non seulement la qualité est au rendez-vous. Elle est impressionnante.

Le Trio pour piano de Vienne, composé de Bogdan Bozovic, Matthias Gredler et Stefan Mendl, est un habitué de Musique et autres mondes. Il présentera trois programmes différents lors du festival 2015 et a donné dans l'après-midi de mercredi, à l'église Dominion-Chalmers, un premier concert d'une concentration exceptionnelle, avec, notamment, un fulgurant Trio opus 8 de Brahms.

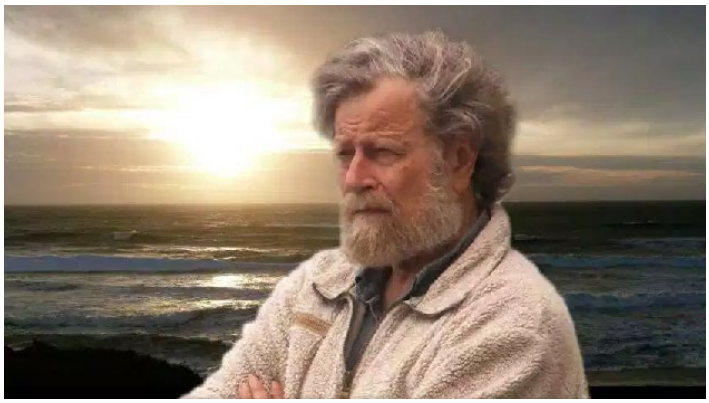
Auparavant, à midi, dans une autre église de la ville, toute aussi remplie, le concert versaillais de Fuoco e Cenere permettait de redécouvrir la musicalité irradiante de Jay Bernfeld. Ce pilier de la viole de gambe en France et en Europe, doté d'une technique d'archet stupéfiante, est quasiment entré en transe dans les Folies d'Espagne de Marais. Avec un tel musicien, qui caresse les cordes et s'affranchit de la barre de mesure, tout peut arriver, à tout moment. Nous en avons savouré le meilleur. À noter l'excellente prestation de la jeune soprano Julie Fioretti, qui a su, dans l'épisode de la mort de la cantate Didon de Campra, trouver des ressources dramatiques qu'on ne lui soupçonnait pas.

Partout, lors de ces concerts diurnes, même si la moyenne d'âge est plutôt élevée, on voit affluer un public avec casques (et selles !) de vélo, se déplaçant ainsi d'un site à l'autre. Tout cela est fort sympathique et décontracté.

Le clou de la journée, et l'un des temps forts du festival, était évidemment la soirée à la National Gallery. Des solistes ou des petits groupes étaient disséminés dans les salles pour des prestations de 10 minutes en accord avec l'esthétique des oeuvres exposées, formant un mélange naturel de répertoires, du baroque au contemporain, en un parcours édifiant. Entre deux prestations musicales, signe de la qualité de l'organisation, des historiens de l'art attiraient l'attention des visiteurs sur certaines oeuvres particulièrement représentatives d'époques ou de styles.

Les musiciens eux-mêmes se fondaient parfois dans le paysage, tel le flûtiste Thomas Brawn, devant le tableau d'un de ses prédécesseurs, dont il mimait la posture avec délectation. Mon grand choc de la soirée est allé au fascinant Leaves of Grass (2012) de Geoffrey Farmer, un immense mur d'images découpées dans le magazine Life, fichées sur des tiges façon Wayang indonésien. Cette fascinante installation résume la grande et petite histoire du XXe siècle et rarement la musique contemporaine pour accordéon seul aura eu si judicieux emploi que d'accompagner la pérégrination des visiteurs autour de cet inépuisable chef-d'oeuvre.

Prochain temps fort de Musique et autres mondes : la visite, cette fin de semaine, du compositeur américain Morten Lauridsen, suivie, lundi, d'une journée dédiée aux compositeurs canadiens, avec, notamment, un concert entier consacré à l'imprévisible Jan Järvlepp.



PETER ROBB, OTTAWA CITIZEN

Ottawa Citizen

Published on: July 10, 2015

Morten Lauridsen: The sounds of silence

When Morten Lauridsen was 20, he took a summer position with the U.S. forest service and spent 10 weeks alone, in silence, in a tower overlooking Mount St. Helens in Washington State, many years before the sleeping volcano erupted.

In the solitude, Lauridsen awoke to a vision of his future as a composer. Not rock 'n' roll music, or jazz, but choral music. It was a path seemingly guaranteed to be travelled in relative obscurity, until something magical happened when he entered his 50s.

That's when Morten Lauridsen became an overnight sensation, so much so that his choral works are performed and recorded around the world. He is considered a master of the form, has accumulated accolades and is the subject of a documentary film.

"I didn't compose anything until I was 20 years old," he said in a phone interview. "I did the band thing. I did the dance-band thing. And then I went off to Whitman College (in Walla Walla, Washington) and didn't take any music at all."

He studied literature.

"I read poetry every day; it's part of my life," he says.

Then the wilderness intervened.

"I decided that I needed to make music a very large part of my life. So I went back and took every music class that I could. I transferred to the University of Southern California simply because I thought if I was going to get into music, I had better go to where it was happening.

"I met with the great composer Halsey Stevens, who was head of composition program at USC, and although I had no portfolio he allowed me one semester to see if I could cut it." Safe to say Lauridsen made the grade.

"Fortunately for me, USC had an outstanding choral department. I admire composers who know what to do with the lyrical line. That could be Jerome Kern and the great Broadway composers or Schumann or Schubert.

"I have combined my love of lyricism with the sound of the human voice, the most personal of all instruments."

Although Lauridsen has music that is as atonal as any modern composer, his better-known works have a timeless quality.

"O Magnum Mysterium and Lux Aeterna, I wrote those in my capacity as composer-in-residence of the Los Angeles Master Chorale and the conductor was Paul Salamunovich (who died in 2014), one of the world's great experts on Gregorian chant and the Latin liturgy and I wrote to his strengths and the sound he was getting out of the choir."

Then the conversation dug a bit deeper into the ethereal O Magnum Mysterium.

Visual art is also an important influence for Lauridsen.

"I got guidance from a painting by (the Spaniard Francisco de) Zubaran called Still Life with Lemons, Oranges and a Rose. It knocked me flat when I saw it. It turns out that all the things pictured are deeply symbolic of the Virgin Mary." The text in O Magnum Mysterium is about Mary and Jesus. It is simple, a few lines.

"I worked six months on that hummer and here's what happened; it was paring away and taking away things which were not essential. Imagine a large room full of notes and ending up with something you could put in the palm of your hand.

"The toughest thing I had to do on that piece was 'what am I going do about the Virgin Mary when she sees her son murdered. How am I going to portray her suffering?'

"I worked on that and worked on that. Lying in bed one night, I said 'I know what to do.' It's simply done on one note, G sharp, which you hear on the word Virgo, as sung by the altos, and it creates a sonic spotlight on that word.

"I get letters about that particular note from composers. It's the only note in the piece that is out of the key of D. It's highly symbolic."

Lauridsen is a star now, but he's coping with fame.

"I had been quietly doing the work all those years, trying to make music that makes a difference for people. And choosing texts that make a difference. They talk about beauty and light and love, and winter with all its symbolism, by some of the greatest poets that walked the planet.

"All of a sudden I've got 200 CDs and sold two million copies of my scores and all that and I get invited everywhere. It's absolutely wonderful; the response is fabulous and gratifying. (The) only real change in my life is I have to spend part of each day answering mail, which is fine.

"There are thousands of wonderful artists that do not get recognition. As artists we don't expect it."

Fame or not, Lauridsen prefers his retreat on Waldron Island, part of the San Juan Islands just south of Vancouver Island.

"On Waldron, I have no power at all, no running water at all. I write generally by candlelight in longhand.

"Thoreau had it right. I seek this out. In a lot of my talks, I talk about the need to do what we can to find quietness. We have to find these places where we can go deep within ourselves.

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MUSIC THAT MUSICIANS LIKE TO HEAR

Musicians' picks for Music and Beyond fest

STEVEN MAZEY
FOR THE OTTAWA CITIZEN

At the sixth annual Music and Beyond festival, you can step inside the novel that won the $100,000 Scotiabank Giller Prize last November.

At Southminster United Church July 14, Ottawa writer Sean Michaels will offer readings from Us Conductors and Dutch virtuoso Thorwald Jorgensen will perform on the theremin, the electronic instrument that inspired the novel.

On July 8, you can spend an evening strolling the National Gallery, hearing short performances all over the building, all of it with a connection to the art on the walls.

At Dominion-Chalmers Church July 9, spend a few hours in the company of music lover and Supreme Court Chief Justice Beverley McLachlin, who will host a concert combining music performances with stories of composers' legal troubles.

These are among the more than 75 concerts and events the festival is presenting from July 4 to 17. It opens with music by Gershwin, Bernstein and others at Dominion-Chalmers and concludes there with an event combining music and performances by Montreal's Cirque Fantastic. Under director Julian Armour, the festival presents classical and other styles of music. Some performances explore links between music andotherart forms anddisciplines, indudingfilm, art, literature and food. A free family music event at the University of Ottawa July 5 will include readings, games, brief performances and the chance for children to trytheir hands at dozens of instruments.

Star performers include Canadian pianist and composer Chilly Gonzales; Grammy-winning classical guitarist Jason Vieaux; Ottawa counter-tenor Daniel Taylor andhis acclaimed baroque ensemble the Theatre of Early Music; the Vienna Piano Trio; the Auryn Quartet; sitar player Irshad Khan; British vocal octet Voces8; and mezzo-soprano Wallis Giuntaandsoprano Yannick- Muriel Noah — Ottawa-raised singers with international careers.

To give readers some ideas, we asked musicians to pick concerts they would love to attend. (For an expanded version of this article, with additional selections and comments, find this article at ottawaciti- zen.com/entertainment)

You can find the complete line-up at musicandbeyond.ca

KERSON LEONG, VIOLIN

He performs: July 5,5 p.m., First Baptist Church.

With pianist Philip Chiu, Ottawa violinist Leong, 18, will perform showpieces by Brahms, Debussy, Kreisler, Ravel and others.



Grammy-winning classical guitarist Jason Visa *wx* will perform at the Music and Beyond in July. Frederic j. bro wn/afp/getty images files

Leong would like to hear Tribute to Morten Lauridsen (July 12, 7:30 p.m., St. Joseph's Church). American composer Lauridsen, whose choral works are performed around the world, will conduct at this concert, involving singers from 10 Ottawa choirs. Pieces include O Magnum Mysterium.

"I've always loved the ethereal quality of choir music. The first piece I heard of his was O Magnum Mysterium, which remains one of my favourites, as it is such a serene piece of music. This concert would be a great way to discover more."

Music of India: sitarist Irshad Khan (July 6, 2 p.m., Dominion- Chalmers Church)

"Experiencing and exploring music from other cultures is one of my great passions, so this seems like a great opportunity."



Sean Michaels, author of Us Conductors, will be featured July 14 at Southminster United Church, barren calabrese/national post files

JAN JARVLEPP, COMPOSER

His concert: July 13,4:30 p.m., Dominion-Chalmers Church

Pieces by Ottawa composer Jarv- lepp, whose music has been performed internationally. Includes Jarvlepp's Quintet 2000 for Celesta and String Quartet as well as a 1994piece for flute, violin, double bass, piano and percussion and the premiere of Jarvlepp's Trio No. 3.

Jarvlepp would I ike to hear: Trio Fibonacci (July 10, noon, Dominion- Chalmers Church)

Music of Manuel Ponce, Allan Gordon Bell and Maxime McKinley.

"I am interested in hearing Trio Fibonacci, whom I have never heard and are playing special repertoire. My interest is stimulated by the fact that I have composed a trio which is being premiered in my concert Since the early 20th century and works of Shostakovich and Ives, no new trio has been accepted into the standard repertoire. It's interesting to see where the trio world stands today as they see it."

SEAN MICHAELS, WRITER

He performs: Music and Literature: July 14, 7:30 p.m., Southminster United Church.

Late last year, the $100,000 Sco- tiabank Giller Prize, Canada's most lucrative literary prize, went to Michaels for Us Conductors, inspired by the life of Lev Termin, inventor of the electronic instrument known as the theremin.

Michaels will read selections. Dutch thereminist Thorwald Jorgensen and other musicians will perform musicby Rozsa, Martinu, Rachmaninov and others.

"My entire U.S. book tour consisted of bookstore readings accompanied by local theremin players. But it's exceptionally rare to do an event alongside a thereminist of Thorwald's calibre. He's truly world class. I've never seen him play live, and I'm deeply honoured to be sharing some of my text alongside his music."

Michaels would like to hear: Tribute to Morten Lauridsen (July 12,7:30 p.m., St. Joseph's Church)

"I'm thrilled by the very fact of this concert, that one of my favourite contemporary composers will be there, and that we'll have the chance to hear a full programme of his gorgeous, devastating, yearning choral works. "

YANNICK-MURIEL NOAH, SOPRANO

She performs: July 16,7:30 p.m.,

Dominion-Chalmers Church

Pieces include Berlioz's Les Nuits d'été; Richard Strauss's Four

Last Songs and composer John Greer's The Grooks Songbook, written for Noah.

Noah would like to hear: Pianist Chilly Gonzales (July 12,7:30 p.m., Dominion-Chalmers Church)

"I would love to see Chilly, mainly because I am fascinated by the concept of crossovers, especially when they can mix different musicalgenres and still keep the beauty and integrity of each individual style. Chilly Gonzales is new to me, but the description of how he combines styles seems right up my alley. There are no disciplines that exist in a vacuum. I believe we are meant to create, mix and explore the possibilities, especially if it is done with insight. I would love to see what Chilly has to offer."

Music and Health: A Musician and her Surgeon. (July 12 at 3 p.m. at All Saints Anglican Church in Westboro.)

Canadian violinist Anne Robert with pianist Dr. Alain Gagnon, who was Robert's surgeon. The concert will include pieces by Mozart, Bach and others tracing Robert's battle with cancer.

"Every day, we see what people do for a living, but not necessarily what they do to celebrate life," says Noah.

WALLIS GIUNTA, MEZZO SOPRANO

She performs: July 9, 7:30 p.m., Southminster United Church, with pianist Peter Dugan and guitarist Marley Giunta.

The concert includes art songs and arias from the male perspective and then the female perspective. Music by Strauss, Barber, Montsalvatge, Vaughan William, and others.

Giunta would like to hear: Guitarist Jason Vieaux (July 7, 7:30 p.m., Dominion-Chalmers Church).

Music by Bach, Pat Metheny, others. "I would love to attend the concert by Jason. We collaborated on one of my favourite recital programs a few years ago, and I have been longing ever since to hear him perform on his own, without me wailing away beside him. Jason is a phenomenal artist, a technical wizard on his guitar, and also a very funny guy. Do not miss him."

KEVIN MALLON, CONDUCTOR

He's performing: Mallon is conducting Ottawa's Thirteen Strings in concerts July 13 and 15, both at Dominion Chalmers Church at 7:30 p.m.

The concert on July 13 includes a recent commission of a saxophone concerto by Peter Anthony Togni, with Toronto saxophonist Mike Murleyas soloist.

The July 15 concert has a Russian theme, with Tchaikovsky's Serenade for Strings and Shostakovich's Concerto no. 1 with pianist Jean Desmarais and trumpeter Karen Donnelly.

Mallon would like to hear: Us Conductors: Music and Literature (July 14, 7:30 p.m., Southminster United Church)

With writer Sean Michaels reading from his novel Us Conductors and performances by Thor- ald Jorgensen on theremin, the instrument that inspired the novel. Music by Rachmaninov and others.

Mallon says this is on his list because he's "read the book and because such an innovative concert is the very essence of the Music and Beyond Festival."

DANIEL BOLSHOY, CLASSICAL GUITARIST

He's playing: July 15,2 p.m., St. Barnabas Church. Solo concert. Music by Mertz, Rodrigo, others.

July 16,11:30 a.m., Tabaret Hall. With violinist Jasper Wood. Music from Spain, Argentina, Hungary and Brazil. July 16, 6 p.m. Music and Dining: Farm to Table. Saunders Farm. Also with violinist Jasper Wood. (This concert includes a meal and requires an additional ticket). Music from Spain, Argentina, Hungary and Brazil.

Bolshoy would like to hear: Guitarist Jason Vieaux (July 7 at 7:30 p.m., Dominion-Chalmers Church). "Jason plays some of the all-time hits of the guitar, a great program if you wanted to hear a guitar recital for the first time. He also includes a piece by the great jazz guitarist Pat Metheny, which he arranged in a classical style. It should be a delightful program, played by a wonderful guitarist... Jason also happens to be averynice person, and this comes across in his artistry."

SPOTLIGHT

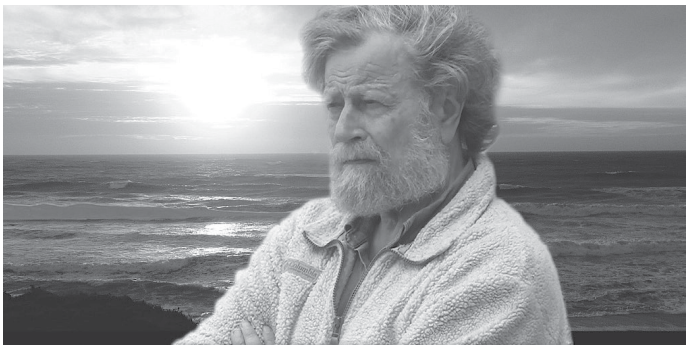
What: Music and Beyond, a classical music and multidisciplinary festival exploring connections between classical music and other art forms and genres

When and Where: July 4 to 17, Ottawa-area churches and other venues.

Passes: Through July 3, passes are $150 general; $70 students; $40 for students aged 15 and younger. Starting July 4, prices increase to $175, $80 and $50. Passes include admission to all but five events, which require an extra ticket. Passes can be ordered through musicandbeyond.ca. They available at the festival office at 51 William St. and at performance venues. Three- day passes and single tickets are also available.

Information: musicandbeyond.ca; 613-241-0777

Watch Video: To see video of a performance of Morten Lauridsen's 0 Magnum Mysterium, one of the pieces included in the Lauridsen concert July 12, look for this article at ottawacitizen.com/entertainment



Composer Morten Lauridsen finds peace in silence.

Visual art is also important

MORTEN FROM El

Then the conversation dug a bit deeper into the ethereal O Magnum Mysterium.

Visual art is also an important influence for Lauridsen.

"I got guidance fromapaintingby (the Spaniard Francisco de) Zuba- ran called Still Life with Lemons, Oranges and a Rose. It knocked me flat when I saw it It turns out that all the things pictured are deeply symbolic of the Virgin Mary."

The text in O Magnum Mysterium is about Mary and Jesus. It is simple, a few lines.

M Waldron, I have no power at all, no running water at all.

"I worked six months on that hummer and here's what happened; it was paring away and taking away things which were not essential. Imagine a large room full of notes and ending up with something you could put in the palm of your hand.

"The toughest thing I had to do on that piece was 'what am I going do aboutthe Virgin Mary when she sees her son murdered. How am I going to portray her suffering?'

"I worked on that and worked on that. Lying in bed one night, I said T know what to do.' It's simply done on one note, G sharp, which you hear onthe word Virgo, as sung by the altos, and it creates a sonic spotlight on that word.

"I get letters about that particular note from composers. It's the only note in the piece that is out of the key of D. It's highly symbolic."

Lauridsen is a star now, but he's coping with fame.

"I had been quietly doing the work all those years, trying to make music that makes a difference for people. And choosing texts that make a difference. They talk about beauty and light and love, and winter with all its symbolism, by some of the greatest poets that walked the planet.

"All of a sudden I've got 200 CDs and sold two million copies of my scores and all that and I get invited everywhere. It's absolutely wonderful; the response is fabulous and gratifying. (The) only real change in my life is I have to spend part of each day answering mail, which is fine.

"There are thousands of wonderful artists that do not get recognition. As artists we don't expect it."

Fame or not, Lauridsen prefers his retreat on Waldron Island, part of the San Juan Islands just south of Vancouver Island.

"On Waldron, I have no power at all, no running water at all. I write generally by candlelight in long- hand.

"Thoreau had it right. I seek this out. In alot of my talks, I talk about the need to do what we can to find quietness. We have to find these places where we can go deep within ourselves.

"The key to my writing is that I am able to go to places of pristine beauty, of silence, where I can go down deep and I'm not hammered by ambient noises and distractions."

A TRIBUTE
TO MORTEN LAURIDSEN

Music and Beyond Festival
When: July 12 at 7:30 p.m.
Where: St. Joseph's Church, 151 Laurier Ave. E.
Tickets: musicandbeyond.ca

OTTAWA CITIZEN

A SUPERB TALENT SHOWS HER GIFTS

YANNICK-MURIEL NOAH

Where: At Dominion Chalmers United Church
When: Reviewed Thursday, July 16

NATASHA GAUTHIER
OTTAWA CITIZEN

For one of the final concerts of Music and Beyond, soprano Yannick-Muriel Noah presented a program of "firsts, lasts, and onlys" that showed off her vocal and interpretive gifts.

Noah, who began her vocal studies in Ottawa, wowed critics six years ago at the Canadian Opera Company when she stepped in to replace the ailing lead in Tosca. It was one of the most talked-about opera debuts of the last decade, and began a career specializing in the heroines of Verdi and Puccini.



Yannick-Muriel Noah

Noah's lyrico-spinto voice is large and lush, with effortless, huge, top notes and a dusky, comfortable lower register. She sings from the centre of her core, with complete security and no unnecessary physical tension whatsoever, even in the most dramatic passages.

Her only weaknesses are a slightly inexact sense of pitch — particularly when singing small intervals — and a habit of brightening certain notes with a breathy accent, a superfluous effect she doesn't need.

Noah has a superlative instrument, but she's also a compelling actress with a natural feel for the stories behind what she is singing. She opened with Berlioz' evocative Les Nuits d'été, the composer's only song cycle. She brought the lovely romanticism of the poetry to life. Her Spectre de la Rose was beguiling and sensual, and in Les Lagunes, she repeated the line "Ah! sans amour s'en aller sur la mer" each time with greater anguish and regret.

The "last" on the program was Richard Strauss' Four Last Songs, one of the pinnacles of any singer's art. Noah made Strauss' marathon phrases and acrobatic leaps between registers seem like a stroll in a garden. She sang with a luxurious, ecstatic palette, and in the final two songs she achieved a kind of glassy, hushed effect, echoing the far-off birdsong in the accompaniment.

For the "first," Noah premiered excerpts from a new cycle by Canadian John Greer, based on Danish writer Piet Hein's beloved "grook" poems. Greer's skill as a miniaturist, and his slyly humorous style, suits the sweetness of the material. Accompanied by Greer on the piano, Noah inflected each little song with comedic flair and playful charm.

As an encore, she sang the famous Ebben! ne andro lontana aria from Catalani's sole opera La Wally, giving the audience a small taste of her full-throttled verismo capabilities.

Chilly Gonzales: 'Musical humanist'

MUSIC AND BEYOND

When: July 12 at 7:30 p.m.
Where: Dominion Chalmers United Church
Tickets: musicandbeyond.ca

PETER ROBB
OTTAWA CITIZEN

Chilly Gonzales is a self-described musical missionarywhose current passion is chamber music.

That has prompted a collaboration with Hamburg, Germany's Kais er Quartett and resulted in an album called Chambers.

Seems simple enough. Except Chilly Gonzales is not simple. He is also a musical omnivore, consuming all styles and periods. He says — a lot—that he wants to be a man of his time. But he also wants to ingest the long sweep ofwestern music, including rap, into his own repertoire that he brings to a new audience.

Gonzales just might be one of the most flexible performers ever produced in Canada. He has worked with hip-hop performers such as Drake and Socalled, the singer-songwriter Leslie Feist and the groundbreaking French musical duo Daft Punk, with whom he cut a Grammy-winning album in 2014.

He also interacts with his audience during his shows, rapping and just plain talking; something that brings to mind an interesting comparison to a performer of another era, the Danish-American raconteur Victor Borge (real name Borge Rosenbaum).

It is a comparison, Gonzales (real name Jason Charles Beck) agrees with.

"My artist name is Chilly Gonzales, which I have been using since about the year 2000. It was pretty obvious from a very early age that I was going to be an entertainer. I...

realized this piano could give me a place in society and I just escaped into that.

"(Borge) is a great hero of mine. I want to be a man of my time, despite having these older- school skills. I think Victor Borge is a great comparison for that because he wanted to be part of what I think he thought of as pop culture. He was on Broadway performing, where most serious classical musicians wouldn't dare to be.

"He brought his love for the older things and forced himself to see if they could be adapted into Broadway and on Ed Sullivan or hanging out with the Rat Pack. He would bring on (the great violinist) Jascha Heifetz with him in a context where Heifetz wouldn't get the chance to be."

As for Gonzales, who will perform for the first time in Ottawa on Sunday as part of the Music and Beyond festival: "I didn't want to stay in the ivory tower. I didn't want to make music for other musicians. I didn't want to be too respectful and I thought healthy disrespect is a way to communicate.

"A musical style is a result of technology and a social movement Rap music is a social movement combined with technology and the turntable being turned into an instrument. The first samples were away of treating existing blocks of music as musical notes. But it's still the same 12 notes.

"I'm a musical humanist. There is no qualitative difference between styles, you just have to see them for the social constructs they are.

"I'm privileged to exist in the world when rap music took over in past 15 to 20 years. It's a very vibrant new radical style that combines avant-garde elements with commercial elements and social consciousness with misanthropy. It's the music we deserved for this time. It's the perfect funhouse mirror of this capitalist complex we live in."

His stage name, he says, is deliberately reminiscent of the rappers who inspired him, such as Busta Rhymes and Method Man.



Toronto-raised Chilly Gonzales has been on a mission to make classical music more accessible. *ALEXANDRE ISARD/THE CANADIAN PRESS*

"Chilly Gonzales is a ridiculous name, just as Busta Rhymes is. I wanted to approach music as a rapper. I dared to dream a bit more. I want hot 22-year-old girls at my concerts, I don't want to be relegated to specialist journals."

But to fully realize the dream he had to move to Europe, first to Paris.

"I couldn't get my career to start in Canada very well. Europe give me the launching pad I needed."

He found he could follow another of his musical heroes, the flamboyant, groundbreaking Franz Liszt.

"We couldn't have Kanye West without Franz Liszt He realized he could get up on a stage and take people on a journey through music and force ofpersonality. He started the rumour that he was possessed by devil and he encouraged it. He knew the music wasn't enough by itself.

"We are still living in a postLiszt era. It's on steroids now."

Gonzales has gathered around him a small musical family that offers support and advice. Feist has been his close friend since the 1990s. Others like Socalled are also in constant contact

His connection with Drake evolved slowly.

Drake used some of his piano music on his mix tape So Far Gone. Daft Punk he knew in Paris. His role on their 2014 Grammy winning album happened because he was in the right place at the right time.

These days, Gonzales lives in Cologne, Germany.

"I wanted to be away from the cultural vibe of cities like Paris and Berlin. I wanted more time to focus on music to be honest"

This period of quiet has prompted his interest in writing chambe r music.

"I was able to teach myself a new skill. I metthese guys (Hamburg's Kaiser Quartett) andrealizedthey couldbe like my laboratory. It took two years."

In Ottawa, though, Gonzales will be by himself, offering what he calls a throwback show.

"Once in awhile it's nice to have no plan. I'm looking forward to taking the training wheels off."

OTTAWA CITIZEN SATURDAY, MARCH 5, 2016

YOU

Plummer brings Bard to Music and Beyond

This is a year of early announcements from music festivals in Ottawa.



Christopher Plummer will be coming to Ottawa this July for two performances. PHOTO BY ERNEST DOROSZUK /Postmedia

PETER ROBB

The latest to release a big incoming show is Music and Beyond, which is trumpeting the arrival of Christopher Plummer.

The legendary Canadian actor, who seems to be getting better with age, will present Shakespeare and Music July 8 and 9 at 7:30 p.m. at Dominion-Chalmers United Church. The show features favourite scenes and sonnets that the Oscar- winner has gathered during 60 years of performing on the stage and in more than 150 films. The evening will be accompanied with music played by the festival orchestra.

This is the 400th anniversary of the death of William Shakespeare, an event which is being commemorated around the globe. Already this year in Ottawa there has been a major symposium at the University of Ottawa.

Shakespeare and Music will feature selections from Hamlet, Taming of the Shrew, Henry V, Romeo and Juliet, A Midsummer Night's Dream, Much Ado about Nothing and The Tempest The show is the result of a collaboration with Julian Armour, the artistic director of Music and Beyond. Plummer performed the piece as part of the festival's gala in 2011 and it has since been revised and performed again at the Banff Centre.

Festival organizers say that Shakespeare and Music will be filmed for television and DVD release and recorded for CD. Tickets are available through Music and Beyond's website at musicandbe- yond.ca.

CHRISTOPHER PLUMMER:

▪ Holds a Governor General's Lifetime Achievement Award in 2000.

Starred as Captain Von Trapp in the 1965 film The Sound of Music.

▪ Has won an Oscar and a Golden Globe in 2012 for best supporting actor for the film Beginners. And he has two Tony awards for his work in Cyrano and in Barrymore, a one-man show about the legendary American actor John Barrrymore.

▪ He teamed up with Atom Egoyan most recently to star in the film Remember, about a vengeful Holocaust survivor. Other recent films: Danny Collins (2015), Hector and the Search for Happiness (2014); The Girl with the Dragon Tattoo (2011); The Imaginarium of Doctor Parnassus (2009). he picked up an Oscar nomination for his role as Leo Tolstoy in Last Station (2009).

SATURDAY, MAY 28, 2016 OTTAWA CITIZEN E3

Star-studded festival

Christopher Plummer , Oliver Jones on Music and Beyond festival lineup

IF YOU GO

For tickets and information on show times and venues: please consult musicandbeyond.ca

PETER ROBB

It remains to be seen if the seventh Music and Beyond festival will be a lucky one, but it is certainly shaping up, led by the appearance of a couple of famous octogenarians.

A key highlight will be the staging of a one-man show Music and Shakespeare by the seemingly unstoppable Christopher Plummer.

The show has been staged only two times, once at the 2011 Music and Beyond festival and at Banff in 2012. The showfeatures Plummer reading from selected plays and sonnets by the Bard accompanied by music inspired by Shakespeare.

For those who missed his performance at the National Arts Centre earlier this month, Oliver Jones, the Montreal jazz pianist, will also perform as part of his farewell tour.

Another evening that offers promise is a performanceby trumpeter Jens Lindemann with former senator Tommy Banks at the piano. They will perfo rm with the National Arts Centre Orchestra. Banks, who is a spry 79, and Lindemann combined on an album called Legacy Live that was nominated for a

JUNO in the Instrumental album of the year category.

It wouldn't be a Music and Beyond festival without some acrobats and a circus show. This year, China's Hebei Acrobatic Troupe, with 18 performers, will be on hand for about 15 shows during the festival, which runs from July 4 to 17.

And the festival will open with a newproduction of Music and Circus with Montreal's Cirque Fantastic.

"This will be our third year with circuses involved," said Julian Armour, the festival's artistic director." Last year, the festival put a trapeze apparatus inside Dominion Chalmers. "I thought it might give the church elders a heart attack, but everyone took it well and it was just amazing to do a show with all this physical movement inside an acoustic that is that good.

"At the end we were all saying that we just have to do this again."

That opening performance, Armour hopes, will help drive people into seeing the Hebei troupe, which will be making its Ottawa debut this July.

In all, there will be 75 concerts at a slew of venues, including Do-

minion Chalmers United Church, Notre Dame Cathedral, the Diefenbunker, the Museum of Nature, a musical cruise down the Rideau Canal and the National Gallery of Canada, where the music will celebrate the era of Marie Antoinette in conjunction with the exhibition of the painting of Elisabeth Louise Vigee Le Brun, the French Queen's portrait painter.

For choral enthusiasts, Music and Beyond will feature a concert of the music of the Norwegian master, Ola Gjeilo (pronounced Yelo), who will attend and sit at the keyboard while a combined choir of 150 gives voice to his music.

"I didn't know him until a few years ago when I was asked to play a piece of his with the Capital Chamber Choir. I thought what a beautiful piece and then I started noticing that choirs across North

America are singing his music."

Last year, the festival featured the music of the American choral master Morten Lauridsen and Armour says he thought a concert featuring Gj elo would be a good fit.

"We will have members of seven different choirs, we'll have a whole wind band playing one of his wind pieces and I'll play a cello and piano piece or two."

Gjeilo will play some solo piano along with the choir.

Armour says Gjeilo's performance is an example of Music and Beyond's interest in bringing forward works by contemporary artists.

"We are playing an awful lot of music by people who are alive and creating. I think that makes the whole thing relevant."

The appearance by Lindemann and Banks, Armour says, will feature pops, a bit of classical in the Haydn Trumpet Concerto and then some jazz material, which was part of the CD.

Also on the festival schedule:

Pianist Jan Lisiecki; Soprano Measha Brueggergosman; The all-male chorus Chanticleer; The Vienna Piano Trio; Les Violons du Roy; I Musici de Montreal; Five period concerts by the London Handel Players, including an allHandel show, a Bach show and on Bastille Day, July 14, they will deliver a French music performance; and an appearance by the Studio de musique ancienne de Montreal. The festival will also feature many events for young people including a free Family Music Expo on the grounds oftheUniversityofOttawa.

Armour doesn't try to develop a particular theme for the festival. He prefers it to be eclectic.

"Our overriding theme is to keep finding new links to music and tie it into different things. It's amatter of finding all these other ways for people to enjoy music."

Legendary actor Christopher Plummer brings music together with Shakespeare's words



Christopher Plummer will be in Ottawa July 8 and 9 performing at the Music and Beyond Festival.

Peter Robb

The voice, that languid, mellifluous instrument, has served Christopher Plummer well over many decades on the stage, and on screens big and small.

And it still does convey the fact that the 86-year-old Canadian actor remains firmly in the game, even over a telephone line.

Plummer was filming a comedy in Vancouver called Boundaries — in fact, he had just rested up following a "night shoot" — when he took the call to help promote his appearance at the Music and Beyond festival this July. He is performing in a one-man show that combines readings from Shakespeare with music that the words of the Bard have inspired over the generations.

The performance includes several sonnets and scenes from several plays including Hamlet, A Midsummer Night's Dream, Romeo and Juliet and Taming of the Shrew, while the music, played by the festival orchestra, includes works by Beethoven, Mendelssohn, Healey Willan and the Ottawa composer Robert Rival.

This will be a rare opportunity to see this show, which has been performed only twice before, including its premiere at the 2011 Music and Beyond festival.

"The idea was," Plummer said, "that it would be nice to do a program of some of the music that was inspired by Shakespeare. God knows there is enough in the world. But would take years to do the whole lot.

"I would play scenes from plays and music would come under me or be on its own.

"We go through the evening from A Midsummer Night's Dream, Much Ado about Nothing, Taming of the Shrew to Romeo and Juliet. We've got The Tempest and Hamlet and Henry V."

The result is a tightly scripted show of about 90 minutes, plus intermission that is timed down to the last period. That kind of discipline is important for Plummer, the actor, who certainly is keeping himself busy with work.

In Boundaries, he plays Jack, a ne'er-do-well pot-dealing scoundrel, whose daughter, played by Vera Farmiga, is forced to drive the old man cross-country with her disturbed son. Also starring in the film are Lewis MacDougall, Bobby Cannavale, Kristen School, Peter Fonda and Christopher Lloyd. It's written by Shana Feste, someone Plummer has only praise for.

"It's a funny script; she's very good. It's not common to find good comic writers for film these days and she knows how to do it."

As for Jack, he says with relish, "he's awful, but great fun."

When filming Boundaries wraps in

Vancouver in the next day or two, Plummer will head to his home base in Connecticut, near New York City, and begin preparing for his Ottawa performance of Shakespeare and Music.

One of the plays that forms an important part of the evening is Henry V.

For Plummer this part is the one that "made me."

"I came to life as Henry V way back in 1956 at Stratford and the Edinburgh festival.

That's how it started.

"Henry V made my name go up above the title on Broadway. The critics were favourable. It was at a time when the new wave of playwrights were coming to the fore.

"It was interesting to do Henry as a new-wave character and still give him all the sort of trumpet sounds of war. But the fact that he was a young rebellious kid who didn't know what to do," fit the era of rock and roll, Plummer said.

"It was interesting to do after (Laurence) Olivier did that movie. It was pure propaganda because it was done just at the end of the war.

"I felt I kind of owned (the part) for awhile."

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OTTAWA CITIZEN THURSDAY, JUNE 2, 2016



Christopher Plummer pictured in Atom Egoyan's Remember, performs this summer in a one-man show, Shakespeare

PLUMMER'S POWER

Legendary actor weaves music with Shakespeare's writings

PETER ROBB

The voice, that languid, mellifluous instrument, has served Christopher Plummer well over many decades on the stage, and on screens big and small.

And it still does convey the fact that the 86-year-old Canadian actor remains firmly in the game, even over a telephone line.

Plummer was filming a comedy in Vancouver called Boundaries — in fact, he hadjust rested up following a "night shoot"—when he took the call to help promote his appearance at the Music and Beyond festival this July. He is performing in a one-man show that combines readings from Shakespeare with music that the words of the Bard have inspired over the generations.

The performance includes several sonnets and scenes from several plays including Hamlet, A Midsummer Night's Dream, Romeo and Juliet and Taming of the Shrew, while the music, played by the festival orchestra, includes works by Beethoven, Mendelssohn, Healey Willan and the Ottawa composer Robert Rival.

This will be a rare opportunity to see this show, which has been performed only twice before, including its premiere at the 2011 Music and Beyond festival.

"The idea was," Plummer said, "that it would be nice to do a program of some of the music that was inspired by Shakespeare. God knows there is enough in the world. But (it) would take years to do the whole lot.

"I would play scenes from plays and music would come under me or be on its own.

"We go through the evening from A Midsummer Night's Dream, Much Ado about Nothing, Taming of the Shrew to Romeo and Juliet. We've got The Tempest and Hamlet and Henry V."

The result is a tightly scripted show of about 90 minutes, plus intermission that is timed down to the last period. That kind of discipline is important for Plummer, the actor, who certainly is keeping himself busy with work.

In Boundaries, he plays Jack, a ne'er-do-well pot-dealing scoundrel, whose daughter, played by Vera Farmiga, is forced to drive the old man cross-country with her disturbed son. Also starring

in the film are Lewis MacDougall, Bobby Cannavale, Kristen School, Peter

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Fonda and Christopher Lloyd. It's written by Shana Feste, someone Plummer has only praise for.

"It's a funny script; she's very good. It's not common to find good comic writers for film these days and she knows how to do it."

As for Jack, he says with relish, "he's awful, but great fun."

When filming Boundaries wraps in Vancouver in the next day or two, Plummer will head to his home base in Connecticut, near New York City, and begin preparing for his Ottawa performance of Shakespeare and Music.

One of the plays that forms an important part of the evening is Henry V.

For Plummer this part is the one that "made me."

"I came to life as Henry V way back in 1956 at Stratford and the Edinburgh festival.

That's how it started.

"Henry V made my name go up above the title on Broadway. The critics were favourable. It was at a time when the new wave of playwrights were coming to the fore.

"It was interesting to do Henry as a new-wave character and still give him all the sort of trumpet sounds of war. But the fact that he was a young rebellious kid who didn't know what to do," fit the era of rock and roll, Plummer said.

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SHAKESPEARE AND MUSIC WITH CHRISTOPHER PLUMMER

Music and Beyond Festival
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When: July 8 and 9 at 7:30 p.m.
Tickets: Start at $25;
musicandbeyond.ca

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Sur la même longueur d'ondes

leDroit



VALÉRIE LESSARD

À 100 ans et des poussières, le thérémine demeure un «jeune» (mais toujours fort intrigant) instrument, sans véritable répertoire créé spécifiquement pour lui. À son humble manière, le Néerlandais Thorwald Jørgensen aspire à changer la donne, non seulement en continuant de jouer du thérémine aux quatre coins de la planète, mais aussi en composant pour cette étrange machine qui est devenue depuis une dizaine d'années «l'amour de sa vie» professionnelle.

Est-ce une affaire d'ondes ou de choc (électrique)? Toujours est-il que la rencontre entre le musicien et le thérémine relève d'un vrai coup de foudre. Et s'est avéré une façon, pour Thorwald Jørgensen, de se remettre d'une peine d'amour.

«J'ai été formé comme percusionniste classique. Mais vous savez, être un percussionniste dans un orchestre, c'est être assis pendant des heures, pour donner quelques coups bien sentis sur un tambour ou des cymbales et rentrer ensuite à la maison!» lance en riant le trentenaire, joint aux Pays-Bas à quelques jours de son départ pour Ottawa, où il donnera deux concerts dans le cadre du festival Musique et autres mondes, la semaine prochaine.

Il en a eu assez de ne pouvoir avoir plus d'espace pour exprimer sa musicalité. A 25 ans, il s'est donc tourné vers le violon, histoire d'accéder ainsi à un plus vaste spectre d'émotions. «Mais j'ai vite dû accepter qu'il était trop tard pour moi...» confesse-t-il sans gêne.

Et sans amertume, puisqu'en entendant les interprétations de Clara Rockmore, il a découvert le plein potentiel du thérémine, dont il n'avait jusqu'alors eu que vaguement connaissance . Ç'a été la révélation: «J'ai su d'instinct que je saurais jouer de cet instrument!»

M. Jørgensen ne cache pas qu'au début, il s'agissait d'un succédané.

«C'était pour moi ce qui se rapprochait le plus de pouvoir jouer du violon. Il m'était enfin possible de mettre de l'intensité et de l'expressivité dans ce que j'interprétais, et ça me comblait.»

Depuis, il a toutefois entrepris d'explorer de nouveaux horizons, notamment en ajoutant à son instrument une machine permettant de créer des boucles électroniques à partir de sa voix.

«Ça me donne la possiblité d'ajouter des couches, de texturer les pièces. Ma voix prend ainsi des airs de goélands dans Distant Shores, par exemple», mentionne l'artiste, fébrile à l'idée de présenter sa composition «pour la toute première fois devant public», mardi.

Thorwald Jørgensen profitera aussi de son passage à Ottawa pour interpréter la suite Fabulosae Creaturae (en première canadienne) et Sirenum Scopuli, deux pièces du compositeur ottavien Victor Herbiet. Lors du concert de mardi après-midi, il jouera également du Ravel, du Schubert et du Bach, accompagné du pianiste Jean Desmarais et de la harpiste Renske de Leuw.

En soirée, MM. Jørgensen et Des marais partageront la scène avec le Quatuor à cordes Utrecht et la harpiste Ruth Anna Lindemeir, au Diefenbunker.

Un Instrument à faire (re)connaître

Thorwald Jørgensen ne cherchait pas à devenir l'ambassadeur du thérémine. Il a pourtant hérité du titre, un peu malgré lui.

«C'est m'accorder beaucoup d'importance... Tout ce que je veux, au fond, c'est exprimer qui je suis par la musique. Il appert que le thérémine est l'instrument qui me permet le mieux de le faire.»

Il n'en apprécie pas moins de pouvoir donner des concerts un peu partout. Et d'ainsi contribuer à faire (re)connaître son instrument.

«Disons que je suis habitué de voir des rangées de bouches bées devant moi quand j'arrive sur scène! fait-il valoir en riant. Que je joue seul ou au sein d'un ensemble, je prévois donc toujours une courte pièce d'introduction, histoire de familiariser les spectateurs avec les sonorités particulières ^ thérémine. Je prends ensuite le temps d'expliquer son fonctionnement, pour le démystifier. Ce n'est qu'une fois cette période de démonstration terminée que le concert peut vraiment commencer.» Avis aux curieux!

Le virus Stradivarius

leDroit



MAUD CUCCHI

Invité du festival Musique et autres mondes, les 6 et 7 juillet, Martin Chalifour n'est pas tout à fait un violoniste comme les autres. Montréalais, il choisit de s'établir en Californie où il a été promu violon solo de l'Orchestre philharmonique de Los Angeles, il y a plus de 20 ans.

Jouant sur un précieux stradivarius appartenant à l'orchestre et que l'on pourra entendre au festival, Martin Chalifour n'est en rien un fétichiste de l'instrument.

Il n'a ainsi pas hésité à remiser la pièce de collection qu'on lui avait confié un an après avoir intégré l'orchestre - «à l'époque, le stradivarius n'avait pas un réglage adéquat.

Il sonnait comme un violon plus jeune : tout dans la puissance mais peu de subtilité,» explique le musicien.

Avec cet instrument d'exception ayant appartenu au légendaire Fritz Kreisler, c'est une histoire d'adaptation permanente.

Datant de 1711, il a bénéficié d'une cure de jouvence cette année : un chevalet flambant neuf et une nouvelle âme, ce petit cylindre d'épicéa calé dans la caisse de résonance. Sans doute y a-t-il donc un peu de la magie du luthier dans la renaissance de l'inestimable violon : «Il sonne mieux que jamais et peut désormais libérer l'artiste».

Un apprentissage permanent

Ces violons fabriqués il y a trois cents ans par Antonio Stradivari sont-ils des oeuvres d'art ou simplement des instruments de musique exceptionnels ?

Martin Chalifour affirme que l'instrument demeure au service du musicien, et non l'inverse. Son approche du violon répond à un questionnement permanent «pour en faire ressortir toutes les couleurs».

Il préfère taire la valeur de l'objet, arguant lui-même ne pas en connaître le montant exact. Ces instruments sont recherchés par les meilleurs interprètes mais également convoités par les collectionneurs individuels, ainsi que par de grandes entreprises qui recherchent de fructueux investissements et une activité de mécène. Résultat : leurs prix s'envolent tellement (plusieurs millions de dollars l'unité) que les artistes ne peuvent plus les acquérir.

Martin Chalifour reconnaît que l'instrument de luxe qu'il a le privilège d'emporter en tournée constitue le porte-parole de l'Orchestre philharmonique de Los Angeles. Seul bémol : les restrictions récentes aux douanes américaines qui renforcent le règlement concernant l'importation de bois précieux et compliquent le transport de ces instruments d'époque.

Le 6 juillet à 19 h30, on pourra apprécier le jeu de M. Chalifour accompagné du jeune pianiste belge dans un récital conviant Mozart (Sonate en sol majeur), Beethoven (Sonate n° 7 en ut mineur, op. 30 n° 2) et Fauré (Sonate n°1 en la majeur) à l'Église unie Dominion-Chalmers. Le lendemain, dès 9 h 15, on les retrouvera au même endroit pour le matinal Café-concert : une célébration de Fritz Kreisler.

Pour y aller

Quand: Les 6 et 7 juillet

Où: Église unie Dominion-Chalmers

Renseignements: 613-241-0777; *musicandbeyond.ca*

The Epoch Times

Enhancing the allure of classical music

Music and Beyond director aims to bring classical music to the masses

By Pam Mclennan
Epoch Times Staff

OTTAWA-Cellist Julian Armour's mission isto introduce classicalmwic to as many people as possible by presenting it either alone or with other art forms such as dance, the written word, or hair-raising acrobaties.

These are just.a few of the pairings he has devised over theyears as theartistic and executive director of Music and Beyond, a two-week festivalthat brings classical musicians from across Canada and around the world to Ottawa each year. This year's event kicks offon July 4.

Armour feels it's important to .keep dassical music-which some consider the pinnacle of human musical achievement-

in the public eye. He wants people to share the joy of the melodies and harmonies that have beén appreciated for centuries as well as th.ose of modem composers.

He is morethan upto thetaskof promoting classical music.Aswell as director of Music and Beyond, Armour is the artistic director of the Chamber Players of Canada and a playing cellist who has performed throughout Canada, Europe, and the U.S. both as a soloist and in ensembles. He has recorded 30 music CDs and has the world's largest collection of cello music.

He originated both of Ottawàs intemationally renowned classical music festivals: Chamber Music FestivaUn 1994 and Mu^ic and Beyond in 2010, after moving on from Chamberfest in 2007.

Armour says somepeoplethink

of classical music as elitist or are intimidated becausethey'venever experienced a live performance. He wants to turn that around.



Cellist Julian Armour at his office in Ottawa.

To that end, Music and Beyond is mandated to help people connect to the niusic by breaking down barriers and notions through a varied program that sometimes couples the music with other arts.

"We're just trying to give people a taste of interesting things," he says.

"We have acore idea that I think is really strong and everyyearpeo-ple like it moreandmore. Lastyear the people who said they were highly satisfied was 98 percent. I figure people really like it thatway."

However, he recognizes that keeping classical music alive and thriving is an uphill battle. He decries the fact that schools no longer provide choral or music

classes and governments (provincial and federal) don't give as many grants to classical music as they used to.

"So the schools have abandoned the real mission of music education. It's ashame becausewe know that with music education children have better math skills, are better at science, have better verbal skills, they're more creative, andtheyhave better social skills."

He also feels the CBC has marginalized classical music andisn't supporting it in the way that a public radio station should.

"Classical music only exists when it's heard," he says. "Because people don't hear it that often on the radio you see live audiences dwindling, and it's a result of what has happened at CBC. Presenters everywhere are seeing audiences diminish. I'm

Cellist Julian Armour at his office in Ottawa.

trying to reverse that a little bit." However, he notes that universities are doing their bit. "You see university music programs growing like crazy," he says.

"The problem is we're producing ail these graduates for whom there's no place to play now because we're cutting back on the whole presentation side of it." Armour-who grew up in a musical family and began learn-ingto playvarious instruments as a child-believes morepeoplewould grow to like classical music if only they were exposed to it.

, "If you went and interviewed 10,000 people on the street you might get 5 percent who would self-identify as liking classical music. Yet I believe that almost everybody would like it if they wouldjust hear it," he says.

One of the highlights of this year's Music and Beyond program includes Christopher Plummer, Canada's renowned Shakespearean actor, reading Shakespeare scènes, sonnets, and speeche^ that are interspersed with some of the music inspired by the author's. works.

For more information and tickets to Music and Beyond, visit: www.musicandbeyon

OTTAWA CITIZEN SATURDAY, JULY 9, 2016 E2

YOU

MUSIC FOR THE MASSES

Composer aims to 'reach, as many people as possible'

PETER ROBB

The Norwegian-born composer Ola Gjeilo believes in populist music.

"It is focused on the listener and wants to be very communicative and accessible whatever it is," he said in an interview in advance of his appearance at the Music and Beyond Festival on July 15, where he will perform and his music will be highlighted.

"That's incredibly important to

me, that what I write is something that has the potential to touch the listener and be meaningful to them without being manipulative or sentimental. Something that very deeply wants to communicate with people and reach as many people as possible."

It is perhaps fitting, then, that he writes choral music. If there is a musical form that is populist it is in choir, where anyone from any walk of life can take part — at church or on the grandest stage. Gjeilo has

THE MUSIC OF

OLA GJEILO

Music and Beyond Festival Where: St. Matthew's Anglican Church, 217 First Ave. When: Friday, July 15, at 7:30 p.m.

Tickets and information: musicandbeyond.ca Of interest: On Thursday July 14 at St. Matthew's there is an open choral rehearsal starting at 1830 ET. There is a $10 admission.

four albums to his credit and his choral music has been recorded by, among others, the Choir of Trinity College Cambridge and the U.K.-based ensemble VOCES8, for whom Gjeilo (pronounced Yay-lo) is composer-in-residence.



This populist inclination is also rooted in Gjeilo's beginnings as a musician in a household where his parents were avid and eclectic listeners and players.

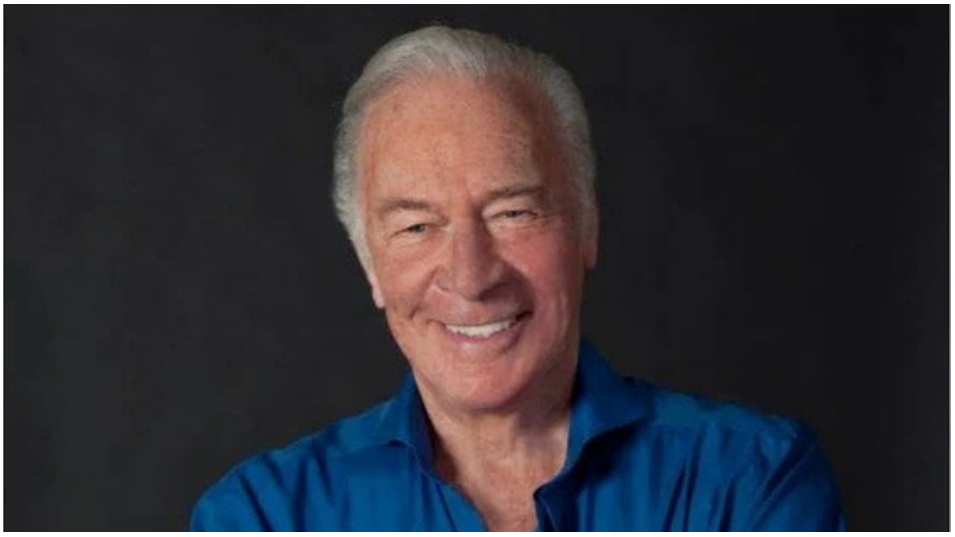
"They were very discerning. They weren't professional musicians, but both of them wanted art to touch them and not be cerebral for the sake of being cerebral. They wanted to be emotionally honest.

"That's something that is important for me, too. I don't want to pretend to be something I'm not musically, which can be an easy temptation."

SEE **OLA** ON **E2**

Theatre review: Plummer a commanding presence in sweet night with Shakespeare

OTTAWA CITIZEN



Christopher Plummer performs Shakespeare with the Music and Beyond Festival orchestra on two nights. supplied

Patrick Langston

Music and Beyond Festival

At Dominion-Chalmers United Church

Reviewed Friday

In 2011, Shakespeare and Music with Christopher Plummer was applauded as a highlight of Music and Beyond's sophomore year. Judging from Friday's reprise, the program can expect the same this time around.

Canadian actor Christopher Plummer, still exuding star power-plus at 86, created the show with the festival's Julian Armour. It comprises excerpts from Shakespeare delivered in striking style by Plummer and snippets of music inspired by Shakespeare and handsomely rendered by the festival orchestra with violinist Marie Bérard in the concertmaster's seat and Kevin Reeves as stage and music adviser.

Following Healey Willan's overture to Cymbeline – a lesser-known play which was picked up again briefly toward the end of the program – Plummer took the stage with an obvious but still delightful recitation: Hamlet's greeting to the players. "O, old friend!" he addressed cellist Armour, setting the tone of intimacy and well-oiled professionalism that defined the evening.

Snatches of A Midsummer Night's Dream – both the Mendelssohn and Shakespeare versions – ensued, with Plummer giving us lines from Oberon and Robin, and the orchestra, during Mendelssohn's overture, serving up sylvan woodwinds and spritely strings.

That was followed by Much Ado About Nothing, with Plummer first delivering Benedick's scornful characterization of Beatrice ("this harpy") and then sitting back while Bérard, with Frédéric Lacroix on piano, played Korngold's Mummenschanz as a clever musical response from the sharp-tongued Beatrice.

And so it went, with close to 40 recitations and musical selections in all. They included, pre-intermission, The Taming of the Shrew's Petruchio declaiming his mastery over Kate with a couple of incidental pieces by Nino Rota; the lovely Sonnet 17; and Vaughan Williams' Greensleeves. Neither age nor overexposure has withered the latter, at least not when it's as sweetly played as it was Friday night.

Plummer, who once contemplated a career as a solo pianist, was clearly enjoying himself through all this. Sitting in the middle of the orchestra's semi-circle when he wasn't speaking, and occasionally smiling or tapping his foot in time, he seemed content to be at once the evening's centrepiece and part of the greater whole.

Plummer was mildly chided in the Citizen's 2011 review of this show as being grand mannered, but there was no evidence of that this time. His lines from Henry V in the show's second half were sensitive when he gave us the fading Sir John Falstaff, ambitious and regal when we heard him as the young king turning his back on his wanton days and setting his sights on the future.

The Henry V portion included Walton's Passacaglia: The Death of Falstaff and the bright Interlude: At the French court. Both were deftly delivered.

Plummer and orchestra also gave us Romeo and Juliet. "This young couple knew more about the pain of love than most people twice their age," said the actor in introducing the excerpts which included deeply sad portions of the Adagio from Beethoven's Opus 18, no. 1.

The Tempest, for which Plummer received much acclaim when he played Prospero at Stratford in 2010, and a final extract from Much Ado About Nothing rounded out the evening.

Not that the audience wanted the evening to end. Plummer was clapped back to the stage repeatedly. He and the orchestra merited that response.

Shakespeare and Music plays again tonight, July 9.

Tickets/information: 613-241-0777, musicandbeyond.ca

OTTAWA CITIZEN MONDAY, JULY 11, 2016 C2

HARPSICHORDIST BEAUSEJOUR ENCHANTS FANS

MUSIC & BEYOND
REVIEW

NATASHA GAUTHIER



Harpsichordist Luc Beausejour At St. Barnabas Church Reviewed Sunday night

If you're a fan of the harpsichord, a solo recital by Luc Beausejour is an enchantment. If you aren't, he just might change your mind.

One of the best early music keyboardists in the world, Beausejour is known for his refined, almost spiritual artistry, piercing intellect and tremendous technique. He's also an engaging, funny, informative communicator who enjoys teaching audiences about his instrument and its repertoire.

At Centretown's St. Barnabas the Apostle church Sunday evening, he played a program of harpsichord "greatest hits" by Bach, Handel, Scarlatti and others.

Those who don't know it well accuse the harpsichord of being expressively limited. But Beausejour is a master who can make it sing, producing cascades of dynamic effects through almost imperceptible gradations in touch and emphasis.

Beausejour played a delightful single-keyboard harpsichord built in 2006 by Montreal luthier Yves Beaupre — a copy of a Baroque instrument in a French museum. He opened with a selection of short French works, contrasting the naive charm and Watteau-like melancholy of Couperin with Rameau's more assertive, flashy personality.

Beausejour's Bach is incomparable — in the '90s he gave a legendary series of Montreal recitals in which he worked his way through the composer's most

monumental works: the entire Well-Tempered Clavier, the Art of Fugue, the Musical Offering, and the Goldberg Variations. Here he performed the French Suite no. 5 in G Major, bringing the dancing characteristics of each movement to life. His use of the harpsichord's special stops created exquisite lute-like sounds in the Loure, and the Gigue's tricky fugue bristled with sparkling clear voicing.

Handel's popular Harmonious Blacksmith Air and Variations demonstrated Beausejour's brilliant virtuosity, and he achieved

Those who don't know it well accuse the harpsichord of being expressively limited. But Beausejour is a master who can make it sing.

magnificent sustained lyricism in Bach's solo-keyboard transcription of a Marcello oboe concerto.

In four intimate Scarlatti sonatas, the harpsichordist highlighted the composer's endless invention and knack for surprising musical plot twists. The Air from the Goldberg Variations, played with restraint and dignity, was well-received as an encore.

Beausejour performs again at Music and Beyond on July 12 with the London Handel Players

Those who don't know it well accuse the harpsichord of being expressively limited. But Beausejour is a master who can make it sing.

leDroit

Richard-Hamelin, un prodige singulier



Charles Richard-Hamelin COURTOISIE DE BARTEK SADOWSKI

MAUD CUCCHI

En un concours, ce pianiste québécois de 26 ans est devenu la nouvelle coqueluche de la scène classique grâce à Chopin. Comme si l'âme du grand compositeur romantique du XIXe siècle, d'ascendance franco-polonaise, avait reconnu l'un des siens.

Deuxième Grand Prix du Concours Chopin Varsovie 2015 et Prix spécial Krystian Zimerman, le jeune homme a été récompensé selon un système de pointage exigeant, qui fait aussi l'excellence de cette compétition internationale. Invité par le festival Musique et autres mondes, il se joindra à l'ensemble montréalais I Musici, le 12 juillet à 19 h 30. Au centre du programme : une incursion chez Chopin, un monde en soi, avec son second concerto, écrit à 20 ans à peine. On retrouve le musicien dans le train, entre Belleville (Ontario) et Montréal. Cet été, Charles Richard-Hamelin sera souvent sur la route, au Canada mais aussi en Europe sur invitation de festivals.

Depuis sa médaille d'argent, il s'est construit un destin de soliste en vadrouille. Les contrats se multiplient grâce à la prestigieuse distinction. Il sait qu'il se situe à la croisée des chemins, troquant sa peau de musicien dilettante pour endosser celle d'un pianiste professionnel soumis aux contraintes du métier.

«Il est plus difficile de pratiquer, reconnaît-il. Je répète les soirs des concerts en jonglant avec les programmes que je dois jouer dans plusieurs mois.»

L'instrumentiste a trouvé en Chopin un compagnon de cheminement musical : «je l'ai joué toute ma vie, dit-il. Son style convient bien avec mes mains. Ses partitions sont très lyriques, très mélodiques.»

Quiconque a déjà assisté à l'un des ses concerts (aussi disponibles en ligne) connaît l'engagement total du musicien originaire de Joliette, courbé sur son piano, le nez dans les touches, signes extérieurs de la communion profonde entre le prodige québécois, qui pénètre dans chaque note de son clavier, et la partition.

Alors que d'aucuns préfèrent des postures plus stoïques, Charles Richard-Hamelin ne se soucie guère de son apparence ou d'éventuels maux de dos. «C'est la musique qui compte», assure ce diplômé de l'Université Mc Gill et de la Yale School of Music.

Il y a quelques années, il n'aurait jamais pensé vivre de ses concerts, ce «luxe incroyable» qui le fait voyager au Canada, en France, en Pologne et au Japon surtout. «Mon rêve serait désormais de jouer au Carnegie Hall, à New York, mais il est plus difficile de percer aux États-Unis.» L'appel est lancé...

Au même programme de la soirée organisée à l'église unie Dominion-Chalmers, l'ensemble I Musici interprétera sous la baguette du chef d'orchestre Jean-marie Zeitouni la pièce Scherzo d'André Prévost ainsi que la Sérénade pour les cordes en do majeur, opus 48 de Tchaikovsky.

Trémolos romantiques et envolées lyriques garantis...

Pour y aller

Quand: 12 juillet à 19 h 30

Où: Église unie Dominion-Chalmers

Renseignements: 613-241-0777; *musicandbeyond.ca*

OTTAWA CITIZEN WEDNESDAY, JULY 13, 2016 C6

RICHARD-HAMELIN AN ASTONISHING CHOPIN SPECIALIST

Who: Rapturous Chopin with Charles Richard-Hamelin and I Musici de Montreal

Where: Music and Beyond, Tuesday

NATASHA GAUTHIER

Here are four things you probably didn't know about 26-year-old pianist Charles Richard-Hamelin (you won't BELIEVE number two):

His name isn't Charles-Richard. The hyphen goes between his two surnames. He's not in any way related to superstar virtuoso Marc-Andre Hamelin. He's from Joliette and had his first piano lessons with his dad, an amateur musician. Just before he gained international fame by becoming the first Canadian to win the silver medal at the Chopin Competition in Warsaw in October, Richard-Hamelin gave a solo recital in Ottawa as part of Roland Graham's series at Southminster United. So anybody who was there can legitimately claim they were into him before he blew up.

The Chopin triumph kick-started his career with a whirlwind of concert dates, recording contracts, and the kind of media and public attention usually reserved for star athletes. Like their sports counterparts, many young musicians who become overnight sensations can crack under the pressure and attention. Richard-Hamelin has admitted in the press that he finds his new schedule gruelling, but based on his appearance at Music and Beyond on Tuesday, he's coping just fine.

Richard-Hamelin performed with the chamber string ensemble I Musici de Montreal, playing Chopin's Piano Concerto No. 2, the same piece that wowed the—-judges at the Chopin Competition finals.

Other young Canadian pianists may claim to be Chopin specialists, but Richard-Hamelin is the only one I've heard who deserves the title: the true heir to Louis Lortie, Andre Laplante and Janina Fialkowska.

This was astonishing pianism of the highest level. There's something about Richard-Hamelin that reminds me of a young Radu Lupu — both physically, with his dishevelled dark hair and bearlike posture at the piano, and in his molten-gold sound — all warmth, power and miraculous, almost vocal legato.

Richard-Hamelin's raw emotional impact is the real deal, rooted completely in his convincing musicianship and not in the heavenward gazing and other self-conscious mannerisms of many of his peers. The first movement was powered by old-fashioned Romantic sweep, while the second floated by in a softly shimmering rapture. The brilliant, flamboyant finale was pure dance.

Pianists usually play a short Chopin Etude or Nocturne as an encore after a concerto. Not one to slack off, Richard-Hamelin launched into the enormous, knuckle-busting Polonaise in A-flat Major. He killed it, tossing off some of the brawniest, cleanest left-hand octaves I've ever heard, and deservedly brought the house down.

Jean-Marie Zeitouni became I Musici's artistic director after the death of founder Yuli Turovsky in 2013. Moscow-trained Turovsky was a master of the Russian repertoire, and Tchaikovsky's Serenade for Strings was one of the group's signature pieces under his baton. Zeitouni's tempos are more fiery, his concept of the composer more daring, less reverential and nostalgic. But if the interpretation was fresh and reinvigorated, J Musici's trademark rich, generous, Russian-inspired sound hasn't changed.

The concert began with an incisive, whip-sharp performance of the Scherzo for strings by Quebec composer Andre Prevost.

Violinist Sarah Chang first artist announced for Music & Beyond



LYNN SAXBERG

Here's something to get you through the winter: the fir^t artist tobe announced for an Ottawa festival next summer is Sarah Chang. The U.S. violinist will play July 4, opening night of the Music & Beyond festival of classical music. The eighth annual edition of the festival runs from July4 to 17, 2017, in various locations.

Changis the virtuoso Philadelphia-born violinistwhowas eight years old when she made her de -but as a soloist with the New York Philharmonie and the Philadelphia Orchestra. Her first album came out when she was 10; since then, there have been 19 more recordings.

In a review of a spring concert in San Francisco, a Mercury News critic wrote of Chang's ''gift of lyricism" in performing. Cesar Franck's Sonata in A Major: ''Her tone was introspective, highly varied in weight and in touch, and there was a cairn fragility in the lightness of her playing that was heartbreaking."

Early-bird passes for the Ottawa festival range in price from $40 for a youth pass to $475 for the deluxe Diamond pass and are available at ri1usicandbeyond.ca. Regular adult passes are $150.

The full lineu.p is expected to include dozens ofconcerts featuring classical music in all its forms, with a focus on multi-disciplinary performances.

OTTAWA CITIZEN SATURDAY, MAY 6, 2017 E4

Festival's sounds will spread out across the city



PETER HUM

When the eighth annual Music and Beyond festival descends on Ottawa soon after Canada Day, it will bring its eclectic mix of classical music and the arts notjust to the city'schurches but to venuesas far-ranging as the Diefenbunker in Carp, the Cumberland HeritageVillageMuseum,Beechwood Cemetery and a Gatineau wine bar.

"That's the next step for the definition of 'beyond,' " says the festi-val'sartistic andexecutivedirector Julian Armour. "We're still committed to the downtown core, but it's a big, spread-out city."

The festival, which runs this year from July 4-17, has already announced some of its headliners, including concerts at Dominion-Chalmers United Church by the Kronos Quartet, the beyond-genre string ensemble (July 5), violinist Sarah Chang (July 4) and virtuoso pianist Garrick Ohlson, who will perform works by Brahms, Scriabin and Schubert (July8).

On Friday, the festival announced more events froma slate that will include more than 75 concerts and gatherings across the National Capital Region. Among them are more far-flung and even multi-disciplinary events that will cast the net more widely for attendees who might not be hardcore classical music buffs.

OnJuly8,aconcertattheDiefen-bunkerentitledBeyond theBomb: Music of the Cold War, will feature more than 150 musicians, including saxophonist Victor Herbiet, zith player Ruth Anna Lindemeir and theremin player Thorwald J,ngensen, who will attempt to evokethemoodof the times when Canada's ColdWar museum was a functioningunderground bunker.

On July 9, between 11 a.m. and 3 p.m., the festival will stage one of its two family-oriented events, at the City of Ottawa's Cumberland Heritage Village Museum. A range of musicians from a barbershop quartet to a big band will play music to evoke the 1920s and '30s.

Also on July 9, the festival is presenting music at Beechwood Cemetery's Sacred Spacethatwill commemorate the First World War, presented by U.S. operatic baritoneJohnBrancy and pianist

Peter Duggan.

On July 10, the Montreal-based cross-cultural musical group Constantinople will play at the Delegation of the Ismaili Imamat on SussexDrive,a building of theAga Khan Foundation Canada.

On July 14, award-winning sommelier Véronique Rivest will host an early evening get-together featuring wine and music at her wine bar, Soif, on Montcalm Street in Gatineau's Hull sector, which Armour calls "one of the most elegant, coolwinebarson the whole planet."

On July 16, the festival's second family-focused event, which will be free of charge, will be the Ottawa Family Music Expo at the University of Ottawa, which is intended to introduce children to classical music through scores of concerts and activities.

Other festival highlights:

▪ Germany's Auryn Quartet will play concerts at three different churches on July 5, 6 and 7.

▪ Spain's Garnati Ensemble, performing in Ottawa for the first time, will play Bach's Goldberg Variations on July 7.

▪ TheVienna PianoTriowill play concerts at Dominion-Chalmers onJuly 10, 11 and 12.

▪ Quebecpianist-singer-songwrit-er-entertainer Gregory Charles will be featured at Dominion-ChalmersJuly 13 and 14.

▪ The first night will feature Charles and a selection of musical child prodigies, while special . guests willjoin Charles on the fol-lowi) tg night.

▪ The veteran brass ensemble The Canadian Brass will play Dominion-Chalmers July 7.

▪ Quartango, the award-winning Montreal group that embraces tango music and more, plays Dominion-Chalmers July 8.

▪ The Toronto-based classical crossover quartet Quartetto Gelato plays St. Matthew's Anglican ChurchJuly 9.

▪ Los Angeles-based Canadian expat trumpeterJensLindemann, a former member of the Canadian Brass, will present his crossover Brassfire project onJuly 12.

For more information and concert passes, which range in price from $20 to $500, go to musicandbeyond.ca. phum@postmedia.com

Twitter.com/peterhum

OTTAWA CITIZEN SATURDAY, YULY 1, 2017 SECTION D

KRONOS NODS TO CANADA

OTTAWA CITIZEN

Eclectiè string quartet's performance includes special pieces by Lizée and Tagaq



KRONOS QUARTET

When: Wednesday, July 5, 7:30p.m.

Where: Dominion-Chalmers United Church

Tickets/passes: musicandbeyond.ca

PETER HUM

WhentheKronosQuartetplays Dominion-Chalmers United Church next Wednesday, just four days after Canada Day, the renowned San Francisco-based string ensemble will be sure to feature some Canadian content on its typically eclectic, globe-trotting program.

After its adaptation of an Indian raga and before its version of The Who's Baba O'Riley, Kronos will play specially commissioned pieces by Polaris Music Prize-winning Inuk throat singer Tanya Tagaq and the young Montreal composer, sound artist and keyboardist Nicole Lizée.

"We're very happy that we get to play in Ottawa this summer to help c^lebrate 150 years ofyour incredible country. And we're delighted that we have two of our favourite composers that we're playing there," says Kronos violinist and founder David Harrington.

"Is a nod to Canada? Definitely. But we're also nodding to the Republic of (the) Congo, Poland, the U.K., the U.S There are a lot of nods in our concerts."

Wednesday's concert, one of scores of shows under the Music and Beyond festival's banner, isjust thethird performance in Ottawa by Kronos in almost two decades. The quartet, which was formed in 1973 with a mandate to reimagine the kindsofmusicthatastringquartet could play, last performed in Ottawa in 2005. In addition to Harrington, the quartet's persona! in-cludesviolinistJohn Sherba, violist Hank Dutt and cellist Sunny Yang.

The inclusion of the Tagaq and Lizée pieces in Ottawa is more than a pitch to an audience's national pride. The compositions by the Canadians figure prominently in Kronos's repertoire. The quartet performed them last summer in Esterhazy Palace in Austria, "whereHaydn invented the string quartet," Harrington says.

He says that almost 15 years ago, he first heard a track by Tagaq, while he was flyinghome from Europe. "I just could not believe what Iwashearing,"hesays. "Imusthave listened to Tanya's track about 30 times, and bythe time I got off that flight, I knew we would work together ifit was humanly possible.

"When I heard Tanya, I realized she had taken this form somewhere else and that no one had ever taken it. For me she was an incredibly individual and vitaland amazing artist." ,

In . Ottawa, Kronos will play i Tagaq's piece Sivunittinni, which ' means "the futureones," and which involved the quartet's arranger Jacob Garchik transferring as best as po ssiblethesoundsofTagaq'sthroa t singing to Kronos's instruments.

"Kronos has giftedme theopportunity to take the sounds that live in mybodyand translate them into the body of instruments," Tagaq has said. "This means so much because the world changes very quickly, and documenting allows future musicians to glean inspiration from our output."

"I want everybody to know about Tanya's voice and herform ofsing^ ing,"Harrington says. "Itfeels like she has a string quartet inside of her."

Lizée appeared on Harrington's radar about a dozen years ago, when an Irish interviewer mentioned the Montrealer to him.

"We've been workingwithNicole Lizée ever since," Harrington says, adding that Kronos has played Lizée's pieces at South American, Asian, European and African concerts. Lizée also composed a piece for Kronos and orchestra that was premiered with the Toronto Symphony Orchestra in March.

In Ottawa, Kronos will play Lizée's Another Living Soul, which, like Sivunittinni, was commissioned by the quartet as part . ofits Fifty for the Future project.

Begun in 2015, the project, which Harrington says involves a budget of about $2 million including grants, sponsorships and partnerships, involves the commissioning of 50 new works for string quartet, from 25 male and 25 female composers around the world.

Rather than simply gather rep-ertoirefor itself, Kronos is making the scores, parts and recordings of the works available for free online to assist with the musical development of student and emerging professioùal string quartets.

"I'm always looking for music that feels worthy to play at any point, and so I'm looking for 50 new pieces that feel right for Kronos, right now, today," Harrington says. "Additionally, I'm hoping to be able to pass this body ofwork to future generations of groups, who are interested in entering the kind of realm of activity that Kronos does and has been involved with."

Harrington is quick to stress the maverick expansiveness of the project.

"Not only do we need 50 totally different approaches to composition, I'm hoping there will also be different forms of musical notation, sound production, cultural information from different corners of the world."

When it's pointed out that Kronos's longstanding ethos ofcurios-ity about the world and inclusiveness seems at odds with current "America First" policy and thinking, Harrington does not hesitate from becoming political.

"I think we are in a very, very dangeroussituationright now, and it's up tu nusicians and audiences and music lovers to try and create a counterbalance to alarmist fear and small-mindedness and mean-ness,actually, and nastiness,"Har-rington says.

"Tome, the makingofmusic and everything involved in the world of music is the perfect counterbalance to things thataregoingin the United States right now."

In addition to thenewlycommissioned music, the Ottawa concert will alsofeature Terry Riley's Good Medicine, a piece by the veteran U.S. minimalist composer whose music Kronos has been playing since the 1980s.

Harrington is glad to present pieces both brand new and old.

"The kinds of programs that we can make now, I've hoped for since1973," he says. "1 really dofeel like the texture and the fabric and the scope of the work that we can present to music-lovers has never been as vast as it is right now. It's a wonderful time for Kronos and I think great time to be a listener of our work as well." phum@pos1media.com twitter.com/peterhum

FOR PETER HUM'S PICKS OF

MUSIC AND BEYOND CONCERTS,



JOHN RUTTER
BRINGS HIS *VISIONS* TO MUSIC AND BEYOND

by **CHARLES GEYER**

JOHN RUTTER CONDUCTING AT REHEARSALS
PHOTO: GARETH SAUNDERS

Earlier this year, when Ottawa's Music and Beyond festival announced that its 2018 roster would include a concert of works written and conducted hy acclaimed British composer John Rutter, ticket-huy- ing activity exploded across North America. Within 90 seconds, a two-ticket order from British Columbia augured the continent-wide deluge to come.

"We were selling tickets faster than anything else we ever released in our history," recalls the festival's founder and executive and artistic director, Julian Armour. "I thought, 'we'd better see if we can offer another performance.'" Armour quickly contacted Rutter, along with the three choruses involved, and members of his own Thirteen Strings Chamber Orchestra (Armour is the group's principal cellist). Happily, everyone, including Rutter, was glad to add a second date.

But what accounts for so intense and abiding a public affection for the music of John Rutter - a man Armour designates "clearly the world's most performed living composer"? Conversations with three artists involved in 2018's Music and Beyond offer compelling insight.

Lydia Adams, artistic director of the Toronto-based Elmer Iseler Singers, who will be participating in the Rutter programs, has known the composer since her postgraduate days at London's Royal College of Music. "I've always had a very joyful relationship with him," she says.

When they met, Rutter was at Clare College, Cambridge, and brought Adams on as one of the auxiliary voices for his choir's then-upcoming performance tour of Venice. "We were singing in these incredible churches, including St. Mark's Basilica, up in the galleries, right next to those golden mosaics," Adams recalls. "We could touch them! It was a wonderful tour, and a wonderful opportunity to get to know John, and sing with him."

Asked to reflect on Rutter's enduring popularity, Adams emphasizes the composer's joyfulness and humane affirmation of life.

"He has some magical way of finding the good and the optimistic in life," Adams muses. "I think he writes something people are craving to hear. The texts he chooses are texts that people relate to. There's so much in the world that is negative. I don't see the problem with singing about beauty and hope."

Indeed, the July concerts will open with *Look at the World*, an anthem with a melody that flows with the unhurried grandeur of an English

Midlands river, and lyrics equal to softening the stoniest heart: "Look at the world and marvel eveiy day...so many miracles along the way."

Adams is quick to add that Rutter's joy is no anodyne pretense, nor was it easily won. "He's undergone some incredible challenges," Adams says. "Someone who has lost a child and comes back and writes something as incredibly optimistic as *Visions* - that brings an even more profound beauty."

Rutter's oldest son, Christopher, perished in 2001 while a student at Cambridge, the victim of a car accident.

Visions is among the most recent of Rutter's major works, and its Canadian premiere will be a highlight of the July concerts. It's a unique piece - "the only violin concerto in history with a part for boys' choir," as Rutter himself describes it.

For Music and Beyond, that choir will have an enhanced high-voice sound, sung not only by the Ottawa Children's Choir, but also the 10 female voices of Adams's Elmer Iseler Singers and the women of the Ottawa-based Capital Chamber Choir. It was an idea that Armour "kind of threw out there" to Rutter. "And he embraced it immediately."

Structured in four movements, with texts from Latin chant and from the Bible, the work is a series of dramatically contrasting visions of Jerusalem, both as site of temporal strife and as an ultimate state of transcendence. Rutter wrote it on the invitation of the famed Yehudi Menuhin Competition specifically for young Ottawa-based violin virtuoso Kerson Leong, who had won first prize in the competition's junior division in 2010, at the age of 13.



"It's a pleasure to play a piece like Visions," says Leong, now 21. "To share the stage with a choir and express the same material. In a way, I'm also singing. It's a beautiful piece."

Leong premiered Visions under Rutter's baton in London in 2016, and has subsequently performed it several times with the composer, including at its North American premiere in New York's Carnegie Hall in May. But Leong is especially eager to offer Visions in Ottawa. "It's so cool to bring the piece back home."

Leong is effusive in describing his artistic and personal chemistry with Rutter. "There's so much energy when it comes to his approach to making music," Leong says. "He's just a really fun, warm, bubbly sort of person. I was put at ease from the very first instance. There's a very youthful vibe about him - a certain wonder in his eyes."

Armour corroborates the evident camaraderie between the mature maestro and the young virtuoso. "They both thoroughly enjoy working together," Armour says. "Whenever I hear either of them talk about that association, it's in the most glowing terms. They're genuinely happy. And the sound is gorgeous."

Also on the July concert bill are Rutter's 1979 Suite Antique, a neo-Baroque instrumental work structured and scored in conscious emulation of Bach's Brandenburg Concertos, and his lavish and brilliant Magnificat. ILJJ

The two-night Rutter celebration is set for July 15 and 16 at Ottawa's Dominion-Chalmers United Church.

Information and tickets are available at **www.musicandbeyond.ca**

Music and Beyond: John Rutter has a vision of music for Ottawa's Kerson Leong

artsfile.
ARTS. NOW MORE THAN EVER.

BY PETER ROBB JULY 13, 2018



When the British composer and conductor John Rutter appears in concert on Sunday at Dominion-Chalmers United Church, he'll raise his baton for a work he wrote for Ottawa violinist Kerson Leong.

In the first of two ARTSFILE interviews, Rutter talks about the piece called Visions. We also asked Kerson Leong about working with John Rutter. His comments are included. Our second interview with the composer will be published Saturday morning.

Q. Tell me how did this piece come about?

A. This came about through the (Yehudi) Menuhin competition. The fellow who organizes the whole thing had a very good idea for Menuhin's centenary year in 2016, when the competition was due to be held in London. It rotates around a number of cities. He thought it would be nice, rather than just having a competition, to make it a festival. To that end he had the idea to invite back one or two past winners to play in London at some celebration concerts.

I had attended a concert at the Temple Church in London held to celebrate my birthday. This is the famous lawyers' church. He was sitting next to my wife at dinner when my Gloria had been played and asked her, 'Would John be interested in writing something for one of our past winners if they come back to London for the centenary?' She said 'Ask him.'

So he did. He told me there was this young man called Kerson Leong who had won the competition's junior bit when he was 12 years old. He was at the time 17. Kerson was coming to London and it was thought it would be interesting to commission something specially for him. I said I would see if I could see his playing 0n Youtube. Which I did and I was impressed because not only has Kerson got formidable technique but he has a profound musicianship as well.

After that I said I'd like to do it. The first concert was to be held in the Temple Church. I was also asked to also find a role for the boy choristers of the church.

Q. How did you react to that request?

A. I said this is extraordinary because this will be either be the only violin concerto in the repertoire that has a part for choir, or it will be the only choral piece with a virtuosic part for solo violin. I was intrigued by that idea and agreed to do it.

Q. What was the next step?

A. The next thing was to think about what I was going to write.

One evening, I was walking around inside the church in darkness and the shadows were falling across the tombs of the crusaders. These were the Knights Templar. The Temple Church was the London headquarters of the order.

They came back from the Holy Land with all their plunder and they used their ill-gotten gains to do good works. They opened schools and hospitals. There was an element of some idealism there. They built the old part of the Temple Church as a direct copy of the Church of the Holy Sepulchre in Jerusalem.

I wondered then if I could write a work inspired by the church and by its history and the idea of Jerusalem, which is not just a troubled city in the Middle East. It's a place which stands as a metaphor for the holy city on the hill, a place we hope to go after death. It is a vision of peace. Of course, it is also a shorthand in the Old Testament for God's People.

There is a lot of history and poetry attached to the idea of Jerusalem. That gave me the way into the music I wanted to write, because it does have a role for choir in articulating the words that I have chosen that are mostly from the Bible.

At the same time, it has a role, poetically speaking, for a solo violin that stands for God's people in the wilderness. So, that was how it came about. We did premiere it in the Temple church. Since then, I have performed it with Kerson in several places, most recently in Carnegie Hall on the American Memorial Day. We also have done it in Hong Kong which was nice because he is of Asian parentage. His father is Chinese and his mother is Vietnamese. It was nice to perform it in Asia.

Last year we performed it in St. Paul's Cathedral, which was an awe-inspiring experience. St. Paul's is just down the street from the Temple Church but it's five times larger. We performed with the Royal Philharmonic who were very impressed with him.

Q. And you two are performing it in Ottawa…

A. Kerson sort of felt wistful that he had performed this piece in these places around the world but never at home. So I am glad we have a chance to perform it in Ottawa.

That came together with an approach from Julian Armour (of Music and Beyond). He had asked me before, but the date never really worked out. This year I thought, 'Let's see if I can make it work out. So I am doing a brief but intensive visit with a concert that we'll do twice on the 15th and 16th and that will give Kerson an opportunity to perform Visions on his home turf.

Q. Kerson Leong, you are playing the piece Visions that John Rutter wrote for you? Tell me about that?

A. I'll be bringing the Canadian premiere of Visions to my hometown. It is a piece for solo violin, boys' choir, string orchestra, and harp. I was very honoured when the Menuhin Competition invited John to write a piece for me. We have recorded it together, as well as premiered it around the world (Carnegie Hall, St Paul's Cathedral in London, Hong Kong, and in Brisbane, Australia).

Q. The idea of a famous composer choosing you to write music for is pretty flattering? How did you react to it.

A The wonderful thing is that John wrote Visions with my playing in mind. When I first received the score, I was struck by how natural it felt to bring out all the lyricism within and how I'm able to literally just let the violin become my voice. I also enjoy the intertwining dialogue between my line and the choir's — it makes for a very natural cohesion. I always enjoy playing it, especially with John on the podium. Working with him is such a pleasure as he is so warm and engaging as a person.

John Rutter with Kerson Leong
Music and Beyond
Where: Dominion Chalmers United Church
When: July 15 and 16 at 7:30 p.m.
Tickets and information: musicandbeyond.ca

https://artsfile.ca/music-and-beyond-john-rutter-has-a-vision-of-music-for-ottawas-kerson-leong/

Music and Beyond:

Thinking music out loud with John Rutter

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ARTS. NOW MORE THAN EVER.

BY PETER ROBB JULY 14, 2018



John Rutter is one of the leading composers of choral music working today. As such the music he has written for other kinds of instruments, such as the piece Visions composed for the Ottawa violinist Kerson Leong, is less well known.

"Writing for instruments is part of the resume. I have probably would say 75 to 80 per cent of of the music I have written has been choral or vocal. That doesn't imply that I'm not interested in orchestral or instrumental music, it's just really that a career takes the course that it takes," he said in an interview in advance of his first ever concert appearance in Ottawa on Sunday and Monday at Dominion-Chalmers United Church.

On that program, in addition to the Canadian premiere of Visions, will be another instrumental piece.

"It's quite a lightweight little thing called Suite Antique for flute, harpsichord and strings. It's music for a summer's evening."

The imbalance in his career between music for voice and music for instrument, he said, is one reason "I no longer do commissions as such. I respond to invitations and suggestions. Visions was just exactly that. I stopped doing commissions for exactly the reason you are pinpointing. That it can lead to more of the same.

"What I liked about the opportunity to write Visions, and why I said yes, was precisely because I had never had a chance to write for a virtuoso solo violinist before.

"I hope I can write for any instrument."

And he writes in many different styles.

"It's a bit like an actor who would be happy to play many different roles. I see myself in that kind of way. I hope that I'll always speak, in the end, with my own voice, but I use a range of styles. I have never been committed to one style."

He does, he admits, like melodic music.

"That is something that I have never shut out from my compositional language. I'm not really a great explorer, I leave that to other composers to discover new sound worlds and to take people to places they've never been before."

Rutter has thought clearly about where he fits in the musical scheme of things.

"I think I am more the kind of composer Handel was. He just took the sounds and styles that were in the air and made something personal out of them rather than Bach who was forever exploring the furthest reaches of counterpoint and pointing to new worlds."

The operative word then is eclectic. He also uses another word to describe himself, but not without caution. That word is accessible, a word, he says, that can be a term of favour or abuse.

"I don't think it need be a term of abuse because I don't see any reason to shut your audience out. In the end you have to write what you have to write and you should never have to write down to people. I hope I don't do that. At the same time, music is there to be appreciated and enjoyed."

He has taken some shots over the years, however, because his music is accessible and popular. But Rutter remains unaffected and frankly unapologetic.

"The thing is whatever you write you're not going to please everybody. The best advice I was ever given about composition was when I was in school from my director of music who was a very wise old man and a fine musician. He said, 'Write the music

that's in your heart and be true to yourself'. It's not original advice but at the time it was quite brave advice."

It was brave because when Rutter was a young scholar, the music world was in the grip of what he calls the avant-garde.

"There was a kind of Stalinist atmosphere that you had to write in this approved way."

Rutter was certainly not doing that. It wasn't in him.

"Although I have always been keenly interested in what is going on at the cutting edge of new music, I have to say that if I have a gift for writing, that's not the gift that I have got.

"You have to be grateful for the gifts you do have. I have never had any difficulties starting work on a new piece even back in the day."

He then quoted Arnold Schoenberg who once said 'There is still plenty of good music to be written in C major.' And there's nothing wrong with trying to write some of it, Rutter said.

"The tide of history has gone out on him, but that comes across as one of his more durable thoughts."

Today we live in a world when many strands of creation are happening and available all at the same time. Rutter finds that refreshing.

"It would be a very brave cultural commentator who said there is one mainstream today, in any of the arts. We have plural streams of endeavour and there are all kinds of labels stuck on them.

"And younger audiences, from what you might call the Spotify generation, do seem to have eclectic tastes. People who only like one thing are becoming rarer."

That does create a different kind of problem. How does one find the gold amid all the noise?

"That's gotten harder than ever, least of all in the arts. In the world of politics and public affairs we have the gamut of bad news every day.

"That was something that would never have troubled Bach. If there had been a famine in Africa, he wouldn't have known about it. Still, we have to learn how to discriminate and sometimes you just have to say whatever it is doesn't appeal to me. But it's good if we can stretch ourselves and discover new things.

"On the whole," he said, "the culture now is more plural and healthier than when I was starting."

He does worry that popular music has grown too large and is pushing what we call classical music off to one side.

"The classics are the bedrock of our cultural experience and you build from that. One has to always remember that we shouldn't lose sight of the heritage that we have all been fortunate to enjoy."

So, despite mixed feelings about it all, in the end "I prefer the present to the past and I look forward to the future even more."

And why wouldn't he prefer the present. Choral singing is growing in popularity everywhere, it is truly a form of popular expression that is truly grassroots.

"Choirs are a more flexible instrument than orchestras. There is 1,000 years of repertoire to choose from. Orchestras have 300 years. Indeed a choral program can embrace all music from Gregorian chant to the classics.

"The voice is the instrument you don't have to pay for. Yes of course it has a technique like any other instrument, but whereas you can't function in an orchestra unless you read music reasonable fluently and have studied whatever it is you are playing, anybody can join a choir at their level. It is potentially a very inclusive form of music making."

And much of Rutter's personal success is rooted in choral music.

His Magnificat, his Gloria, his Requiem and The Mass of the Children are played regularly, literally around the world.

The Ottawa audience will hear a performance of the Magnificat Sunday and Monday by three choirs the Elmer Iseler Singers, the Capital Chamber Choir and the Ottawa Children's Choir..

"There is a sense in which a piece that you write grows up and leaves you," Rutter said. "When you have just written something it is still your new baby and feel connected to it. I'm always happy to conduct Magnifcat and come back to it and have done so many times.

"It's been featured on most of the last 30 seasons of Carnegie Hall that I have done. I would say (that today) it's another score on the stand to interpret and perform as best I can. So in a way I can't be the person I was when I wrote it in 1990, you can't swim in the same river twice.

If it was blotting out other things that I have written and make it impossible to give anything else a listen. I'd probably be frustrated." Much as years ago people associated him so strongly with Christmas, "that they thought I had never written anything for performance in the other 11 months.

"I think that has passed. The chemistry of every performance is different. You may think you are replicating but it won't be the same. The performers change the piece. If I go where the speech patterns are different, the choral singing will be different. That's healthy and stimulating."

To that end he feels the Ottawa performance will not be quite the same "as any of the other 250 performances I have done.

"In the end we are all there to make music It is a social and collaborative venture and that's precisely what I like about it. Composition is solitary. Not something I have the will power to do for 365 days a year. I think I'd go nuts.

To get together with others and make music justifies all the labour and effort and hours spent alone in my studio composing."

John Rutter

Music and Beyond

Dominion-Chalmers United Church
July 15 and 16 at 7:30 p.m.
Tickets and information:
musicandbeyond.ca

https://artsfile.ca/music-and-beyond-thinking-music-with-john-rutter/

English composing great John Rutter to star in Music and Beyond concert in July

OTTAWA CITIZEN

BY PETER ROBB JANUARY 18, 2018



Composer John Rutter is coming to Ottawa's Music and Beyond festival this year.
PHOTO BY NICK RUTTER

English composer and conductor John Rutter, renowned for his choral music and carols, will come to Ottawa in July to star in a Music and Beyond concert of his music.

"I'm absolutely thrilled this is coming together," said Julian Armour, Music and Beyond's artistic and executive director. "I think this will draw people from all across North America."

he concert is to take place July 15 at Dominion-Chalmers United Church and will feature three choirs: The Toronto-based Elmer Iseler Singers, the Capital Chamber Choir and the Ottawa Children's Choir. An augmented lineup of Ottawa's Thirteen Strings ensemble will also perform.The young Ottawa-raised violinist Kerson Leong will also be featured on the Canadian premiere of Rutter's recent composition Visions, a work for solo violin, strings, harp and choir. The four-movement work was composed at the invitation of the 2016 Menuhin Competition in London and premiered at a festival concert by Leong, who won the 2010 Junior Menuhin Prize.

Rutter's most recent recording is his fall 2016 album Visions, which features Leong and other musicians performing the work of the same name. Rutter, 72, and Leong, who is in his early 20s, are to perform Visions in May this year at Carnegie Hall in New York.

The Ottawa concert's major piece is Rutter's 1990 work Magnificat, which has been called the greatest of his large-scale works. "One of the things I often have to stress with choruses who are working on this piece is to lose all inhibitions and just sing with a terrific sense of joy," Rutter has said.

The remainder of the program will feature an assortment of shorter works by Rutter.

"This appearance is an incredible treat and a tremendous honour," says Armour. "Virtually every choir in the world sings John Rutter's music on a regular basis. Audiences everywhere have been enjoying his music for decades. This is certain to be one of the highlights of Ottawa's summer concert season."

Tickets, available at musicandbeyond.ca, are $40 for adults and $20 for students. Special reserved section seating is $60. For Music and Beyond pass holders, tickets are $30 for reserved section seating and $10 for general admission.

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https://ottawacitizen.com/entertainment/local-arts/english-composing-star-john-rutter-to-attend-music-and-beyond-concert-in-ottawa-in-mid-july

RODDY ELLIAS

SLEEPING ROUGH, GOING STRONG

by **CHARLES GEYER**

Sleeping Rough: in urban vernacular, it's code for homelessness; and it's now the apt title of composer Roddy Ellias's first opera, which will premiere this summer at Ottawa's 2018 Music and Beyond Festival (July 10,11 and 12).

"When I was a student in downtown Ottawa," recalls Ellias, "I was across the street from the men's mission. I got to talk to those guys every day. I'd see them slowly, day by day, degenerate." It's an experience that haunted Ellias, burrowing deep, only to emerge decades later, compelling him toward operatic form. "The palette it gives you as a composer is incredible," Ellias says of opera. "I've found my perfect balance."

He's also found a welter of ways to break conventions: Sleeping Rough is distinguished by several incisive novelties, starting with the music itself.



"Roddy writes from the heart and soul," observes Music and Beyond artistic and executive director Julian Armour, "and from the great mosaic of music he's been involved with." Indeed, Ellias's trademark syncretism of classical, jazz and non-Westem musics, eloquently adapted to lyric storytelling, is here on full display. He has scored Sleeping Rough for 12 instrumentalists, combining a classical string quartet with a jazz ensemble.

And, further flouting operatic orthodoxy, he has assembled a pied miscellany of vocal stylists for his cast. Acclaimed folk singer/song- writer Ian Tamblyn will sing the homeless Ted, while jazz vocalist Felicity Williams will lend her noted ethereality as the quixotic young Emily, who makes a doomed bid to redeem Ted. Jazz singer Kellylee Evans sings the Chorus, and, in the role of Emily's mother, soprano Hélène Brunet (the production's one classically operatic artist) is assigned the opera's soaring and heartbreaking climax.

Then there are the puppets. "I was exposed to puppets as a student taking ethnomusicology courses," Ellias says. "I always found them incredibly powerful." Hence, the opera's characters are incarnate as exquisitely expressive bimraku-style figures, created by veteran children's television puppet-maker Noreen Young.

"I liked the idea that it was about a homeless man," Young says of her decision to participate. "I have personal experience - somebody I know very well having been a street person. It's something dose to my heart."

The libretto is by Sandra Nicholls, an award- winning poet and novelist who also happens to be Ellias's wife and frequent collaborator. As with Ellias, this is Nicholls's first foray into opera. "It was a daunting prospect," she recalls. "At first, I was completely blocked; then I thought, 'why don't I just think of it as a long poem?'"

The first passages to emerge (workshopped at last year's Music and Beyond) form two of the opera's major arias. "I've Been Where the Water is Deeper and Darker" activates a trope of immersion that permiates the libretto, and is set to a ravishing, sinuous melody by Ellias; while the keening threnody "Fly So Far from Me" is treated with contrapuntal spareness, emotive vocal leaps, and judiciously spaced gut-punches of surprise chordal dissonance.

"It's not what I expected when I first heard the term 'puppet opera,'" says stage director Kris Riendeau. "It's gritty." Yet Nicholls wisely leavens the proceedings with Dickensian plot twists, coincidences, and a lively instinct for irony. An early chorus, its solemnity reminiscent of the Book of Isaiah ("He wears a crown of broken promises"), meets with whiplash smack-down from Ted, who snarks at "such poetry from the wings."

And while the opera instantiates Ted as having been a victimized youth, Nicholls is vigilant against pat analysis or convenient laying of blame. "We all have troubles," the Chorus observes. "Life goes on."

In short, despite its sociological implications, Sleeping Rough is not agitprop. Rather, its depth couches that profound ambiguity homelessness seems enduringly to provoke: conscious dread mixed with an unconscious romance of divestiture, the allure of transcending meretricious materialism, the parlous glamour of confronting ourselves as - in the phrase from King Lear (arguably the greatest classic meditation on homelessness) - "unaccommodated man."

Sleeping Rough is funded by the Canada Council, the Ontario Arts Council and the City of Ottawa. It plays the Music and Beyond Festival July 10,11 and 12 at Ottawa's Arts Court Theatre. Go to www.musicand- beyond.ca/event/sleeping-roughfestival-plus.



PUPPET REPRESENTING TED, THE MAIN CHARACTER OF *SLEEPING ROUGH*

MUSIC AN BEYOND: PUSHING I BOUNDARIES

Music and Beyond, the annual classical music and arts festival, has been springing to glorious life throughout the city of Ottawa every July since 2010. This year, in an expanded run from July 4 to 18, it boasts a roster of more than 75 concerts and events, and approaches its start date buoyed by more than even its customary tide of rising anticipation. In May, the festival received Ottawa Tourism's coveted "Event of the Year" award for cultural contributions during the 2017 summer season.

"I was bowled over," says Julian Armour, the festival's founder and executive and artistic director. "The year 2017 was Canada's 150th birthday, and Ottawa being the capital, there was so much happening." Nonetheless, Music and Beyond won by unanimous decision of a five-judge panel.

Armour, who exudes seemingly boundless enthusiasm for his classical music evangelism, founded the festival on the notion that audiences would embrace music presented in relation to a panoply of other arts and cultural rubrics - history, visual arts, food, wine, architecture - and each year the festival pushes the concept in creative new directions.

Highlights in 2018 include an all-star production of Purcell's Dido and Aeneas, concerts with the popular British composer John Rutter and a performance by Grammy-winning jazz tango pianist Pablo Ziegler.

Website: www.musicandbeyond.ca

La Scena Musicale

CONDUCTOR BRIAN LAW

A MUSICAL ADVENTURER RETURNS

by **CHARLES GEYER**



PHOTO : MUSIC & BEYOND FESTIVAL

"He did remarkable things," says Julian Armour of Ottawa's pioneering choral music conductor Brian Law. "He probably made a greater contribution to music in this city than anyone else in its history."

That's no idle assessment, coming as it does from the founder of the original Ottawa Chamber Music Society and the Music and Beyond festival, and himself one of the capital's most influential classical-music shapers. But Armour's esteem for Law is well-founded.

On a personal level, Law is responsible for one of Armour's most important early professional opportunities, having offered Armour a place in the renowned Thirteen Strings chamber orchestra, a group in which he continues as principal cellist to this day.

But it's Law's broader accomplishments, transforming Ottawa's classical music

landscape from the mid-1960s through 1990, that really warrant superlatives, and justify the enormous tribute concert Armour is mounting at Ottawa's Dominion-Chalmers United Church on July 17 as part of this year's Music and Beyond festival - a gala homecoming at which Law himself will conduct a program based on his own long and estimable curriculum vitae.

"It's the most challenging thing I've ever pulled together," Armour says. "But I have only one goal: to make sure it's the most fantastic thing he's ever been involved with."

Law first arrived in Ottawa from his native England in 1965, a newly-minted graduate of the Royal College of Music, barely 22 years old. "I was looking for a career," he says. "I thought it was going to be based on church music. But the thought of doing more Messiahs in England was just absurd."

Of course it wasn't really Messiah - or even church music writ large, for that matter - that had Law restive, but an inchoate disdain for the staid musical praxis and generally circumscribed career prospects in England. "I didn't want to be in the English system," Law says. "I really wanted to try somewhere else."

As a youth, Law played jazz piano in Brighton, forming a combo with which he performed during holidays from the Royal College. He once provided impromptu accompaniment for Cleo Laine, and even worked as a cruise ship pianist on several voyages from England to Montreal, where he sampled jazz performances by the likes of Dave Brubeck and Erroll Garner in clubs along St. Catherine Street. "That's what got me interested in North America, I think," he says.

One detects a touch of the displaced 18th-century adventurer in Law - a charming hint of picaresque, Henry-Fielding-style wanderer - as he chats from his current home outside Christchurch, New Zealand, where Law has lived since 1990. (He traveled there to interview for a conducting job he never expected to accept, and fell in love with the country.)

But Ottawa in 1965 was a chance destination for Law, after he failed to secure a job in Toronto - "the best thing that could have happened to me," he says. Canada's Centennial was on the horizon; the new National Arts Centre was in its planning stages. "It was a perfect time for me. I was very lucky."

In short order, Law took over the St. Matthew's Church men's and boys' choir, professionalizing their performance standard to a level comparable to that of colle giate choirs in Britain. He accomplished the same with the affiliated mixed-voice Cantata Singers of Ottawa, whom he subsequently established as the de facto choir-in-residence with the newly-formed National Arts Centre Orchestra, founded in 1969. Law went on to conduct and serve as chorus master for NACO's celebrated summer opera festivals, working on productions that showcased vocalists such as Marilyn Horne, Samuel Ramey, Jon Vickers and Frederica von Stade.

"It was such a tremendous time for me as a young musician," Law says.

In turn, Law's exacting standards seem to have been a propitious influence on the talents and careers of many young artists whom he conducted. Operatic bass-baritone Gerald Finley, keyboardist and composer Paul Halley, and countertenor Daniel Taylor were all youthful choir members whom Law cultivated. Law still cherishes continued personal and professional friendships with each of them (Law is godfather to Halley's first daughter), and he still fondly recalls the early promise he saw in them all.

Indeed, both Halley and Taylor have signed on among the legion of forces Julian Armour is assembling for Law's July 17 Music and Beyond concert. A large contingent of Cantata Singers alumni will be on hand, as will the Thirteen Strings and members of the National Arts Centre Orchestra. Halley will perform an organ improvisation ("He is one of the world's great improvisers," says Law); Taylor will sing "Where'er you walk" from Handel's Semele; and Law himself will conduct a host of instrumental and choral pieces, including Copland's Fanfare for the Common Man, the Overture to Mozart's Le nozze di Figaro, Bruckner's "Ave Maria," and his own vocal arrangement of the haunting "Huron Carol" (Canada's oldest Christmas song).

The program will climax with performances of "How Lovely Are Thy Dwellings" from Brahms's Requiem and the "Dona nobis pacem" from Bach's Mass in B minor (a piece "full of importance for me," says Law). Plus (spoiler alert) there's an encore of "O Fortuna" from Carmina Burana in the works.

"I must say it's very exciting," Law admits, as he prepares for the long trip back from one end of the Commonwealth to the other. "I'm very honoured - and a little bit tremulous about it."

Law's adventure continues.

The Brian Law tribute concerts takes place on July 17.

Go to www.musicandbeyond.ca



MUSIC AND BEYOND

JULIAN ARMOUR COUNTS TO 10

by **CHARLES GEYER**

No question, this is the largest and most ambitious programming we've ever done," says Julian Armour of the 2019 Music and Beyond festival in Ottawa (July 4 to 17). "And the biggest things are bigger than anything we've ever done."

And well they should be. The rhetoric may be reminiscent of Barnum (or an American president), but the excitement is well placed, considering the watershed that is 2019 for Music and Beyond - this is season number to.

Every year since 2010, July in Ottawa has meant Music and Beyond's omnibus of classical music performances at venues throughout the capital. And, as its name implies, the festival also aims to make sometimes surprising connections with topics beyond the music itself - "beyonds" such as food, wine, puppetry, painting, or science.

Among 2019's featured cross-pollinations are circus arts, Canadian history and, of course, the number 10 (and its multiples).

The usual tally of events is between 80 and 85. This year, however, Armour and his collaborators have pulled out all the stops, offering a full too. A circus-themed performance opens the festival at Dominion-Chalmers United Church, while the Canadian Museum of History is the planned site of an internationally live-streamed performance of Handel's Music for the


PHOTO : MICHEL GAUTHIER

Royal Fireworks, replete with pyrotechnic display.

Both history and the number to figure in a remarkable 2019 commissioning project, the unlikely result of Armour having encountered a circa-1945 map of then-central Ottawa. The map was scattershot with seemingly random, numbered dots - each of which turned out to represent a serviceman fallen in World War II.

Armour ingeniously transformed the map's grid into musical staves and the dots into notes, then distributed the resultant melodic suggestions among 10 composers for development into a series of original pieces to be performed at this year's festival. "It's so powerful to realize that the relationship of notes is of neighbors on a street," Armour says .

Other highlights include a July 7 solo recital

and July 10 Mozart concert featuring internationally acclaimed Canadian soprano Jane Archibald ("It's her Ottawa debut," notes Armour, "a real coup"); a performance by pianist Simone Dinnerstein and the Manitoba Chamber Orchestra on July 15; and a huge gala concert by legendary Ottawa conductor and choir director Brian Law, making a rare and triumphal homecoming appearance on July 17.

Organizing each year's festival entails prodigious labours, and never lacks for adversity (a fire this April, for instance, knocked out the festival offices' communications for two weeks). But Armour and his staff are clearly equal to it all.

"There's always an emergency if you're an arts organization," Armour says cheerily. "But you roll up your sleeves and get back to work. We are soldiers."

For further information, passes, and up-to-date Music and Beyond festival scheduling, see www.musicandbeyond.ca

BIG ON BLOOR FESTIVAL

by **GREGORY FINNEY**



PHOTO : COURTOISIE

This summer the BIG on Bloor Festival of Arts and Culture will once again be taking over Bloor Street West. This festival brings together artists, musicians and vendors to present their skills and offer their wares.

For the entire day, a long and car-free section of one of Toronto's busiest thoroughfares will be a hive of creative activity. Having drawn up to 100,000 guests in past festivals, this year marks a continued focus on local artists and artisans.

"The music community of Toronto is just endless," says festival music director Kvesche Bijons-Ebacher. His past association with

Through his work in the Toronto music community at large, Bijons-Ebacher already had a lot of the tools ready to go.

"My work as a musician in the community means it's hard not to just go out and program my friends," he says. "But we want to ensure that we provide a wide array of acts at various points in their professional career to the people of Bloordale Village."

The pair aimed to modernize the programming and it seems to have paid off.

"The feedback has been incredibly positive," Bijons-Ebacher says of the reaction from festival.

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ARTS. NOW MORE THAN EVER.

Music and Beyond marks 10 years with historic return to Ottawa by Brian Law

BY PETER ROBB JUNE 6, 2019

What better way to celebrate a major anniversary than with the return of an historic figure.

That's what Music and Beyond is doing this July by welcoming Brian Law back to Ottawa for a major performance during the festival's 10th anniversary.

For those who may not know the name, Law is a linchpin figure in the development of Ottawa's classical music scene.

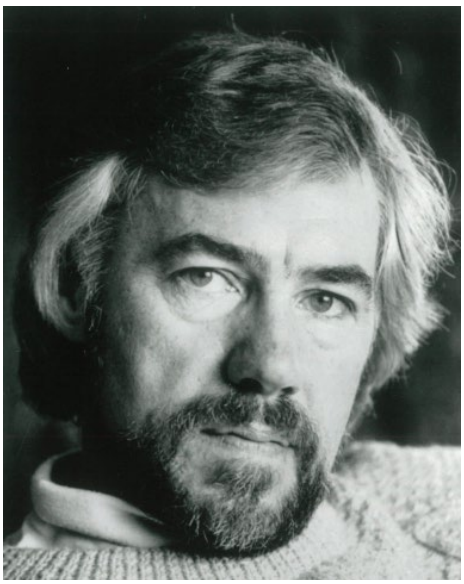
It started with his arrival in town to take the helm of the St. Matthew'sAnglican Church men and boys choirs in 1965. Some pretty famous names have emerged from that group including the international star, baritone Gerald Finley.

But Law did much more than that. He led the Cantata Singers and the Ottawa Choral Society. He founded the Thirteen Strings chamber orchestra and was a key part of the team that launched and led the NAC Orchestra in its early years. And he also was a key person with the Ottawa Symphony Orchestra and with the Ottawa Youth Orchestra. Safe to say, the musical house that Brian built was substantial with many rooms.

These days he lives in New Zealand. Music and Beyond's Julian Armour has been busy convincing Law to make the long voyage to the capital and finally that's going to happen.

Law was critical in Armour's own development as a musician.

"The first time I heard Thirteen Strings, Peter Pears was singing with them. That concert made me think I should be studying music. It was an inspiring moment."



BRIAN LAW WILL BE IN OTTAWA FOR A CONCERT JULY 17.

The event featuring Law will close the festival which starts July 4 and runs until July 17 in a variety of locations in the city. It will be a packed evening at Dominion-Chalmers with many of the organizations Law worked with represented including NACO and the Ottawa Symphony Orchestra.

Making the 10 year mark is an accomplishment worth acknowledging. It is no mean feat to survive that long in the arts in Ottawa or anywhere for that matter.

"It has just been a non-stop labour of love," he said in an interview. "Starting a new festival in this climate is so hard. You have to prove you can do it for at least two years before anyone will fund you.

"Now, I feel that we have arrived. We are being funded a little more solidly." Even so there are always storm clouds on the horizon — these days Armour sees worrying signals coming from Queen's Park. But he knows that any arts organization needs to multiple streams of revenue and Music and Beyond is an assiduous fundraising enterprise.

But survival has often meant Armour has been dipping into his own pocket. He said he has put in "half a million" dollars into the festival personally.

"We work really hard at fundraising. We do get sponsorships and donations and we try to get a lot of in-kind sponsorship."



Source: https://artsfile.ca/music-and-beyond-marks-10-years-with-historic-return-to-ottawa-by-brian-law

CANADIAN SOPRAN JANE ARCHIBALD WILL PERFORM JULY 7.

It's a lot of work for Armour and his partner Guylaine Lemaire. Armour also still performs regularly including with Thirteen Strings. With a family of four children, "we have a very full load," but he says he believes it's important for him to play regularly.

"It helps me understand what is needed. And I work with people and see who does what." He also knows the stresses and strains faced by professional musicians.

"If people say 'You can't do that, it's way too ambitious', I can say I'm putting myself on it so it's not like I am sending you on a suicide mission."

Music and Beyond is nothing if not ambitious.

You can see that in the central performance of this year's event which will be a day long festival within a festival in the Museum of History.

"We have done these kinds of things at the National Gallery of Canada and the Diefenbunker. This will be by far our most ambitious. We see it as the event of the festival," he said.

TOMSON HIGHWAY WILL BE PERFORMING AT THE MUSEUM OF HISTORY ON JULY 12.

Every part of the museum will host performances from the Inuit gallery through to the European rooms. Each performance will connect with the room it is in. Details will be announced closer to the event, Armour said but he did note that the Cree playwright and pianist Tomson Highway will be performing in the Museum on July 12.

Armour says about 150 musicians, including ensembles and choirs, will be involved in the day long event. Even the museum's architect Douglas Cardinal, a music lover, Armour says, will be on hand for a talk.

Of course, in a festival of some 100 concerts there are other highlights.

There are string quartets including the famous Borodin Quartet making a return. A rising new ensemble from Australia will be in town too, Armour noted. The Orava Quartet makes its debut in the capital. Also coming to town is the Bennewitz String Quartet.

IMILOŠ KARADAGLIĆ WILL PERFORM AT MUSIC AND BEYOND JULY 13 AND 14.

The guitar has a definite place in this year's festival as the stylish Macedonian Miloš Karadaglić returns to Ottawa for two recitals. He debuted a new concerto by Howard Shore at the NAC this past spring. He's joined in the festival lineup by the Brazilian Guitar Quartet.

Well-known violin soloists Marc Djokic and Alexandre da Costa will also be performing during the two week run of Music and Beyond.

And there will be a lot of choral music on the festival's agenda. The State Choir of Latvia will perform as will the Studio de musique ancienne de Montréal led by Andrew McAnerney, who also leads Cantata Singers and is music director at Christ Church Cathedral. A



major choral event will take place in a performance of Vivaldi by the Ensemble Caprice choir and orchestra.

Canadian soprano Jane Archibald will make her Ottawa debut in a recital at First Baptist Church on Laurier Avenue West at Elgin Street. She will appear in a second concert later in the festival. And the well-known British tenor Charles Daniels will be in town appearing in a concert celebrating the music of Handel with Daniel Taylor's Choir and Orchestra of the Theatre of Early Music and in a performance of English music from the 17th century.

Added to the mix is pianist Simone Dinnerstein, best known for her smash hit recording of the Goldberg Variations.

NOREEN YOUNG MADE THIS PUPPET FOR USE IN THE OPERA SLEEPING ROUGH. IT WILL BE AT THE GCTC ON JULY 9 AND 10.

Two more events will be worth thinking about: First the festival is bringing back Roddy Ellias's opera Sleeping Rough, with puppets created by Noreen Young. This time the show will be in a bigger hall at the GCTC.

And there will also be a merging of music and film on July 13. David Shentow was a Holocaust survivor and his life story is at the heart of a film called Le Chemin des Juifs. The event will feature a performance of the film score by a quintet that includes violinist and film director, Daniel Bhattacharya. The film itself will be released on Amazon streaming platforms in July.

For information on all Music and Beyond performances, ticket packages and venue locations, please see musicandbeyond.ca

Source: https://artsfile.ca/music-and-beyond-marks-10-years-with-historic-return-to-ottawa-by-brian-law

From mental health to Sherlock Holmes, Music and Beyond offers diverse program

OTTAWA CITIZEN

PETER HUM | June 29, 2019

Turning 10 this year, Ottawa's Music and Beyond Festival will swell to program 100 events during its two-week run, including, in keeping with its "beyond" branding, combinations of classical music with everything from circus performances to readings of Sherlock Holmes stories, to discussions of mental health.

The festival, which runs from July 4 to 17, will also feature concerts by the Bennewitz Quartet, the Orava Quartet, the State Choir Latvija, genre-bending violinist Alexandra Da Costa and many others, including the cream of Ottawa's rich classical music scene. Performances of Bach's Brandenburg Concertos plus celebrations of Mozart, Handel and Brian Law, the conductor who loomed large over Ottawa's music community in the 1960s, '70s and '80s before moving to New Zealand, are also on the bill.

"Every year has been you try to top what you did before," said Julian Armour, the artistic director of Ottawa's Music and Beyond festival. To mark the festival's 10th anniversary, "we wanted to make sure that we made a bit more of a statement … something that is really celebratory and really fun," he added.

"My goal really is that there's something for everybody, I don't care what their tastes are," Armour said. "It's like a menu with everything on it, you can just choose."
Some leading and intriguing choices from the festival are below.

OPENING GALA: MUSIC AND CIRCUS

When and where: Thursday, July 4, 7:30 p.m., Dominion-Chalmers United Church

What happens when you pair the eight-member Cirque Fantastic Troupe with 10 classical musicians? Acrobatics accompanied by works by Robert Schumann, Ludovico Einaudi and others. Juggling to the sounds of Bizet, Chopin, Mendelssohn and Kabalevsky. A contortionist contorting while Mozart plays.

BENNEWITZ QUARTET

When and where: Friday, July 5, 2 p.m. at Dominion-Chalmers United Church; Saturday, July 6, 7:30 p.m. at First Baptist Church; Sunday, July 7, 7:30 p.m. at Dominion-Chalmers; Monday, July 8, 7:30 p.m. at Almonte Town Hall

Based in the Czech Republic, the award-winning quartet will be practically unmissable during Music and Beyond's week, giving four concerts at the rate of one a day starting June 5. Do your homework to determine whether you would rather hear programs featuring, for example, Bach, Mendelssohn and Beethoven or Mozart, Martinu and Dvorak or a celebration of Czech composers.

SLEEPING ROUGH

When and where: Tuesday, July 9, 7:30 p.m. and Wednesday, July 10, 7:30 p.m. at the Great Canadian Theatre Company

When this puppet opera that addresses the issue of homelessness debuted at last year's Music and Beyond festival, the work by guitarist Roddy Ellias and librettist Sandra Nicholls made a harrowing impression and packed an emotional punch. Unique in sound and appearance, this creative triumph deserves to be staged again. This time, Montreal vocalist Sienna Dahlen will voice one of the characters, replacing Toronto's Felicity Williams.

MUSIC AND MENTAL HEALTH

When and where: Monday, July 8, 7:30 p.m., Dominion-Chalmers United Church; Wednesday, July 10, 2 p.m., First Baptist Church

Toronto psychiatrist Paul Grof will be on hand to discuss mental health and disorders as they affected the lives and work of composers including Rachmaninoff, Tchaikovsky, Schumann and Dvorak.

ALEXANDRA DA COSTA: STRADAVARIUS BaROCK

When and where: Thursday, July 11, 7:30 p.m., Lansdowne Park, Horticulture Building

Accompanied by his rock band, the young Montreal-based violinist, who won a Juno in 2012 for Classical Album of the Year, is applying his 1701 Stradivarius to a heavy metal remake of Vivaldi, some jazzed-up Bach and a futuristic Pachelbel's Canon.

MUSIC AND IGOR GOUZENKO

When and where: Friday, July 12, noon, Dominion-Chalmers United Church

It turns out that Igor Gouzenko, the Soviet cipher clerk who defected in Ottawa in 1945, was a "big, big classical music fan," Music and Beyond's Armour said. Because Armour became fascinated by Gouzenko's story, he will present a concert that Gouzenko would have loved, which will include works by Beethoven and Tchaikovsky and traditional Russian music.

MUSIC AND LAW

When and where: Friday, July 12, 3 p.m., Dominion-Chalmers United Church

The Right Honourable Beverley McLachlin, former chief justice of Canada, returns for a third time to a Music and Beyond stage to tell colourful stories about the run-ins that various great composers had with the law. Music by Beethoven, who was jailed for vagrancy, Debussy, Chopin and others are on the bill.

MILOS

When and where: Saturday, July 14, 7:30 p.m. and Sunday, July 14, 7:30 p.m., Dominion-Chalmers United Church

Montenegro-raised guitarist Miloš Karadaglić is also known more simply as Miloš, and perhaps even more memorably as "the hottest guitarist in the world," according to one British music scribe. Well, OK then. No doubt his renditions of Mozart, Piazzolla, and tunes by The Beatles, accompanied by strings and percussion, will be beautiful even if you have your eyes closed.

SHERLOCK HOLMES AND MUSIC

When and where: Monday, July 15, noon, First Baptist Church

"I've always loved those books," Armour said of Arthur Conan Doyle's treasured Sherlock Holmes novels. "There are lots of music references, and Holmes played the violin." Actor Peter Howarth will bring the fictional great detective to life, and music by Mendelssohn, Paganini, Chopin and others are on the program.

BRIAN LAW GALA

When and where: Wednesday, July 17, 7:30 p.m., Dominion-Chalmers United Church

It might be easier to note who won't be taking part in this concert paying tribute to the revered long-time conductor. Taking part will be: the NAC Orchestra; the Camerata Singers; members of the Ottawa Choral Society; members of the Ewashko Singers; members of the Ottawa Symphony Orchestra; Junior Thirteen Strings and Camerata Strings. Best of all, Law will be coming from New Zealand to Ottawa to conduct everything.

Music and Beyond
When: July 4 to 17
Where: various churches and venues
Tickets and info: musicandbeyond.ca

phum@postmedia.com
twitter.com/peterhum

Source: https://ottawacitizen.com/entertainment/local-arts/from-mental-health-to-sherlock-holmes-music-and-beyond-offers-diverse-program

Summer music festivals take over Ottawa

Music for every taste on offer this weekend

Sandra Abma · CBC News · Posted: Jul 05, 2019

Ottawa's annual Bluesfest and Music and Beyond festivals are in full swing, serving up a full spectrum of rock, hip hop, blues, pop and classical for the weekend.



Classical kids

Summer is the season when the sounds of string quartets, orchestras and operas fill Ottawa's churches and performance halls.

Music and Beyond takes pride in serving up its classical music with a twist, adding circus acrobatics, theatrical performances and plenty of programming directed at children (and their parents) into the mix.

Sarah McDougall Meets the Ghost of Beethoven
Fed up with practising the piano, 12-year-old Sarah plunks out a Beethoven piece that's so hard on the ears, the great composer's ghost is compelled to rise from the grave to help the youngster discover the beauty in the music.

When: Saturday at 10 a.m. and noon.
Where: Perez Hall, University of Ottawa.

The Snow Queen
Hans Christian Andersen's fairy tale has been turned into an opera by The Canadian Children's Opera Company. It's a world of magical characters, a frosty queen and spirited music.

When: Friday 7:30 p.m. and Saturday at 2 p.m.
Where: Great Canadian Theatre Company.

Ottawa Family Music Expo

This expo is a free interactive day of performances, instrument making, musical games and even yoga.

When: Sunday from 10 a.m. to 3 p.m.
Where: Grounds of the University of Ottawa.

It's never too early to learn about classical music at Music and Beyond. (Music & Beyond)

All-Star blues jam
This weekend's headliners on the City Stage at Bluesfest include county star Eric Church on Friday night, high-octane rockers The Glorious Sons on Saturday, and on Sunday, the pop anthems of The Killers.

If you're still aching for a blues fix, look no further than the air-conditioned comfort of Barney Danson Theatre in the Canadian War Museum, where a steady stream of blues artists, veterans and newcomers will drop by to jam in a cabaret setting.

Local soul brothers The Split will host the evenings with an assist by the venerable Texas Horns, just in from a European tour with Eric Clapton.

"Expect jump blues, old school blues, rhythm and blues and straight ahead blues," said Matthew Chaffey of The Split.

Whether they're performing original tunes or new versions of old standards, "It's very much a collaboration, a great time and a great spirit." Chaffey said.

Where: Barney Danson Theatre, Canadian War Museum, 1 Vimy Pl.
When: Friday, Saturday and Sunday 9:30 p.m.

Cost: Bluesfest day passes range in price from $59 to $75 and can be purchased online here.

Note: The Texas Horns and The Split perform on the Bluesville Stage, Saturday at 6 p.m.

Ottawa's The Split joins up with The Texas Horns to host an all-star blues jam at the Barney Danson Theatre in the Canadian War Museum. (The Split).

https://www.cbc.ca/news/canada/ottawa/bluesfest-music-beyond-ottawa-1.5199764



leDroit

Festival Musique et autres mondes: mélanges classiques iconoclastes

YVES BERGERAS

Le festival Musique et autres mondes (FMAM), qui célèbrera ses 10 ans cette année, proposera une centaine de concerts disséminés au cœur d'Ottawa. Dont plusieurs à destination de la jeunesse ; à elle seule, l'Expo musicale pour la famille d'Ottawa proposera quelque 200 courts concerts et événements, dimanche 7 juillet, sur les terrains de l'Université d'Ottawa.

Ce festival de musique classique-mais-pas-puriste s'amuse à pimenter sa programmation de toutes sortes de bonbons colorés à saveur iconoclaste. Ici, un thème exploré sans s'astreindre à un compositeur ou un genre (cette année : l'eau ; les oiseaux ; les planètes ; ou encore le fonctionnement du cerveau et la bipolarité créatrice, abordés sous forme de « conférences musicales », en compagnie du psychiatre Paul Grof et du journaliste scientifique et pianiste Michel Rochon) ; là, une discipline complètement étrangère à la musique, qui s'invite au concert.

Le mélange des genres débute cette année en compagnie du Cirque Fantastic — qui animera la soirée d'ouverture, le 4 juillet (19 h 30 en l'Église Dominion-Chalmers) ; au menu : dix numéros accompagnés par un orchestre de chambre — et se poursuivra jusqu'au 18 juillet, en jouant avec le cinéma, le théâtre, les arts visuels et la littérature, mais aussi l'histoire et le droit. Braquons nos projecteurs sur quatre de ces métissages.

La réputation de l'événement rayonne, au point que Le Devoir le considère comme le « festival de musique classique le plus créatif et intéressant au pays ».

Musique et cinéma

Le film Sarah McDougall Meets the Ghost of Beethoven sera projeté deux fois dans le cadre du FMAM. Il s'agit du premier long-métrage du compositeur ottavien Kevin Reeves, chef de chœur de Seventeen Voyces, qui, entre l'écriture de deux opéras (dont Devil in Deerskins), a écrit, produit et réalisé ce film sorti en 2018.



Source: https://www.ledroit.com/arts/festival-musique-et-autres-mondes-melanges-classiques-iconoclastes-d459665970fff05347bebdf0ccc7986d

Le film retrace le parcours de Sarah, une préadolescente « désenchantée » qui apprend le piano, et qui va recevoir la visite du fantôme de Beethoven, ce dernier ne pouvant plus supporter de voir son œuvre massacrée par l'enfant.

La puissance de la musique et la fougue de Beethoven parviendront-elles à extirper la jeune fille de sa déprime ?

Le film contient un caméo du réputé chef d'orchestre Matthew Larkin. (La série Musique et film propose aussi le long-métrage Le Chemin des Juifs, le 13 juillet à 14 h et 17 h, à la Galerie d'Art d'Ottawa, ainsi qu'un panel de discussions autour du film.)

Projections : le 6 et le 16 juillet à 10 h et midi ; Ud'O
(Pavillon Freiman : 610, rue Cumberland)

Musique et théâtre

La Great Canadian Theatre Company accueillera cette édition deux représentations de Sleeping Rough. Présenté en primeur au FMAM l'an dernier, cet opéra de chambre y avait été joué à guichets fermés.

La pièce met en scène trois personnages — Ted l'itinérant alcoolique ; Emily, la jeune femme souhaitant l'aider à sortir de la rue ; et Anna, sa mère, bouleversée par la vie — unis par l'amour, la perte et la douleur. L'intrigue est racontée du point de vue subjectif de chaque personnage et par un « chœur à une voix » — interprété par Kellylee Evans — qui exprime en alternance la conscience de Ted et la voix du destin, et qui fait des retours dans le temps. Le libretto est signé par la poétesse Sandra Nicholls ; les partitions sont de Roddy Ellias.

Les 9 et 10 juillet, à 19 h 30 (1233, rue Wellington West)

Musique et droit



L'ancienne juge en chef du Canada, Beverley McLachlin, viendra aborder la musique sous un angle légal, tandis que l'orchestre entonnera plusieurs hymnes nationaux ainsi que des pièces de Bach, Beethoven, Debussy, Dvorak, Chopin, Mascagni, etc.

Le 12 juillet, à 15 h ; Église Dominion Chalmers
(355, rue Cooper)



Musique et Histoire

Plus de 150 musiciens investiront les recoins du Musée canadien de l'histoire pour y donner Plus de 200 concerts éclair. « L'une des plus grandes fêtes de l'été ! » promet le festival, en annonçant notamment trois prestations exceptionnelles du pianiste et auteur Tomson Highway (épaulé par la chanteuse Patricia Cano et Marcus Ali au saxophone). Pour l'occasion, des artefacts rarement exposés seront sortis des voûtes du musée.

Le 12 juillet, de 18 h à 23 h, au Musée canadien de l'histoire

Musique et littérature

Avec un violoniste de la trempe de Sherlock Holmes, les malfaiteurs doivent faire face à la musique, puisque flatter l'instrument aide le célèbre détective à réfléchir et méditer. Au programme : la pièce Sherlock Holmes de Patrick Gowers, un morceau de l'incontournable Paganini, que vénère l'enquêteur, et quelques pièces entendues au fil des adaptations de ses aventures à l'écran. Le 15 juillet, à midi ; First Baptist Church (140, avenue Laurier)

Un orchestre de six cordes (incluant Marc Djokic et Julian Armour), l'ensemble vocal Seventeen Voyces et le Maple Leaf Brass Band se réuniront pour explorer la « Musique, l'art et la littérature dans la vie d'Igor Gouzenko ». Le vendredi 12 juillet à midi ; Dominion-Chalmers

Renseignements :
musicandbeyond.ca

613-241-0777

Source: https://www.ledroit.com/arts/festival-musique-et-autres-mondes-melanes-classiques-iconoclastes-d459665970fff05347bebdf0ccc7986d

Ensembles from the NAC Orchestra to Thirteen Strings to the Cantata Singers and more will perform Wednesday at Dominion-Chalmers United Church, as Brian Law conducts.

OTTAWA CITIZEN

MUSIC AND BEYOND PREVIEW: MUSICIANS GALORE WILL FÊTE CONDUCTOR BRIAN LAW AT HIS HOMECOMING CONCERT



Not quite 15,000 kilometres away from his home in rural New Zealand, Brian Law is sitting down to a coffee inside the National Arts Centre and wondering why anyone in Ottawa these days would think his life in music is worth celebrating.

The U.K.-born Law is 76 now, and has lived for nearly three decades in New Zealand. But for more than 25 years, from 1965 to 1991, the conductor was practically ubiquitous in Ottawa's classical music scene. At first, he was at the helm of the St. Matthew's Church men's and boys' choir. He went on to lead the Cantata Singers of Ottawa, the Ottawa Choral Society, the baroque ensemble Thirteen Strings, which he co-founded in 1976, and the Ottawa Symphony. At his final concert in Ottawa, Law received the keys to the city.

Law's departure was so sorely felt that not long after he left, the National Capital Opera Society established the biennial Brian Law Opera Competition for young singers. Now, it awards more than $14,000 to its finalists.

Law's impact was not lost on Ottawa cellist Julian Armour, who reached out to Law last year and proposed that he return to Ottawa to be feted at the all-stops-drawn tribute

concert that will conclude this year's Music and Beyond festival.

"I said straight up, 'What a stupid idea,'" recalls Law, with typical candour and humility. "Anyone who remembers me will now be dead or in advanced stages of dementia.

"I have no idea why I'm being brought back here now. I just can't think that my career is something to celebrate 25 years after the event. I'm working to accept it.

"He (Armour, Music and Beyond's artistic and executive director) insisted. And I'm delighted it's going to happen."

The gala in Law's honour is to take place Wednesday, with a teeming roster of participants that gives the lie to the honouree's dismissive view of his legacy.

Law himself will conduct as a parade of performers moves through Dominion-Chalmers: members and alumni of the Cantata Singers; members of the Ottawa Choral Society; members of the Ewashko Singers; members of the Ottawa Symphony Orchestra; alumni of the choir of St. Matthew's; Thirteen Strings; Junior Thirteen Strings; Camerata Strings and finally the National Arts Centre Orchestra. Countertenor Daniel Taylor, soprano Ellen McAteer and organist Paul Halley will be featured.

Halley, a former St. Matthew's chorister who is the director of music at King's College in Halifax, says that Law's impact on Ottawa's classical music scene was huge.

"I was young, but looking back I'm guessing he turned things upside down, sorted them out, and returned them with renewed quality and energy."

Halley is one of many musicians who counts Law as a mentor.
"I went to Trinity College Cambridge when I was 18. The education at Cambridge was, of course, very fine, but still paled in comparison with the education I received from Brian.

"What I am doing as a musician today is due in very large part to Brian's influence, especially in church music, where not a day goes by without my utilizing some skill or other that I learned during his mentorship," Halley says.

Law arrived in Ottawa in early July to help throw off his jet lag in advance of rehearsals for the ambitious concert. "It's fraught with challenges, which Julian manages to overcome. He's a remarkably positive man," Law says.

Law acknowledges there will be a bit of a nostalgic seam to the concert's programming, which includes much-loved works by Mozart, Ravel, Bach, Bruckner, Aaron Copland and others.

And yet, Law says he's not one to dwell on the past, citing Derek Holman, his best friend and mentor and a celebrated composer who died in Ottawa in May.

"When I told him I was going to New Zealand, he was irate," Law remembers. "He told me, 'The trouble with you, Law, is you drive through life without a rear-view mirror. You're always looking forward, not looking back,' which I think is absolutely true."

Growing up in Brighton, England, Law started piano lessons before kindergarten and began singing in a church choir a few years later. He knew by the age of about 10 that he would pursue music. "It was what I did best and it seemed to come easily," Law told the Citizen in a 1990 interview.

By age 14, Law had formed and was conducting his own choir and he later studied at the Royal School of Church Music and the Royal College of Music. He played some jazz on the side because he loved to improvise, but that music fell by the wayside after he received some advice from his predecessor at St. Matthew's. "'I wouldn't tell anybody you play jazz. They won't take you seriously,'" Law remembers being told.

He says he would loved to have become a composer, but follows with: "I'm no good at composing.

"My skills are dealing with people, communicating and getting them to do things," Law says.

After moving to New Zealand in 1991 to direct the Christchurch City Choir, Law continued adding musical feathers to his cap — "the sort of thing that I did here, but more spread out across the country rather than focused on one city," he says.

For many years, he conducted at summer concerts that attracted as many as 200,000 people in Auckland Domain, the oldest park in New Zealand's largest city. He was a guest conductor of the Auckland Philharmonia Orchestra, recording with that ensemble and New Zealand opera star Dame Malvina Major, who was his partner for 18 years.

He became the director of music at Christ Church Cathedral — reluctantly, he says — but ultimately took the cathedral choir on a United Kingdom tour that made him realize he still had the ability to work with and inspire young singers.

The cathedral position, Law says, "was very good for my last 10 years of work. It brought my career full-circle."

The achievements of groups under his leadership, he says, have been a function of always keeping excellence in his sights.

"I am only going to tell you what other people have told me, which is that I have never adjusted the standards musically that I want to get, whether it's with boys or with anyone," he says.

"I expected the same standards of everybody. And I was very demanding. Apparently there was a fairness about the way I was demanding, which people seemed to accept."

Organist Halley recalls accompanying the Ottawa Choral Society and the Cantata Singers while Law was conducting. "Brian's rather demanding style was legendary in those days," Halley says. "My skills as an accompanist are directly attributable to those terrifying rehearsals!"

Law had planned to retire in 2011, at the age of 70, but wound up working with the choir until 2014 in the wake of the 2011 Christchurch earthquake, which severely damaged the cathedral and destroyed its spire.

What has Law been doing in his retirement? "Nothing. Just enjoying life. Not spending much money. I have a dog," — a Rhodesian ridgeback — "which I walk regularly," he says.

He also has a piano that he doesn't play much. He prefers to spend time on YouTube, studying quantum mechanics.

"I get excited by it … and think about how insignificant we are in the universe," Law says.

PETER HUM | July 12, 2019

https://ottawacitizen.com/entertainment/local-arts/brian-law



Le festival Musique et Autres Mondes se lance dans le virtuel

YVES BERGERAS | 7 juillet 2020

Le festival Musique et Autres Mondes (MAM) propose, à partir de mercredi 8 juillet, une alternative virtuelle à son édition 2020.

Le festival ottavien consacré à la musique de chambre «et plus si affinités» égrènera sur la Toile cent vidéos, au fil de douze jours.

La moitié d'entre elles seront en français, ont souligné les organisateurs, qui dévoilaient mardi leur programmation.

Cette édition en ligne réunira notamment la mezzo-soprano Wallis Giunta, le Cirque Fantastic de Montréal, la première danseuse du Ballet national du Canada Sonia Rodriguez, le contrebassiste virtuose Joel Quarrington, le célèbre organiste Matthew Larkin et la chanteuse de jazz Kellylee Evans.

Au détour de ces vidéos, exclusives pour la plupart d'entre elles, on pourra aussi apercevoir le clarinettiste Kimball Sykes, la trompettiste Karen Donnelly, le pianiste Frédéric Lacroix, ainsi que les violonistes Jonathan Crow et Yolanda Bruno.

La première danseuse du National Ballet du Canada, Sonia Rodriguez, offrira une prestation à distance respectable du musicien – et directeur du festival MAM – Julian Armour.

FOURNIE PAR MUSIQUE ET AUTRES MONDES

«Dans la grande majorité des cas, on a filmé les musiciens en train de jouer sur le vif et simultanément avec leurs collègues», précise le festival par voie de communiqué.

Les vidéos sont réparties en trois volets. Filmées dans le Musée canadien de la nature, les prestations musicales de la série «Musique et la nature» «s'accordent aux lieux et aux expositions». La série «La Musique et le droit» évoquera «les ennuis juridiques de certains grands compositeurs»; elle sera présentée par l'ex-juge en chef du Canada, Beverley McLachlin.

Le Cirque Fantastic de Montréal sera quant à lui l'élément central du volet *La Musique et le cirque.*

Huit courtes vidéos seront présentées chaque jour, en moyenne, indique Musique et Autres Mondes. Le visionnement sera gratuit.





Joel Quarrington
COURTOISIE, FRED CATROLL (ARCHIVES)

Les capsules vidéos demeureront accessibles par la suite.

Le Cirque Fantastic de Montréal offrira plusieurs prestations pour accompagner le contenu musical de certaines vidéos offertes par le festival Musique et Autres Mondes.

« Les internautes auront droit à une forme visuelle soulignée par divers angles de prises de vue; ils entendront des présentations captivantes des œuvres et verront des photos et des vidéos soigneusement intégrées au contenu musical, ce qui ne pourra qu'enrichir l'expérience», avance le directeur de MAM, Julian Armour.

Si l'annulation du festival dans sa forme habituelle le « déçoit beaucoup », il affiche un certain optimisme. « Bien entendu, aucun support ne saurait se substituer à la plénitude d'un concert entendu en salle, mais nous espérons que ces prestations virtuelles représenteront un attrait tout à fait différent et tout aussi magnifique», affirme-t-il.

« Des gens me disent tous les jours à quel point la musique leur manque. Nous chercherons donc à atteindre tous les mélomanes et à partager avec elles et eux de remarquables interprétations ainsi que d'autres contenus magnifiques provenant de ces "autres mondes" », poursuit Julian Armour.

La webdiffusion devrait lui permettre «d'atteindre un auditoire beaucoup plus vaste», estime le directeur du festival. «À titre d'exemple, une vidéo 2018 avec Wallis Giunta, captée pendant l'un de nos concerts, a fait l'objet de 3,4 millions de visites», illustre M. Armour.

Musée canadien de la nature

La présidente-directrice générale du Musée canadien de la nature, Meg Beckel, se dit «ravie» de ce partenariat avec Musique et Autres Mondes. « Comme la nature, la musique et la danse nous sont des sources d'inspiration et nous remontent le moral dans ces temps difficiles. [...] Nous nous réjouissons que nos galeries et nos espaces procurent un décor sur le thème de la nature à ces spectacles exceptionnels», a-t-elle déclaré.

« Nous avons eu tant de plaisir pendant ce projet», enchérit Julian Armour. «Le Musée canadien de la nature recèle tant de salles et d'aires de spectacle fabuleuses que nous avons pu créer de nombreuses vidéos très variées. Il en est résulté beaucoup de belles musiques inspirées de la nature. »

«Les vidéos sont émaillées d'images des galeries du Musée qui ont fourni la toile de fond à une variété de formats musicaux : de petits ensembles jouant des pièces telles que Fossiles du *Carnaval des animaux* dans la Galerie des fossiles, des solos comme le récital de harpe mettant en vedette *Reflection de Marjan Mozethich* dans la Galerie de l'eau, ou encore des morceaux plus contemporains, comme ceux du percussionniste Jesse Stewart dans la grotte de calcaire de la Galerie de la Terre», illustre Meg Beckel.

Les vidéos seront accessibles sur le site de Musique et Autres Mondes, à l'adresse **www.musicandbeyond.ca**

OTTAWA BUSINESS JOURNAL

Music and Beyond strikes a chord with virtual concert series

EDITOR'S NOTE | Jul 13, 2020

Despite the pandemic, one Ottawa festival refuses to hang up its instruments.

Since 2010, Music and Beyond – a local classical music and arts festival – has hosted dozens of concerts every summer. With a mission to make the genre accessible to everyone, the festival connects young people to music, and gives budding artists the opportunity to perform with world-renowned musicians. Since 2015, the organization has also been running the glamorous Viennese Winter Ball, raising funds for youth cultural initiatives.

Before the pandemic, Music and Beyond generated more than $3 million annually in tourism spending, says Julian Armour, the festival's artist and executive director. The year 2020 was going to be the festival's biggest yet; Armour and his team were recording record ticket sales from patrons all over the globe. They had even booked John Rutter, one of the world's most celebrated and widely performed living composers.
And then, of course, the pandemic hit.

100 videos

Instead of cancelling, Armour and his team got creative.

"I believe strongly that one of life's really great experiences is seeing music live," Armour says. "We wanted to do something totally different, that didn't try to replicate a live concert, but offered something that a live concert couldn't."

The answer to the riddle? Recording 100 videos of acclaimed musicians playing together live, as well as performances from singers, dancers and more. And so, Music and Beyond's 2020 virtual edition was launched on July 8, taking place over 12 days.

In total, there will be 50 videos in English and 50 in French released, all completely free. The series cover three themes: Music and Law, hosted by Beverley McLachlin, the former chief justice of the Supreme Court of Canada, Music and Circus, a collaboration with Montreal's Cirque Fantastic, and Music and Nature, shot at the Canadian Museum of Nature.

For venues, the festival worked closely with the Museum of Nature and Carleton University's Dominion-Chalmers Centre.

"It was a really huge project to bring together so quickly," Armour says. "We had to make sure that everything operated with military precision, so people wouldn't get too close to each other."

Larger audiences

While many festivals are transitioning online this summer, Armour says Music and Beyond's distinguishing factor lies in its live performances.

"It's an incredible reminder of how lucky we are to be doing what we do, making music with other fantastic people," he says.

Going online gives Music and Beyond access to larger audiences, and Armour expects each video to be seen by about 10,000 people. The festival is no stranger to viral success; in 2018, a Music and Beyond concert video was posted to Facebook, featuring Canadian opera singer Wallis Giunta bringing a baby on stage.

That video got 3.4 million views, which Armour calculates would take 70 years to rack up in live performances.
These kinds of numbers are music to the ears of any sponsor or grantor.

"For the most part, our grantors have been very helpful and very understanding, even though we spent a whole year preparing for this festival and spending money on it," Armour says. Amongst the many supporters for the virtual edition were grantors such as the City of Ottawa, Government of Ontario and the Ontario Arts Council, alongside sponsors such as Rogers TV, Steinway Piano Gallery, Les Suites Hotels and more.

Individual patrons also showed some love after Music and Beyond cancelled in-person festivities. They had three options: get a full refund, reallocate their ticket price to a future concert or donate the full amount.

"More than half of people agreed to donate their tickets, and some were orders of over $1,000," Armour says. "We've been supported to the point where we can keep things going."

Thanks to the wage subsidy, grants, donations and a "huge break in rent" from the organization's landlord, Music and Beyond has been able to remain operational as well as compensate its musicians.

"I've heard of some people selling their houses, some not even able to figure out where they're going to get money for groceries," Armour says. "The fact that we're able to generate revenue to support artists is so important to me. It keeps the music alive, but it keeps the people alive, too."

Armour believes investing in the arts will play a huge role in Ottawa's economic recovery, especially as the hard-hit tourism industry looks for marquee attractions to draw visitors back to Canada's capital.

"I want us to emerge stronger, so that when the pandemic finally ends, we're able to make a real contribution," Armour says.



https://www.obj.ca/article/social-music-and-beyond-strikes-chord-virtual-concert-series

MUSIC AND BEYOND FESTIVAL
to release 100 videos in lieu of event

OTTAWA CITIZEN



BY LYNN SAXBERG
Jul 08, 2020

The renowned Ottawa-born opera singer Wallis Giunta will star in four newly produced videos to be released in the coming days as part of a treasure trove of multi-disciplinary video content from the Music and Beyond festival.

Because of the COVID-19 pandemic, festival organizers were forced to cancel the 2020 edition, originally scheduled to run July 4-17, and came up with the ambitious video undertaking instead. In all, 100 videos will be released, equally divided between French and English offerings, starting at 7:30 p.m. July 8. The videos will be doled out daily for the next 12 days.

"The idea is to do something really cool that won't replicate a concert, which to me, is an unbeatable experience, but will still be fantastic," said Music and Beyond director Julian Armour, noting that all of the production was done with top-of-the-line cameras and audio gear, and edited by experts.

Mezzo-soprano Giunta recorded her parts in England, accompanied by musicians performing at Ottawa's Carleton Dominion-Chalmers Centre and, in one video, circus artists performing in a chalet in the Laurentians. Among the pieces she sings are the Habanera aria from Carmen and, with soprano Meghan Lindsay in New York, the Flower Duet from the opera Lakme, conducted by Bryan Waghorn, an assistant conductor at the Metropolitan Opera.

Other featured performers include violinists Jonathan Crow and Yolanda Bruno, National Ballet of Canada principal dancer Sonia Rodriguez, NAC Orchestra clarinettist Kimball Sykes, trumpeter Karen Donnelly and double bass virtuoso Joel Quarrington, plus organist Matthew Larkin and singer Kellylee Evans, to name a few.

Three different themes are explored in the batch of videos. The Music and Nature videos were filmed throughout the Canadian Museum of Nature, reflecting its exhibits and galleries. The Music and Law videos, hosted by The Right Honourable Beverley McLachlin, delve into the legal problems of some of history's great composers. And the Music and Circus videos feature members of Montreal's Cirque Fantastic.

There is no charge to see the videos, and they will remain available once they are released. For more information, go to **musicandbeyond.ca.**

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https://ottawacitizen.com/entertainment/music-and-beyond-to-release-100-videos-in-lieu-of-festival/

Piano star Angela Hewitt plays on through protests and pandemics

OTTAWA CITIZEN

Author of the article: PETER HUM | Feb 17, 2022 | February 19, 2022



Pianist Angela Hewitt performs Feb. 21/22 at Carleton Dominion Chalmers Centre.
PHOTO BY KEITH SAUNDERS /handout

Angela Hewitt in concert

When: Monday, Feb. 21 at 3 p.m.
Where: Woodroffe United Church
Tickets: $40 to $75 in-person, $20 streaming, at musicandbeyond.ca

Angela Hewitt says she doesn't want to be too political.

But with the "Freedom Convoy" occupation of Ottawa on everyone's minds, what choice is there?

"I'm glad to see some residents are doing counter-protests. I'd be out there if I was still around," Hewitt said in an interview last week.

Of the harassment that many Centretown residents endured this month simply for wearing masks, the world-renowned and Ottawa-raised pianist added: "It doesn't sound very Canadian to me."

Indeed, the London, U.K.-based Hewitt had arrived in her hometown in late January, just before trucks began blockading Parliament Hill. She was to have performed at Carleton Dominion-Chalmers Centre on Jan. 31, the Monday after the protest's first weekend. Music and Beyond, the event's presenter, had even arranged for a police escort to accompany Hewitt's piano as it was moved from her downtown condo to the concert venue in Centretown.

By late Saturday, after the severity of downtown disruptions became clear, Hewitt's performance was called off because incessant honking would have destroyed it.

The protest had already rattled Hewitt. Its noise made practising — never mind thinking and sleeping — nearly impossible. Hewitt said she stayed indoors while the protest raged, venturing out just once for food because she didn't feel safe.

But Hewitt and Julian Armour, Music and Beyond's artistic and executive director, were determined to reschedule. So, Hewitt will play Monday afternoon at Dominion-Chalmers. Her performance, which was previously to have been recorded for later broadcast, will now be for a small live audience and viewers watching online, either in real time or later.

[UPDATE: Due to the occupation of downtown, the Feb. 21 concert has been moved to Woodroffe United Church.]

"Even if there are a few honks in the distance, I would like to do it," Hewitt said. "I think life needs to go on as much as possible."

That sentiment applies equally to Hewitt's perspective on the COVID-19 pandemic. The global health emergency forced Hewitt's performing career, which usually involves playing about 100 concerts annually and much globe-trotting, to contract severely.

After the pandemic erased her concert itinerary, Hewitt spent weeks at home in isolation. Hewitt, who lives alone, said being locked down in London drew on her savings and exhausted her mentally. She would tell herself: "I'm going to have a good day, I'm not going to be depressed," she said.

But Hewitt also said she's not one to sit idle. When her performing opportunities disappeared, she learned new pieces and thought of new projects.

"I was grateful to have my music to keep me going," Hewitt said.

A casual project generated many pleasant surprises. On March 21, 2020, two days before the United Kingdom plunged into lockdown, Hewitt began sharing short, impromptu videos on Twitter of herself playing her piano in her yellow-curtained living room.

Shot with Hewitt's phone, the first clip, a rendition of Bach's Little Prelude in C minor, showed Hewitt's graceful hands at the keys and was over in less than two minutes. It's since been viewed more than 143,000 times. Hewitt went on to share roughly 80 more clips on Twitter, and then on YouTube, well into the pandemic's first summer.

"That was a connection for me with my world," Hewitt said. "It really helped me, and if I may say so, it helped many others."

On a grander scale, Hewitt spent the pandemic's first months conceiving of and preparing for two albums that she recorded in November 2020.

Released last year, Hewitt's album Love Songs consists of more than 20 tracks, starting with works by Schumann and Schubert and ending with George Gershwin's Love Walked In and Danny Boy.

Hewitt said she came up with this project two decades ago, but only found time to delve into it, choosing pieces and learning them, in 2020.

"It's very much pieces I practise late at night in my flat, sitting at home alone in London," said Hewitt, who has made more than 50 recordings.

The second album, which was released this month, includes two Beethoven piano sonatas. It caps Hewitt's ambition to record all 32 of Beethoven's piano sonatas, an achievement that the pianist said pleases her almost as much as her celebrated and expansive survey of Bach's major keyboard works.

On the new album is Hewitt's interpretation of Beethoven's "Hammerklavier" sonata, regarded as its composer's most technically challenging piano composition.

Hewitt recalled that when she practised that masterpiece in Ottawa in the fall of 2020, her neighbours were taken aback by its dynamism. Hewitt joked that she had to tell them, '"It's not noise! It's Beethoven.'

"I had to start practising at half-volume."

At Dominion-Chalmers, Hewitt is to play music by not just Bach, but also Scarlatti, Couperin and the 20th century French composer Olivier Messiaen. He was a juror at the 1985 Toronto International Bach Piano Competition, which Hewitt, then 26, won, igniting her career.

Hewitt said the common thread for Monday's diverse program is that it's "music that makes you happy, and we all need that."

A few months into the pandemic, Hewitt resumed giving concerts, sometimes separated by weeks spent in quarantine. Because of the pandemic, Hewitt has an even greater appreciation of playing for listeners in person.

"We should never take that for granted," Hewitt said. Livestreaming is great, but the "feeling of collective silence and concentration" share by a performer and audience is even better, she said.

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https://ottawacitizen.com/news/local-news/angela-hewitt-plays-on-through-protests-and-pandemics

Jazz pianist sensation Marcus Roberts

set for midweek show at Music and Beyond festival

Author of the article: Peter Hum | Jul 09, 2022



U.S. jazz pianist Marcus Roberts, performs in Ottawa on July 13 as part of the **Music and Beyond festival.**
PHOTO BY SUPPLIED PHOTO

Roughly four decades ago and a few years before he burst onto the global jazz scene, Marcus Roberts, then a music student at Florida State University, asked Count Basie how he had become such an exceptional and towering musician.

"How did you become Count Basie? What did you do?" Roberts remembers asking.

The jazz legend replied. "The only thing I did was I learned a bunch of music that I liked. But I only kept the part of it that made me feel like me."

It was a response as profound as it was simple. And Roberts, now 58, has been exemplifying Basie's reply as he himself has matured and deepened as an artist.

Hailed as a virtuosic and articulate talent since he joined trumpeter Wynton Marsalis's band in the mid-1980s, Roberts affirms that the jazz music that came before him provides him with a bottomless well of material and inspiration.

"I still want to have time to study the trio playing of Nat Cole, the melodic bebop of Bud Powell, the incredible lyricism of Errol Garner. There's so much to cover," Roberts says.

While some jazz critics over the years have represented Roberts, and also, Marsalis, who played at last month's Ottawa Jazz Festival, as re-hashers of jazz gone by, Roberts says he is in "passionate disagreement."

Jazz, he says, is "a living history." Performing music with an impeccable pedigree "doesn't restrict you from being you," Roberts says.

"The music of (Thelonious) Monk can help somebody now just as it did in the late 1950s," he says. "I want it to be relevant to the lives of people that are living," he adds.

Roberts, whose trio performs in Ottawa Wednesday as part of the Music and Beyond festival, arrived at the pinnacle of the jazz scene when he joined Marsalis's band in time to record the trumpeter's splendid 1986 album J Mood.

Roberts's brilliance was especially striking because he has been blind since the age of five due to glaucoma and cataracts.

Growing up in Jacksonville, Florida, Roberts immersed himself in music and the piano as a child. At first, he played by ear in church and then he took piano lessons.

When Roberts was 12, he first jazz on the radio, and in particular Duke Ellington. "I was intrigued by the chords," he says. While Roberts attended the Florida School for the Deaf and Blind, the alma mater of Ray Charles, his self-directed deep dive into jazz began, involving countless hours in the school's music room.

That said, Roberts says jazz did not over-write the love he had for the pop music of his youth including Stevie Wonder and Marvin Gaye, or for gospel singers such as Mahalia Jackson and Aretha Franklin.

Indeed, his mother, who is also blind, was a gospel singer who influenced Roberts's artistic credo.

"The biggest thing that my mother taught me, the most important thing, was when you play for people, they have to feel something directly from you," he says. "Harmonic principles, scales, chords, people could care less about any of that. They need to get some emotional feeling from you that correlates with the life that they're living."

At university, Roberts took piano lessons with Leonidas Lipovetsky. "He really taught me more of the aspects of the piano that were deeper — tone, voicing and texture, balance in terms of playing multiple lines, pedalling — intricate things that make your sound and identify you as being you," Roberts says. "It took me years to unpack everything he taught me."

After Marsalis agreed to Roberts's request to be in his band, the pianist stayed with the trumpeter for nearly a decade. He cites rhythmic explorations, the blues and investigations of the influences of John Coltrane and Ornette Coleman as priorities for the band.

Roberts began releasing albums under his own name during his time with Marsalis, and says he only left the band because he began writing his own music.

"I needed to have a platform to explore it," Roberts says. "I loved what we were doing. It was a very painful decision to leave. But I did. I had a lot of things as far as the piano goes that I needed to sort through."

In Ottawa, Roberts and his trio will play some of his compositions plus music by heroes such as Coltrane, Monk, Scott Joplin, Fats Waller and George Gershwin.

Roberts describes his trio's approach as essentially democratic. "I didn't believe bass and drums should simply accompany (the piano)… All three instruments should be of equal power and have conceptual freedom to influence the music.

"That requires frankly a lot more trust," he says. "That's what I'm interested in."

True to the spirit of Music and Beyond, The trio will also play its rendition of Beethoven's Moonlight Sonata.

"Normally I am not really a player of Beethoven and Chopin publicly," Roberts says. But he lauds Beethoven as a genius whose music has what he calls "the sound of inevitability," in which every note must follow the one before it. Roberts says that with proper study, a jazz musician can improvise while inspired by Beethoven.

"People are looking for threads of connection between these art forms," he says. Indeed, Roberts sees special value these days in music as a form of outreach between different groups of people.

"I've been very tenacious with wanting to come up with some new material to keep that conversation going," he says. "I think it's very important, given the tribalism that seems to be sweeping that globe — we're not that interested in collaborative things.

"In music, we need to show that direction."

Marcus Roberts Trio

Presented by Music and Beyond
When: July 13, 7:30 to 9 p.m.
Where: Carleton Dominion-Chalmers Centre
Tickets: Starting at $40 for general admission, $20 for students, at musicandbeyond.ca

phum@ottawacitizen.com

https://ottawacitizen.com/entertainment/jazzblog/jazz-pianist-sensation-marcus-roberts-set-for-midweek-show-at-music-and-beyond-festival



Newswire | Music and Beyond Returns!

BY NEWSWIRE ON 29 JUNE 2022
CLASSICAL MUSIC, INTERVIEWS, NEWSWIRE

June 29, 2022 – Music and Beyond returns from July 4 – 17, 2022! We look forward to welcoming you again to Music and Beyond!
In an effort to ensure a safe and enjoyable festival experience for everyone, please consider the following:

We ask you to please purchase your tickets in advance at www.musicandbeyond.ca.Tickets are limited!
Although not required, we strongly encourage masking in indoor settings. All efforts will be taken to maintain distancing.

During the Festival, tickets will be available for sale in-person at Carleton Dominion-Chalmers Centre from 10:00 am to 5:00 pm Monday to Friday. Please note, 51 William Street will remain closed to walk-ups. Our staff will be delighted to help you with your ticket purchases!

Your Festival Membership brings you incredible value! Click here to buy now! Save $10-25 off each ticket purchased! Look for the discounted tickets that say, “with Membership”! Act fast! Tickets are limited!

OPENING GALA: MUSIC AND BEYOND RETURNS!

July 4 at 7:30 pm



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ARTS MUSIQUE





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Le festival Musique et Autres Mondes est de retour en grand

Les organisateurs du festival «Musique et Autres Mondes» ont dévoilé l'horaire quasi-complet de l'édition 2022 de l'événement, dont le retour en personne est prévu du 4 au 17 juillet.

Le festival consacré à la musique classique, orchestrale et de chambre a levé le voile, mercredi, sur une programmation de plus de 50 concerts.

On note la participation de Gregory Charles – qui viendra offrir L'Air du temps - It was a very good year le 7 juillet à 19 h 30 – ainsi que celle du Cinéma Bytowne, qui participera à la fête en organisant deux projections du film Tous les matins du monde (le 10 juillet à 19 h 30 et le 12 à 15h). Ce film, pour lequel le réalisateur français Alain Corneau a remporté le César du meilleur film en 1992, se penche sur les relations entre deux compositeurs du XVIIe siècle. Sa trame musicale baroque repose énormément sur la viole de gambe (interprétée par Jordi Savall).

Les festivités débuteront lors du Gala d'ouverture: Musique et Autres Mondes est de retour! (tenu le 4 juillet à 19 h 30 au Centre Dominon-Chalmers), auquel participeront six chanteurs.euses lyriques solistes (dont l'Ottavien Daniel Taylor) épaulés par l'ensemble Thirteen Strings et une dizaines d'interprètes (placés sous la baguette du maestro Kevin Mallon) et le Choir of the Theatre of Early Music.

Elles se concluront en métissant arpèges et arts circassiens, lors d'un Gala de clôture (17 juillet à 19 h 30) tenu au même endroit, et mettant en vedette quelques acrobates du Cirque Fantastic (de Montréal).

Comme toujours, les spectacles sont présentés dans des lieux disséminés à travers le centre-ville d'Ottawa, mais surtout au Centre Carleton Dominon-Chalmers, à l'Église Unie Woodroffe et au Pavillon Tabaret de l'Université d'Ottawa.

Les mélodies, elles, voyageront sans frontières, puisque tel est le vœu, le mandat et la partition du festival Musique et autres mondes.



Jean-Pierre Marielle dans le film Tous les matins du monde.
COURTOISIE

La journée du 14 juillet sera consacrée à la musique traditionnelle du Québec et de l'Irlande, en compagnie d'un quatuor composé de Sean Dagher (bouzouki & chant), Alexis Chartrand (violon et podorythmie), Nicolas Babineau (guitare et violon) et Pierre Chartrand (gigue et os), mais aussi aux voix autochtones, dont on célébrera les «expressions par le chant, les histoires et la danse».

Le pianiste Espagnol Josu Okiñena et le violoniste baroque Olivier Brault promettent un voyage De la Nouvelle-France au Pays Basque (16 juillet à14h), au fil duquel seront mises en valeur ces deux cultures musicales «distinctes mais vibrant toutefois en une seule et unique passion».

La soirée du 5 juillet sera l'occasion de faire découvrir la musique d'Europe de l'Est, grâce au concert L'écho des Steppes: Une célébration ukrainienne (19 h 30), donné par l'Orchestre Classique de Montréal.

Lors d'un concert destiné au jeune public, l'accordéoniste Michael Bridge offrira à tous ceux qui n'ont pas pu obtenir leur passeport des visas (musicaux) d'entrée aux quatre coins du globe. Derrière le soufflet : La musique d'accordéon autour du monde (6 juillet à 17h; Pavillon Tabaret) sera l'occasion de visiter la France, l'Arménie, la Russie, l'Angleterre (via le Viva la Vida de Coldplay, lit-on) ou le Brésil, entre autres destinations, sans oublier le Canada (à travers l'Hallelujah de Leonard Cohen).



D'autres escales sont prévues : à Buenos Aires (le 6 juillet à 19 h 30; Église Unie Woodroffe), cette fois en compagnie de Louise Bessette (piano), Marc Djokic (violon) et Chloé Dominguez (violoncelle), qui rendront hommage à Astor Piazolla; à Vienne, en compagnie du violoniste Alexandre Da Costa, dont le Stradivarius sera accompagné par Jean-Philippe Sylvestre au piano (12 juillet à 19 h 30); ou la péninsule indo-pakistanaise (avec le prodige de la cithare Irshad Khan, sur scène au sein de son ensemble ; 15 juillet à 19 h 30).

Les compositeurs «locaux» n'ont pas été oubliés, à en juger par le titre du concert Ottawa Composers (14 juillet à 15h30), dont le contenu sera dévoilé ultérieurement. L'Ensemble à vents d'Ottawa montrera quant à lui de quels bois il se chauffe le 9 juillet à 17 h.

La brochure du Festival Musique et Autres Mondes (que l'on peut consulter ici) est, fidèle à ses habitudes, éclectique. Se distinguent déjà les concerts À travers les bois sombres… Chansons d'amour et de désespoir du 17e siècle (5 juillet à 14 h); Une soirée avec le thérémine (5 juillet à 19 h 30); un Gala Haendel intitulé Jouer pour le roi (6 juillet à 19 h30); Le chocolat et la musique baroque française, appétissant programme proposé par l'Ensemble Caprice (le 10 juillet à 17 h); Musique et magie, animé par le magicien Chris Pilsworth (11 juillet à 19 h 30) ; ou cet hommage à la violoniste Jeanne Lamon, décédée en 2021 (9 juillet à 19 h 30), dont les compositions seront jouées sur d'authentiques instruments de l'époque baroque.

Plusieurs formations donneront des prestations en rafales. Ce sera le cas de l'ensemble de jazz-fusion classique (Reaching Out, le 5 juillet à 19 h 30, suivi de Reaching In, le 6 juillet à midi) ; du London Handel Players (Perles baroques, le 7 juillet à midi, puis Beauté barbare, le 8 juillet à 17 h); du Quatuor Bennewitz, qui donnera deux concerts distincts, les 7 et 8 juillet à 14 h (et à 17 h, en reprise); d'Arsentiy Kharitonov (le 8 juillet à midi et le 10 juillet à 15 h; mais aussi le 9 juillet à 14 h et 19 h 30, cette fois en compagnie du Quatuor Bennewitz).

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Billets et abonnements : Musique et Autres Mondes

(Précision importante : aucun billet ne sera vendu à l'ent

https://www.ledroit.com/2022/06/22/le-festival-musique-et-autres-mondes-est-de-retour-en-grand-3f3f9551836e679bbef7fc5d97605654

Music and Beyond showcases the 'magic' of connecting to a live audience

OTTAWA CITIZEN

The festival features more than 50 concerts, predominantly in six Ottawa churches but in Orléans, the University of Ottawa's and elsewhere

Author of the article: Peter Hum | Jun 30, 2022



U.S. jazz pianist Marcus Roberts, performs in Ottawa on July 13 as part of the Music and Beyond festival. PHOTO BY SUPPLIED PHOTO

Music and Beyond

What: more than 50 concerts of classical music and adjacent-to-classical music
Where: 11 venues across Ottawa, mostly churches
Tickets and info: musicandbeyond.ca

After two years focused on virtual programming because of the pandemic, Music and Beyond, the first of two Ottawa's two summer festivals centred around classical music, will set churches resonating when it starts its two-week run Monday.

"Nothing beats a live concert," says Julian Armour, Music and Beyond's artistic and executive director.

"Being able to hear the full beauty of each instrument and to even feel the vibrations is so special," he says. "There is always magic when connecting with a live audience."

Indeed, as Ottawa's music-lovers have begun flocking back to parks and indoor venues for concerts, the 11th edition of Music and Beyond begins as soon as the Ottawa Jazz Festival ends July 3 and is concurrent with Ottawa Bluesfest, which kicks off July 7. Music and Beyond continues until July 17. Four days later, Chamberfest begins its own two-week run.

Music and Beyond will present more than 50 concerts, predominantly in six Ottawa churches but also at the Shenkman Centre in Orléans, the University of Ottawa's Tabaret Hall, and even the Cumberland Heritage Village Museum.

The festival is bookended by two splashy galas, both at Music and Beyond's linchpin site, Carleton Dominion Chalmers Centre in Centretown.

The opening night gala will feature a cavalcade of musicians including pianist Matthew Larkin, visiting star trumpeter Jens Lindemann, vocalists Mireille Asselin and Sinead White, accordionist Michael Bridge, the Choir of the Theatre of Early Music and Ottawa's Thirteen Strings ensemble. Encapsulating the musical diversity that the festival promotes, the program will lead off with music by Handel but will also roam as far afield as Rachmaninoff, Astor Piazzolla and Steven Sondheim.

The closing gala will add visual thrills by combining chamber music featuring artists such as Armour, a cellist, with circus acts including feats of juggling, balancing, and aerial acrobatics.

Both galas will also be available as livestreams, which will capitalize on the remote audience that Music and Beyond has attracted for more than 300 videos that it released, principally on YouTube, since the pandemic began.

"We are aware that most people are comfortable attending live indoor concerts in a safe setting when, as with Music and Beyond, the audience is carefully spaced," Armour said. "However, many people still are not. We want to reach these people as well."

He added that some concerts from this year's festival will be archived for on-demand viewing and many will eventually be aired on Music and Beyond's weekly Rogers TV show.

Moreover, the festival's virtual content is reaching viewers around the world. "We want those people to come to Ottawa in 2023 to attend Music and Beyond," Armour said.

After Britain's Classic FM posted a Music and Beyond video on Facebook, it went viral and has been seen by 7.8 million viewers so far. "It would take 200 years of presenting live festivals to reach this number," Armour joked.

Baroque music will rule on the Dominion-Chalmers stage during a Handel-themed extravaganza on July 6 at 9 p.m. The London Handel Players, one of the formations featured at that concert, will return to Dominion-Chalmers on July 7 at noon and July 8 at 5:30 p.m. for further concertizing.

Other artists will be featured in multiple concerts, and then mixing and matching with their peers.

For example, the competition-winning Czech Republic-based Bennewitz Quartet will give four concerts at Woodroffe United Church, playing twice daily on July 7 and 8, while Russian pianist Artsentiy Kharitonov will give concerts at Dominion-Chalmers (July 8, noon) and Woodroffe United (July 10, 3 p.m.). On July 9, the string quartet will join forces with Kharitonov for two concerts at Dominion-Chalmers when Haydn and Dvorak will be on the program.

The festival will frequently spin the globe to program decidedly worldly concerts.

A topical concert on July 5 at 7:30 p.m. at Dominion-Chalmers will celebrate Ukraine, featuring the Orchestre Classique de Montreal performing works by Ukrainian composers plus Dvořák's Serenade for Strings in E major.

Argentinian nuevo tango master Astor Piazzolla's music will be feted by the trio of pianist Louise Bessette, violinist Marc Djokic and cellist Chloé Dominguez on July 6 at 7:30 p.m. at Woodroffe United.

Toronto-based accordion virtuoso Michael Bridge will focus on Spanish music for his instrument on July 5 at noon at AllSaints Event Space in Sandy Hill. He will play a second solo concert, but with a broader program, July 6 at 5 p.m. at Tabaret Hall.

Sitarist Irshad Khan and tabla player Zaheer-Abbas Janmohamed will present their South Asian sounds July 15 at 7:30 p.m. at First Baptist Church in Sandy Hill.

Fans of traditional music from Ireland and Quebec will be attracted to the July 14th afternoon concert at Dominion-Chalmers featuring fiddlers Alexis Chartrand and Nicolas Babineau and stepdancer Pierre Chartrand.

Those who like classical music with a hefty side of jazz should seek out the trio concert of jazz piano great Marcus Roberts, whose program at Dominion-Chalmers on July 13 at 7:30 p.m. will feature music by Beethoven before delving into pieces by Thelonious Monk, Charles Mingus, Scott Joplin and George Gershwin.

Ottawa pianist-composer and Carleton University professor James McGowan will have two opportunities to present his classical-meets-jazz-fusion compositions at the Shenkman Centre, on July 5 at 7:30 pm. and then the next day at noon. At the core of these concerts is McGowan's Modasaurus quartet, joined by a string quartet plus local jazz stars Mark Ferguson on trombone and saxophonists Petr Cancura and Mike Tremblay.

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https://ottawacitizen.com/entertainment/local-arts/music-and-beyond

‘Music and Beyond’ keeps the classics cool on hot summer nights



SHAUN VARDON
CTV News Ottawa
Multi-Skilled Journalist
Contact Published
July 6, 2022 7:21 a.m. EDT



In a city of major music festivals like Jazz Fest and Bluesfest, sometimes the larger players take up the headlines. But in a city known to attract big artists in the summer, Music and Beyond offers a classical way to bring people together.

In its first 10 seasons, Music and Beyond has presented more than 900 concerts and events and almost 4,000 mini-concerts. One goal of the festival is to introduce and foster new audiences as they explore or experience music and the arts.

The pandemic took those shows online, where a new audience noticed what this unique Ottawa institution has to offer. This season classical concertgoers have been welcomed back to venues across the city, the Carleton Dominion Chalmers Centre being the largest.

Tuesday night the Orchestre Classique de Montréal brought Echo of the Steppes: A Ukrainian Celebration to audiences, conducted by Gatineau native Geneviève Leclair.

“For me having grown up in Gatineau, being from the area, I’ve been gone for a long time now, but it’s the first concert I come back to conduct in Ottawa so I’m very excited being here,” Leclair said. “There is nothing like having the reaction of the audience the way they live the music with us. They are really part of the experience. It is not the same without them.”

Music and Beyond Artist Liaison Dominique Saulnier says being able to open their doors to the public once again is thrilling.

“Last night we had our opening gala and you could feel the excitement in the air,” Saulnier said. “This is the first time we’ve had so many people in our main location here at Dominion Chalmers, so many artists some local some from all over the world. Nothing compares to feeling the energy of a live audience.”

Concertgoers like Margery Street are just happy to be back in their seat, enjoying some of the best classical music to be found.

“To actually be here in person and to support the musicians that have not been able to play for two years, that’s a blessing,” she said.

Music and Beyond runs until July 17.

https://ottawa.ctvnews.ca/music-and-beyond-keeps-the-classics-cool-on-hot-summer-nights-1.5976095

Music and Beyond: Spain's Jordi Savall, early music 'spy,' brings his ensemble to Ottawa

OTTAWA CITIZEN

The noted conductor, bandleader and viola da gamba player, and the group Hespèrion XXI will play the Carleton Dominion-Chalmers Centre

Author of the article: PETER HUM | Oct 31, 2022



Spanish viol player and conductor Jordi Savall, will perform in Ottawa on Tuesday with his group Hesperion XXI. Supplied photo

Jordi Savall & Hespèrion XXI: Fantasies, Battles and Dances

When: Tuesday, Nov. 8, 7:30 to 9 p.m.
Where: Carleton Dominion-Chalmers Centre
Tickets: from $20 to $75 at *musicandbeyond.ca*

Then, the now 81-year-old Spaniard visited Europe's great libraries to delve into their storehouses of Renaissance and baroque music. He was on a quest to research the history and music of the viola da gamba, a stringed instrument that was superseded in popularity by the violin and cello.

"This was like an exploration of old treasures in the desert," Savall recalls. And while researching what's known as early music became much easier since the advent of the internet, Savall says: "This difficulty makes life more interesting."

At one point, Savall spent a week in Paris, poring over letters, dictionaries and books containing the original music for viola de gamba by composers such as François Couperin, Marin Marais and Sainte Colombe.

"I was astonished," Savall says. "I discovered hundreds of pieces, one more beautiful as another, and nobody was playing them."

In the 1970s, Savall had to buy microfilms of his precious finds, "like a spy," he jokes. At home, he used a projector to display the music on his walls and then he would play. Later, he bought a machine that could print copies from the microfilm.

All that effort was worth it.

"At a certain moment, the music tells you, if you have a sensibility and the information," he says. "When you are practicing a piece after a certain time, music gives you ideas. Every composition from these composers has the beauty of emotion. You have to find a way to bring this alive."

Savall's dedication and passion have made him a key figure in popularizing early music and the viol family of instruments. Much more than a historian, he is a conductor, bandleader and viola da gamba player, and he brings his acclaimed group Hespèrion XXI to Carleton Dominion-Chalmers Centre on Tuesday.

Music has been a vital part of Savall's life since he was a child. He fondly recalls his mother's lovely singing voice and he sang in a choir from the age of six to 13. "When you start so early, the music becomes like a very important language to you," Savall says.

At 14, despite being an Elvis Presley fan who played guitar, harmonica and percussion, Savall overheard a string quartet rehearsing and was so moved that he decided to be a musician and to study cello.

"The first moment I have a cello, I found my home," Savall says. "This was an incredible experience, when you are starting something from zero, and you play a melody and use the bow slowly to make a nice sound."

He cites Mark Twain: "There are two important dates in the life of a human being the date you are born and the date you discover for what you are born. I discovered cello or gamba, it's all the same, to have a bow and have your fingers making nice music."

In his early 20s, Savall took up the viola da gamba. He had already been playing music written for that instrument, but on his cello, and another musician suggested he try the gamba. That instrument has frets like a guitar, and more strings than a cello, and it requires a different technique and grip for bowing, in which the middle finger touches the bow's strings.

"This finger makes the pressure and this finger was called 'l'ame de la musique' (the soul of the music)," Savall says. "You have direct contact with the sound. You can control everything from the most minimal movement to the most strong."

The viola da gamba "has the most, beautiful subtlety in the sound... you can talk, you can say in the ears of your love, 'I love you,' very soft," he says.

In his career, Savall has recorded more than 100 albums, including the entire repertoire for the viola da gamba and 60 albums with his Hespèrion project, which he formed in 1974. Over the years, the project has embraced a cohort of musicians, among them Savall's wife, soprano Montserrat Figueras, who died in 2011, and their children Arianna, a vocalist and harpist, and Ferran, a guitarist.

After Hespèrion XXI performed in New York in 2005, the famed music critic Alex Ross wrote in the New Yorker: "one musical border after another seemed to melt away — borders between past and present, composition and improvisation, 'popular' and 'classical,' East and West. Centuries-old songs and dances glowed with sadness and jumped for joy.

"As (Savall) illustrated with a few phrases on his viola da gamba, a sentimental vision of global unity acquired heartbreaking force," Ross wrote.

Savall is pleased that his group's repertoire is so broad and that it connects and uplifts people.

"Music, it's the principal language of the human being," he says. "If you like to know how people are from a different culture, you have to know the music.

"You can feel the music directly in your heart," he continues. "We need music. Without music, life would be a disaster. Music is what gives us hope and happiness."

https://ottawacitizen.com/entertainment/local-arts/jordi-savall

LE DEVOIR

Retour à la démocratie musicale pour Jordi Savall

Christophe Huss |3 novembre 2022



Jordi Savall nous revient, non en tant que chef, mais comme instrumentiste, pour promouvoir avec son ensemble Hespèrion XXI le consort de violes. Fantaisies, batailles et danses. L'âge d'or de la musique pour consort (1500-1750) sera présenté dimanche à Québec, lundi à Montréal et mardi à Ottawa.

Les mélomanes montréalais ont de la chance : il est précieux de pouvoir entendre les fines inflexions d'un consort de violes dans la fine acoustique de la Maison symphonique. À Québec, les spectateurs bénéficieront de la chaleur des sonorités du Palais Montcalm. Car Jordi Savall effectue un retour aux sources : la viole et le répertoire pour ensembles de cette famille d'instruments, le consort.

« Au début du XVIe siècle, de nouveaux instruments entrent en scène par rapport aux instruments du Moyen Âge, analyse Jordi Savall. Il y a deux familles d'instruments avec archets. La famille des violes de bras, qui, plus tard, vont devenir le violon et ses déclinaisons. Elle comporte dessus, alto, ténor et basse, des instruments à quatre cordes accordées par quintes. L'autre famille mélange la vielle et le luth médiéval et emprunte l'archet de la vielle. Ces instruments à six cordes sont accordés comme le luth [quarte, quarte, tierce, quarte, quarte] et comportent aussi soprano, alto, ténor et basse, plus violone ou contrebasse. » Jordi Savall souligne que les instruments à bras sont ceux de la musique populaire ou de danse, car ils peuvent se jouer debout, alors que les violes de gambe, jouées assis, sont destinées à la musique de chambre.

Le meilleur de tous les pays

« Le son doux se prêtait au dialogue. On jouait en cercle dans des familles d'une certaine éducation. Cela a démarré en Italie, en Espagne, puis c'est remonté en France, en Allemagne et en Angleterre. Là-bas, c'est devenu si populaire que si vous étiez invité à déjeuner dans une maison et que vous ne saviez pas jouer, vous risquiez de vous retrouver dans une situation très embarrassante ! »

Cet engouement explique le nombre de compositeurs anglais qui se sont intéressés au consort. « Notre programme L'âge d'or de la musique pour consort prend les plus beaux exemples de cet art dans chaque culture », résume le chef et gambiste. Jordi Savall raconte qu'en Italie et en Espagne, les ensembles comptaient quatre violes, en Allemagne cinq, un chiffre qui pouvait monter à sept en Angleterre.

« Cette musique est étonnamment riche. On trouve des danses comme The King of Denmark's Galiard, des oeuvres lentes et expressives comme Semper Dowland Semper Dolens, un portrait de Dowland par lui-même, des pièces brillantes comme Sopra La Battaglia de Giuseppe Guami, des pièces très recherchées au niveau des sonorités comme Durezze e ligature de Giovanni Maria Trabaci, avec de constants jeux de dissonances ou Four-note Pavan de Ferrabosco, où la voix de soprano joue quatre notes alors que les autres voix brodent des contrepoints très riches. »

Le consort de violes n'a pas été tué par l'invention du quatuor : « Le quatuor est venu plus tard, dit Jordi Savall. Ce qui a tué le consort de violes, c'est l'orchestre, avec des instruments capables de conquérir des salles plus grandes avec leurs sonorités plus puissantes. Avec le consort de violes, on rejoignait à l'époque une centaine de personnes, mais pas davantage. Après Bach, la musique évolue vers une musique plus concertante. » Mais l'évolution était aussi esthétique, préconisant, au XVIIIe siècle, « le style italien, avec une musique plus brillante, plus virtuose », alors que le consort de violes repose sur l'égalité des voix.

« Personne ne domine dans cette démocrtie musicale », conclut Jordi Savall.

Fantaisies, batailles et danses. L'âge d'or de la musique pour consort (1500–1750)

Oeuvres de Bach, Brade, Cabanilles, Charpentier, Dowland, du Caurroy, Ferrabosco, Guami, Holborne, Locke, Purcell, Scheidt, Trabaci, Tye et Woodcock. Hespèrion XXI : Jordi Savall, pardessus de viole ; Philippe Pierlot, dessus de viole ; Anna Lachegyi, ténor de viole ; Juan Manuel Quintana, basse de viole ; Xavier Puertas, violone ; Enrike Solinis, théorbe et guitare.À Québec, au Palais Montcalm, le 6 novembre à 15 h. À Montréal, à la Maison symphonique, le 7 novembreà 19 h 30, et au Centre Carleton Dominion-Chalmers, à Ottawa, le 8 novembre à 19 h 30.

> « Notre programme L'âge d'or de la musique pour consort prend les plus beaux exemples de cet art dans chaque culture »
>
> Jordi Savall

https://www.ledevoir.com/culture/musique/769290/musique-classique-retour-a-la-democratie-musicale-pour-jordi-savall

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Tomson Highway: Music and Beyond Meets "Cree Bossa Nova"



Tomson Highway (Credit: Sean Howard)

BY ZENITH WOLFE ON 26 MAY 2023

INDIGENOUS, OTTAWA, WORLD MUSIC

In the last two years, Cree composer and playwright Tomson Highway has published two books, recorded his newest album Cree Country, won the Governor General's Lifetime Artistic Achievement Award for Theatre, and become an Order of Canada officer.

With plenty of passion left, he's now on a new mission: introducing the country to Cree bossa nova.

On July 6, Highway will perform for his second season at Ottawa's Music and Beyond festival. He last played at its summer 2018 concert, which he called a sign of the music industry's post-pandemic "resuscitation." He's being accompanied by cellist and festival organizer Julian Armour, saxophonist Marcus Ali, violinist Martin Chalifour, and singer Patricia Cano, who collaborated with Highway on his two most recent albums.

Though his concert program isn't yet finalized, Highway said he's going to play many original songs. He said he once tried replacing the lyrics of a Portuguese song with words from his native Cree language, inspired by the catchy and emotional rhythms of Portuguese music. This led him to create Cree samba and bossa nova.

"Cree language jives very easily and naturally with Portuguese," he said. "The syllables dance on the tongue."

The genre has since become widespread in Indigenous communities, but Highway does not see himself as a star. Rather, he calls himself a "contributor to the quality of life of (Indigenous) people."

When Highway was a student his peers rarely knew how to read, he said, adding that it's still common for Indigenous teenagers to finish their studies at Grade 10. With his university education and artistic training, Highway is hoping to promote better literacy and education in Indigenous communities. He said his musical and theatrical successes serve as a motivator for students.

He's since seen "big leaps and bounds" in the Indigenous writing and musical industries.

"I'm part of the movement that inspires the generation to (work hard). I'm helping to raise that level of work and thinking," he said.

He's now channeling that hard work into Music and Beyond, where, at the request of the organizers, Highway will also perform two of his favourite classical piano pieces: the first movement of Beethoven's Piano Trio in B-flat major, Op. 11 and the second movement of Mendelssohn's Piano Trio No. 1 in D minor, Op. 49.

Highway said he's never once had stage fright; he comes alive when he performs on-stage, taking off "like a bird with wings." But it's been more than 40 years since exploring his classical piano repertoire, so he's a bit nervous. He's putting in extra practice to compensate.

"People have asked me: 'How did you become such a success?' The answer to that is: I worked hard."

Concerto in Cree Major:
An Evening with Tomson Highway

Thursday, July 6 7:30 p.m.

Carleton Dominion-Chalmers Centre, Ottawa

www.musicandbeyond.ca

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Tomson Highway: bossa-nova crie.



Tomson Highway (Crédit: Sean Howard)

BY ZENITH WOLFE ON 26 MAY 2023 INDIGENOUS, OTTAWA, WORLD MUSIC

Au cours des deux dernières années, le compositeur et dramaturge cri Tomson Highway a publié deux livres, enregistré son plus récent album Cree Country, remporté le prix du Gouverneur général pour la réalisation artistique dans les arts du spectacle et est devenu officier de l'Ordre du Canada.

La passion étant au rendez-vous, il s'est donné une nouvelle mission : faire découvrir la bossa-nova crie à tout le pays.

Le 6 juillet, Tomson Highway se produira pour une deuxième fois au festival Musique et autres mondes d'Ottawa. Il y a joué pour la première fois à l'été 2018, il qualifie son retour de signe de la « réanimation » de l'industrie musicale post-pandémique. Il sera accompagné du violoncelliste et organisateur du festival Julian Armour, du saxophoniste Marcus Ali, du violoniste Martin Chalifour et de la chanteuse Patricia Cano, qui a collaboré avec Highway sur ses deux derniers albums.

Bien que le programme du concert ne soit pas encore finalisé, Highway annonce qu'il jouera de nombreuses chansons originales. Il explique qu'il a un jour essayé de remplacer les paroles d'une chanson portugaise par des mots de sa langue maternelle, le cri, inspiré par les rythmes entraînants et émotionnels de la musique portugaise. C'est ainsi qu'il a créé la samba et la bossa-nova cries.

« La langue crie se marie facilement et naturellement au portugais, dit-il. Les syllabes dansent sur la langue. »

Le genre s'est depuis répandu dans les communautés autochtones, mais M. Highway ne se considère pas comme une célébrité, mais plutôt comme un « contributeur à la qualité de vie (des populations autochtones) ».

Lorsqu'il était étudiant, ses camarades savaient rarement lire, dit-il, ajoutant qu'il est encore courant que les adolescents autochtones terminent leurs études en 10e année. Grâce à ses études universitaires et à sa formation artistique, M. Highway espère promouvoir l'alphabétisation et l'éducation dans les communautés autochtones. Selon lui, ses succès musicaux et théâtraux sont une source de motivation pour les élèves.

Depuis, il a constaté que l'écriture et l'industrie musicale autochtones avaient considérablement progressé : « Je fais partie du mouvement qui incite la génération actuelle à travailler dur, dit-il. Je contribue à élever le niveau de travail et de réflexion. »

Il consacre maintenant ses efforts à Musique et autres mondes où, à la demande des organisateurs, il interprétera également deux de ses morceaux de piano classique préférés : le premier mouvement du Trio pour piano en si bémol majeur, opus 11, de Beethoven, et le deuxième mouvement du Trio pour piano n° 1 en ré mineur, opus 49, de Mendelssohn.

Highway affirme n'avoir jamais eu le trac; il s'anime lorsqu'il se produit sur scène, s'envolant « comme un oiseau avec des ailes ». Mais cela fait plus de 40 ans qu'il n'a pas exploré son répertoire de piano classique, ce qui le rend un peu nerveux. Il répète davantage pour compenser.

« On me demande comment j'ai connu un tel succès. La réponse est que j'ai travaillé dur. »

Concerto en cri majeur :
Une soirée avec Tomson Highway

Le jeudi 6 juillet 19 h 30

Centre Carleton Dominion-Chalmers, Ottawa

www.musicandbeyond.ca

Pablo Ziegler: Music and Beyond Welcomes Back the Piazzolla Pianist



Pablo Ziegler and Masae Shiwa (Credit: São Paulo State Symphony Orchestra)

BY ZENITH WOLFE ON 26 MAY 2023

CONTEMPORARY, OTTAWA, WORLD MUSIC

This summer, composer and Piazzolla quintet pianist Pablo Ziegler is bringing experimental Argentine tango to Ottawa.

On July 4, Ziegler will host the Opening Gala: Homage to Piazzolla concert for his third Music and Beyond season. It's his first time as the festival's gala performer, and his first time back since the start of the pandemic.

This summer, composer and Piazzolla quintet pianist Pablo Ziegler is bringing experimental Argentine tango to Ottawa.

On July 4, Ziegler will host the Opening Gala: Homage to Piazzolla concert for his third Music and Beyond season. It's his first time as the festival's gala performer, and his first time back since the start of the pandemic.

Ziegler will mainly perform works by Astor Piazzolla—Michelangelo 70, Oblivion, Introducción al Ángel—in honour of the musician who invited him to play in his quintet in the late 1970s.

He said their first meeting was a big surprise; a member of Piazzolla's quintet supposedly recommended Ziegler after hearing him perform at a concert. But the real shocker to Ziegler was Piazzolla's justification for choosing him as their new pianist. "I asked: 'Why are you calling me? I'm not a tango player.' He said: 'It's for that (exact) reason I'm calling you.'"

A pianist since he was four years old, Ziegler was already performing with several classical and jazz trios—as well as composing for many artists—by the time Piazzolla approached him. It was that dual-genre expertise and his compositional flexibility that impressed the fellow Argentinian.

Over the 10 years they worked together, Ziegler said it felt like Piazzolla took him in as a surrogate son and encouraged Ziegler to start composing music for himself instead of only for others.

"I put my brain on the music of Buenos Aires. I tried to do something, and I did it," Ziegler said. "Right now, I have a lot of my own compositions with different memories I have from my city."

Ziegler said he inspired Piazzolla in turn. He was the first quintet member who had the ensemble leader's permission to improvise during performances. Piazzolla never improvised, and he otherwise kept a rigid structure for his quintet's score. But the senior musician seemed to hone that skill and experiment after Ziegler arrived, he said.

By composing his own music and continuing to perform Piazzolla's songs, Ziegler hopes to pay tribute to a musician whose support and uplifting attitude changed his life.

"He was very tender with me," he said. "He helped me a lot, and he was very happy because with that last quintet we made some kind of mark in Buenos Aires."

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Pablo Ziegler: Le retour du pianiste Piazzolla



Pablo Ziegler and Masae Shiwa (Crédit: Orchestre symphonique de l'État de São Paulo)

PAR ZENITH WOLFE LE 26 MAI 2023

CONTEMPORAIN,MUSIQUES DU MONDE,OTTAWA

Cet été, le compositeur et pianiste du quintette Piazzolla, Pablo Ziegler, amènera le tango argentin expérimental à Ottawa.

Le 4 juillet, Ziegler animera le concert du gala d'ouverture Hommage à Piazzolla pour sa troisième participation au festival Musique et autres mondes. Il s'agit de sa première participation au gala du festival et de son premier retour depuis le début de la pandémie.

Entre-temps, il n'a pas cessé de se produire sur la scène internationale. Pendant les périodes de confinement, Ziegler et sa femme Masae Shiwa ont expérimenté un duo de piano qui s'est produit au Japon, au Brésil et en Argentine et qui sera à New York plus tard cette année.

Leur concert à Musique et autres mondes comprendra des œuvres expérimentales originales; Ziegler et Shiwa imiteront un quintette avec seulement deux pianos.

« Parfois, ma main gauche peut être la contrebasse, mais je peux aussi jouer, de la main droite, des parties de bandonéon ou de guitare, explique Shiwa. En analysant chaque partie de la musique, on donne plus de profondeur à l'interprétation. »

Ziegler interprétera principalement des œuvres d'Astor Piazzolla – Michelangelo 70, Oblivion, Introducción al Ángel – en l'honneur du musicien qui l'a invité à jouer dans son quintette à la fin des années 1970.

Il raconte que leur première rencontre a été une grande surprise : un membre du quintette de Piazzolla aurait recommandé Ziegler après l'avoir entendu en concert. Mais la véritable surprise a été la raison pour laquelle Piazzolla l'a choisi comme nouveau pianiste. « J'ai demandé : "Pourquoi m'appelez-vous ? Je ne suis pas un joueur de tango." Il a répondu : "C'est précisément pour cette raison." »

Pianiste depuis l'âge de quatre ans, Ziegler se produisait déjà avec plusieurs trios classiques et de jazz – et composait pour de nombreux artistes – lorsque Piazzolla l'a approché. C'est cette expertise dans les deux genres et sa flexibilité en matière de composition qui a impressionné son compatriote argentin.

Pendant leurs dix années de collaboration, Ziegler a eu l'impression que Piazzolla l'avait accueilli comme un fils de substitution tout en l'encourageant à composer de la musique pour lui-même et non plus seulement pour les autres.

« J'ai mis mon cerveau au service de la musique de Buenos Aires. Je me suis donné un but, et j'ai réussi, dit-il. Maintenant, mes compositions sont nombreuses et s'inspirent des différents souvenirs que j'ai de ma ville. »

Ziegler dit avoir inspiré Piazzolla en retour. Il a été le premier membre du quintette à obtenir l'autorisation du chef pour improviser pendant les concerts. Piazzolla n'a jamais improvisé et il a toujours conservé une structure rigide pour les partitions de son quintette. Mais le musicien en chef a semblé affiner cette compétence et expérimenter après l'arrivée de Ziegler, explique-t-il.

En composant sa propre musique et en continuant à interpréter les chansons de Piazzolla, Ziegler espère rendre hommage à un musicien dont le soutien et l'attitude positive ont changé sa vie.

« Il était très aimable avec moi, dit-il. Il m'a beaucoup aidé et il était très heureux parce que ce dernier quintette nous a permis de nous distinguer à Buenos Aires. »

Music and Beyond announces its 2023 festival lineup

June 15, 2023

Music and Beyond has released the complete lineup for its 2023 festival, which runs from July 4 to 17. This year's edition encompasses 70 concerts and events featuring orchestras, bands, choirs, recitals, small ensembles, and world music. Plus, "beyond" events that link music with other art forms and cultural disciplines.

The festival lineup includes well-known international performers and acclaimed Canadian musicians. One of the most ambitious festival events is a performance of Handel's *Music for the Royal Fireworks* on July 7 at 10pm. The music will be performed live at Carleton Dominion-Chalmers Centre, synchronized with a live fireworks show on the Ottawa River. People can enjoy the live indoor performance and watch the fireworks on a screen, or take in the fireworks free of charge on the banks of the Ottawa River and livestream the show on their devices.

Some of the other festival highlights include:

An evening with Tomson Highway (recipient of the 2022 Governor General's Performing Arts Award for Lifetime Artistic Achievement) melding classical and jazz music with Highway reading from some of his many plays and novels

Vivaldi's The Four Seasons, performed by star violinist Kerson Leong and Thirteen Strings, conducted by Kevin Mallon

Ottawa cellist Bryan Cheng, who won first prize at the 2019 Montreal Symphony Competition

Grammy-winning all-male chorus Chanticleer singing a program of traditional and modern songs under the theme Labyrinths

Jazz superstar Marcus Roberts performing Gershwin's Rhapsody in Blue as part of a jazz-big band-classical summit with Canadian trumpeter Jens Lindemann and an all-star group of performers

A screening of the film Tango in the Dark which features dance company Pointetango, with the score performed live by Payadora Tango Ensemble

Also, there are free outdoor concerts at Dundonald Park, family-oriented daytime music events at Cumberland Heritage Village Museum, and an opportunity to sing with the world's most popular choral composer, John Rutter.



Eight shows to see during the Music and Beyond festival in Ottawa this July

OTTAWA CITIZEN

Diverse, intriguing concerts abound at the festival, which runs from July 4 to 17.

Author of the article:Peter Hum
Published Jun 29, 2023



Cellist Bryan Cheng and pianist Sylvie Cheng are Ottawa-raised siblings. PHOTO BY ANDREJ GRILC /Handout

Music and Beyond

When: July 4-17
Where: Carleton Dominion-Chalmers Centre, Ottawa churches and other venues
Tickets and info: musicandbeyond.ca

With 70 concerts on its bill between July 4 and 17, the Music and Beyond festival is back at last with its first full-length live edition since 2019.

Whether your tastes run to classical piano mastery, swirling strings and compelling texts, or to the passion of tango or sublime baroque music accompanying airborne pyrotechnics, many concerts are worth your consideration. Here are eight that stand out.

Hommage à Piazzolla opening gala

July 4, 7:30 p.m.,
Carleton Dominion-Chalmers Centre

Music and Beyond kicks off with an exuberant celebration of tango music composed by its matchless modern master, Astor Piazzolla. Playing piano and conducting will be Pablo Ziegler, the star of a 2018 Music and Beyond concert and Piazzolla's own pianist and musical director for 10 years. The concert's ad hoc orchestra will include Julian Armour, the festival's artistic director, on cello.

Cordâme – Fabula Femina

July 6, 2 p.m.,
First Baptist Church

This creative concert will feature poetry and text by five female writers including Emily Dickinson set to new chamber music written by Montreal bassist Jean Félix Mailloux. Vocalist Coral Egan will be one of the concert's stars, as will drummer Louis Vincent-Hamel. Expect Mailloux's unique, string-rich project to also weave some jazz impulses into its rich fabric.



Tomson Highway poses for a photo outside his home in Alymer. PHOTO BY TONY CALDWELL /Postmedia

An Evening with Tomson Highway

July 6, 7:30 p.m.,
Carleton Dominion-Chalmers Centre

Just last year, the Cree Renaissance man, a storyteller, playwright, novelist and pianist, was honoured with an award for lifetime artistic achievement at the Governor General's Performing Arts Awards. He will put multiple talents on display at his Music and Beyond concert, performing not only his own written works and music but also pieces by Beethoven and Mendelssohn. Long-time collaborators singer Patricia Cano, and saxophonist Marcus Ali, will contribute their talents.

Music for the Royal Fireworks

July 7, 10 p.m.,
Carleton Dominion-Chalmers Centre and the Ottawa River

How many times has Handel's Music for the Royal Fireworks been performed without the requisite stunning light show? Music and Beyond's workaround will be to have Ottawa's Thirteen Strings chamber ensemble perform the baroque masterpiece at Carleton Dominion-Chalmers Centre, while the fireworks show, presented by Capital Pyrotechnics, over the Ottawa River will be screened simultaneously in the hall. Or, you can watch the fireworks from the river banks and listen to the livestreamed music. If you must stay home, you can watch livestreams of both the fireworks and the music.



Alexandre Da Costa leads five members of his orchestra as they perform the theme from the movie Schindler's List at the Montreal Holocaust Museum in Montreal on Tuesday, March 16, 2021. PHOTO BY ALLEN MCINNIS /Montreal Gazette

Brahms: The Complete Sonatas for Violin and Piano

July 9, 7:30 p.m.,
Woodroffe United Church

Canadian violinist Alexandre Da Costa and Russian-American pianist Olga Kern are to give four performances in early July of all three of Brahms' sonatas for violin and piano, culminating in their July 9 performance in Ottawa. Hearing the three popular works in succession should be riveting, especially if Da Costa and Kern can convey Brahms' romantic streak as lyrically

as possible.

Cheng2 Duo: New Worlds

July 13, 3 p.m.,
Woodroffe United Church

The last time pianist Sylvie and cellist Bryan Cheng performed in Ottawa, there was not yet a vaccine for COVID-19 and the Ottawa-raised siblings had to livestream their performance. For their first full-fledged hometown concert since then, New York-based Sylvie and Berlin-based Bryan propose a program that will include works by Dvořák, Chopin, contemporary cellist and composer Paul Wiancko and William Grant Still, the dean of African-American composers.

Marcus Roberts — Jazz, Big Band and Classical Summit

July 15, 7:30 p.m.,
Carleton Dominion-Chalmers Centre

A super-sized sequel to last year's Music and Beyond concert by the Marcus Roberts Trio, this concert will not only welcome back the esteemed U.S. jazz pianist and his group but feature them along with Canadian trumpet star Jens Lindemann and a crack big band. During the concert's first half, Roberts and then Lindemann plus the big band will tackle jazz hits. After



Canadian classical pianist Janina Fialkowska. PHOTO BY RAN KEREN RAN KEREN /Handout

the intermission, all the musicians will fill the stage to play George Gershwin's Rhapsody in Blue

Janina Fialkowska

July 15, 7:30 p.m.,
Woodroffe United Church

Renowned for her interpretations of Chopin, the 72-year-old Canadian classical pianist explained a few years ago to this newspaper: "I am predisposed to like him because I have a Polish father. If you have a smidge of Polish blood in you, you would be excommunicated if you don't love Chopin." Her Music and Beyond concert will include four Chopin pieces, including two mazurkas and a polonaise, distinguished by "Polish rhythms" that Fialkowska said came naturally to her. Also on the program are works by Schubert, Brahms and Ravel.

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Iranian composer Hooshyar Khayam moved to Ottawa three years ago. Now he's looking to stay

OTTAWA CITIZEN

The recent arrival to Ottawa will present his compositions at a July 8 noon-hour concert at Carleton Dominion-Chalmers Centre.

Author of the article:Peter Hum
Published Jul 05, 2023



Iranian composer Hooshyar Khayam relocated to Ottawa just before the pandemic began and was Carleton University's artist in residence this year. PHOTO BY JEAN LEVAC /POSTMEDIA

Stained Glass: The Music of Hooshyar Khayam

Hooshyar Khayam says it was pure chance that when he left Tehran, the capital of Iran, in early 2020, he relocated to Ottawa. Now he's looking to stay.

Khayam, a 45-year-old internationally acclaimed composer, pianist and conductor, said a relative by marriage lived here. He says because of that connection, he, his wife and two sons came to live in an apartment in Orléans.

But Khayam also moved to Canada because "the idea that Canada is this very large melting pot of ideas and cultures" appealed to him.

"I wasn't expecting much (professionally) to happen," says Khayam, who has taught at Carleton University and been its artist in residence. He's now seeking more permanent work — as well as his permanent residency status.

He was excited by what he calls "the interculturalism of this country, the idea that you're accepted with your own language … whatever colour you are, whatever race you are.

"I just made this risk to come and to discover it for myself. I have to say that

Canada has ever since been kind to me ... I feel very much at home now."

Khayam, who has two doctorates in music and who studied music in Iran, the United Kingdom, the United States and Canada, has a modest piano that he uses for his work, often before sun-up and definitely before being a father and husband take precedence later in the day.

Khayam's biggest artistic splash yet in his new hometown is to take place Saturday at noon when the Music and Beyond festival will present an hour-long concert of his compositions. Khayam, who will conduct and play piano, will share the stage with violinist Jasper Wood, cellist Raphael Weinroth-Browne and the Thirteen Strings Chamber Orchestra.

The music will reflect Khayam's immense grasp of Western art music and Eastern musical traditions. "I feel myself somewhere in between," he says

Khayam was born in 1978 in England, the son of visual artist Pariyoush Ganji and writer Masud Khayam. When Khayam was very young, his family returned to Iran soon after the Iranian Revolution began. Then, in September 1980, the Iran-Iraq War, which would last for almost eight years, began. Khayam recalls his family of five repeatedly fled their home in a Land Rover after the threat of Iraqi bombs forced evacuations of their city.

Khayam says his father was a great fan of classical music, and also of Pink Floyd, while his mother loved the Beatles and pop music, but also Persian music. He was five or six years old when he decided that he wanted to learn music. But by then, the Iranian government banned Western music.

Khayam took his first music lessons literally underground, in basements where pianos were covered with blankets and walls were covered with tarps, all to dampen the sound. "It was an unsafe time to be engaged in music," Khayam says.

The ban lifted when Khayam was 12. Then, he became interested in Eastern music, and he started to play the folkloric instruments of Iran and the Middle East. Since then, his musical journey over three decades has roamed widely through Western and Eastern artistic traditions, often trying to knit them together. He studied music in London, Tehran, Berlin, Cincinnati and most recently at Université de Montreal while he lived in Ottawa, earning multiple bachelor's degrees and his two doctorates..

Outside of academia, Khayam also sought musical inspiration in travels that took him through Central Asia, Eastern Europe and beyond. He says he loves the sounds of Bulgarian singers, Romani musicians, Yiddish music and Japanese music.

"I started a long-term journey, searching for my own personal musical language," says Khayam. "For me, the east is very, very wide."

Artists including the Kronos Quartet, the Ukraine Philharmonic Orchestra, the Tehran Philharmonic Orchestra and the Orchestre Université de Montréal have performed Khayam's music.

American classical pianist and cultural activist Lara Downes found Khayam on the internet and at her NPR Tiny Desk concert earlier this year, she performed his composition Jazz On Her Lips, an ode to Iranian women and their quest for freedom.

Outside of music, Khayam is involved with PLEDJ, a Montreal-based non-profit organization that assists newcomers to Canada. "I want to be part of the society, the cultural society, and to be more useful," he says.

Khayam speaks highly of Carleton's music program and its eclecticism. "It's probably one of a kind in bringing music from many different genres and styles together, from classical to rock to pop to jazz. For me, it was a lifetime chance to be there," says Khayam.

But Khayam's work at Carleton, which included teaching, leading an intercultural ensemble and being an artist in residence, is winding down this year.

Carleton University music professor James Wright hopes Khayam will continue to live in Ottawa, where his wife has found work as a full-time piano teacher.

Of Saturday's concert and of Khayam, Wright says: "Folks are in for an astonishing treat. He's as good as they get.

"He's not only an extraordinary citizen of the world, artistically and otherwise. He's truly a great teacher," Wright says

Citing Khayam's breadth of interests and past collaborations across disciplines and media, Wright calls him "a force of nature.

"It's my fondest hope that we, and by we I mean the entire Ottawa arts community, will find a way of keeping him here," Wright says.

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CBC LISTEN

OTTAWA MORNING WITH ROBYN BRESNAHAN

July 11, 2023

“Wizard of the accordion” performing in Ottawa



OTTAWA MORNING WITH ROBYN BRESNAHAN
July 11, 2023: “Wizard of the accordion” performing in Ottawa

Internationally-acclaimed accordionist Michael Bridge is sharing the magic of the digital accordion to prove it isn’t just good for polka music.

CBC LISTEN

ALL IN A DAY WITH ALAN NEAL

CBC Radio's All In A Day is Ottawa's number one afternoon drive program -- and covers all of Eastern Ontario and West Quebec. Join Alan Neal each weekday for a fresh take on the news you need to know, regular weather and traffic updates, an overview of the best cultural events the area has to offer, and insightful interviews with politicians, musicians, thinkers and more. Contact the show at allinaday@cbc.ca or follow along on Twitter @cbcallinaday

July 13, 2023

Legendary composer John Rutter comes to Music and Beyond





Rutter talks to Alan about Requiem, and an audience sing-along



NEWSWIRE

Music and Beyond's First Ever Live Synchronized Performance of Handel's Music for the Royal Fireworks



BY NEWSWIRE ON 25 JULY 2023

NEWSWIRE, OTTAWA

OTTAWA, July 20, 2023 – In a groundbreaking presentation of music and visual spectacle, Music and Beyond made history as it presented the first-ever live performance of Handel's Music for the Royal Fireworks, synchronized with live fireworks. This unprecedented feat was a testament to the seamless blend of classic music with contemporary technology, demonstrating the limitless possibilities of live performance art.

Audiences enjoyed the performance from a variety of vantage points. Many revelled in the harmonious blend of music and visual display at the Carleton Dominion-Chalmers Centre, observing the fireworks on the screen as the music was played by the Thirteen Strings Chamber Orchestra augmented with winds, brass and percussion conducted by Kevin Mallon, one of Canada's leading baroque music experts. Others chose a more natural setting, taking in the spectacle from the banks of the Ottawa River, where the music was livestreamed in sync with the live fireworks

In line with Music and Beyond's commitment to community engagement, there was no charge for the outdoor fireworks show. This allowed a diverse audience to participate in this innovative experience, reinforcing the organization's mission of making high-quality music and arts accessible to all.

Music enthusiasts from Ottawa and around the globe also had the opportunity to watch a livestream of both the fireworks and the music from the comfort of their homes, proving once again that art and music know no boundaries.

This world-first show was presented in partnership with Capital Pyrotechnics, a leading company in the field of pyrotechnic displays. Their technical expertise was instrumental in realizing this stunning synchronization of music and fireworks, contributing to an unforgettable night for all who were part of it.

"We are thrilled with the success of this unique event," said Julian Armour, the Artistic and Executive Director of Music and Beyond. "Bringing together Handel's masterful composition and live fireworks was a daring endeavour that paid off in a truly mesmerizing show. It was a tremendous challenge to reduce the latency of both the audio and the video signals so that they would be coordinated. As well, we had to develop a way of adjusting the timing of the fireworks to accommodate any changes in tempo and timing of the live musical performance. Our partnership with Capital Pyrotechnics allowed us to realize a new dimension of performance that brought joy and excitement to thousands."

A video recording of the performance is now available on the Music and Beyond YouTube channel.

We invite everyone to relive this groundbreaking performance that has opened new avenues for live music and fireworks synchronization.

Music and Beyond is looking forward to future innovative performances and encourages music lovers to stay *Music and Beyond YouTube channel.*

COMMUNIQUÉ

Musique et Autres mondes : toute première interprétation synchronisée en direct de la Musique pour les feux d'artifice royaux de Haendel



PAR NEWSWIRE LE 25 JUILLET 2023 COMMUNIQUÉS,OTTAWA

OTTAWA, le 20 juillet 2023 – Dans une présentation novatrice de musique et de spectacle visuel, Musique et Autres Mondes a écrit une page d'histoire en présentant la toute première interprétation en direct de la Musique pour les feux d'artifice royaux de Haendel, synchronisée avec des feux d'artifice en direct. Cet exploit sans précédent témoigne du mariage harmonieux de la musique classique et de la technologie contemporaine, démontrant les possibilités illimitées de l'art du spectacle en direct.

Les spectateurs ont pu apprécier le spectacle de différents points de vue. Nombreux sont ceux qui se sont délectés du mélange harmonieux de la musique et du spectacle visuel au Centre Carleton Dominion-Chalmers, observant les feux d'artifice sur l'écran tandis que la musique était jouée par l'orchestre de chambre Thirteen Strings, enrichi de vents, de cuivres et de percussions, sous la direction de Kevin Mallon, l'un des plus grands spécialistes de la musique baroque au Canada. D'autres ont choisi un cadre plus naturel, admirant le spectacle depuis les rives de la rivière des Outaouais, où la musique a été diffusée en direct en synchronisation avec les feux d'artifice.

Conformément à l'engagement de Musique et Autres Mondes envers la communauté, le spectacle pyrotechnique en plein air était gratuit. Cela a permis à un public diversifié de participer à cette expérience d'avant-garde, renforçant ainsi la mission de l'organisme qui consiste à rendre la musique et les arts de haute qualité accessibles à tous.

Les amateurs de musique d'Ottawa et du monde entier ont également eu la possibilité de suivre en direct les feux d'artifice et la musique depuis leur domicile, prouvant une fois de plus que l'art et la musique ne connaissent pas de frontières.

Ce spectacle inédit a été présenté en partenariat avec Capital Pyrotechnics, une entreprise de premier plan dans le domaine des spectacles pyrotechniques.

Leur expertise technique a été déterminante dans la réalisation de cette étonnante synchronisation de la musique et des feux d'artifice, contribuant à une nuit inoubliable pour tous ceux qui y ont participé.

« Nous sommes ravis du succès de cet événement unique », a déclaré Julian Armour, le directeur général et artistique de Musique et Autres Mondes.

« Réunir la composition magistrale de Haendel et des feux d'artifice en direct était une entreprise audacieuse qui s'est avérée payante avec un spectacle véritablement envoûtant. Réduire le temps de latence des signaux audio et vidéo pour qu'ils soient coordonnés a constitué un défi de taille. En outre, nous avons dû mettre au point un moyen d'ajuster la synchronisation des feux d'artifice pour tenir compte de tout changement de tempo et de synchronisation de la performance musicale en direct. Notre partenariat avec Capital Pyrotechnics nous a permis de donner une nouvelle dimension au spectacle, qui a apporté joie et émotion à des milliers de personnes. »

Un enregistrement vidéo de la performance est désormais disponible sur la chaîne YouTube de Musique et Autres Mondes.

Nous invitons tout le monde à revivre cette performance révolutionnaire qui a ouvert de nouvelles voies pour la synchronisation de la musique en direct et des feux d'artifice.

Musique et Autres Mondes se réjouit des futures performances innovantes et encourage les amateurs de musique à rester à surveiller nos nouvelles pour d'autres projets passionnants à l'horizon.

Today's letters: Music and Beyond's extraordinary achievement

OTTAWA CITIZEN

Tuesday, Aug. 1: Music is central to the soul of a nation, and artistic director Julian Armour understands that, says one reader. You can write to us too, at letters@ottawacitizen.com

Citizen letters
Published Aug 01, 2023



Cellist Bryan Cheng and pianist Sylvie Cheng were featured in Music and Beyond this year. PHOTO BY ANDREJ GRILC

LETTERS TO THE EDITOR

Armour achieved a musical first

Since 2010, the Music and Beyond Festival, conceived and realized by artistic director Julian Armour, has engaged global audiences, promoted Canadian and international artists, and boosted Ottawa tourism.

The festival features orchestras, choirs, bands, baroque and small ensembles, juxtaposed against a spectrum of cultural heritage, intertwined with gymnasts, visual arts, drama, law, film, science, agriculture, poetry, dance, architecture, yoga, tai chi, foods, wines.

Global talents are spotlighted: this year, John Rutter, Tomson Highway, Les Violons du Roy, Canadian Brass, Ottawa's very own Kerson Leong, and the Cheng2 Duet. In years past, Christopher Plummer, Brian Law and many beloved others.

This year, Armour achieved another unprecedented "premiere" coup. Armour featured Handel's "Music for the Royal Fireworks" (July 7). A magnificent display on the Ottawa River was perfectly synchronized with an indoor performance by Thirteen Strings, conducted by Kevin Mallon.

Audiences could watch the real-time performance and "live-screen" fireworks seated at the Carleton Dominion-Chalmers Centre; or enjoy the fireworks from the banks of the river, or from the Royal Alexandra Interprovincial Bridge; or watch a livestream of both the fireworks and the music from the comfort of their own homes — anywhere in the world

The production team relentlessly secured permits from (Ottawa and Gatineau) police departments, contracted a federal police boat on the river, coordinated municipal governments, "Capital Pyrotechnics," the Canadian Museum of History, the NCC and Parks Canada — bringing all together in harmony.

Told that this feat would be "impossible," Armour and his undaunted team overcame the challenges and achieved a world premiere event – inspiring all.

Floralove Katz, Ottawa

OLM OTTAWALIFE MAGAZINE



Monteverdi Choir And English Baroque Soloists Perform Canadian Debut In Ottawa

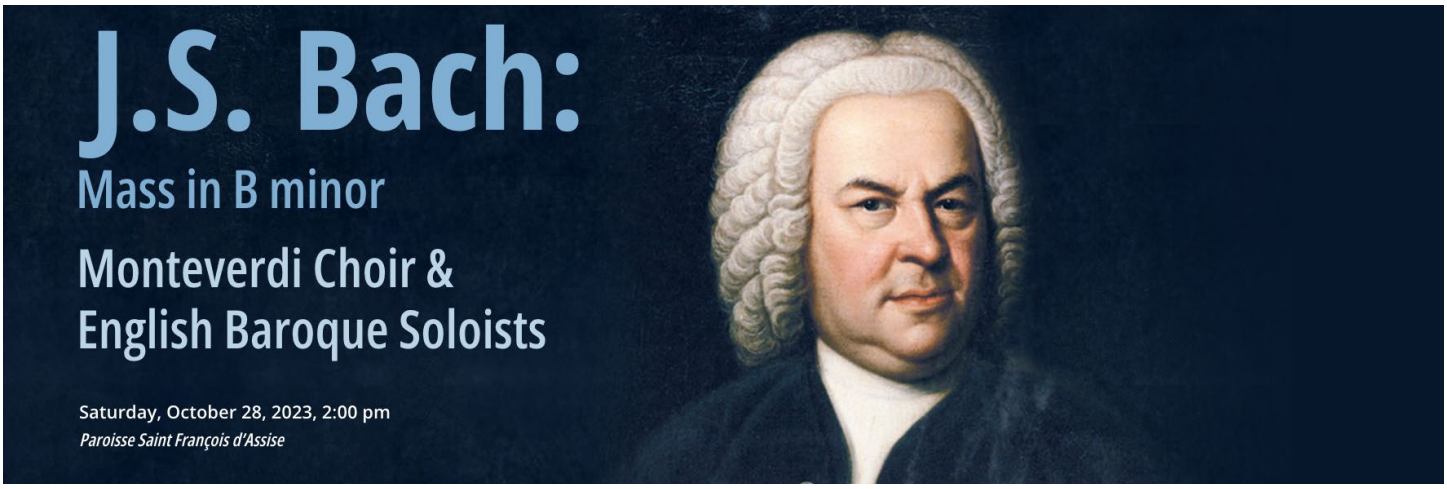
On Saturday, October 28th, the award-winning Monteverdi Choir and English Baroque Soloists will present the Canadian premiere of their performance of Bach's Mass in B Minor, presented by Soli Deo Gloria, Deutsche Grammophon, and the Theatre of Early Music.

Johann Sebastian Bach's Mass in B minor, completed in 1789, a year before his passing, is widely considered one of the composer's most important works and a cornerstone in modern Western Music's development.

The Monteverdi Choir and English Baroque Soloists specialize in historically inspired or themed performances across many eras. Founded initially to honour the beauty of Italian music, the group has expanded into several different periods.

Far from performing the works of only one composer, as other groups often do, the Monteverdi Choir and English Baroque Soloists's music ranges from sacred to semi-staged operas. In their last season, they performed several successful tours, including partnerships with the Berlin Philharmonic, Concertgebouw, and Orchestre Philharmonique Luxembourg.

The expansive list of composers they cover includes Symphonies by Mozart and Haydn at venues in Europe and



the US while reciting the music of Bach, Schütz, Schein, and the Beethoven Masterpiece Missa Solemnis on special occasions, including the Berliner Festspiele and Wratisavia Cantans.

The Britain-based choir is associated with some of the greatest classical singers on the planet, including Canada's own Baritone Gerald Finley, Tenor Michael Shade, Sopranos Nancy Argenta and Donna Brown, Mezzo Catherine Robin and Countertenor Daniel Taylor. The Monteverdi Choir & Orchestras (MCO) records on its own independent label, Soli Deo Gloria, with several acclaimed releases, including J.S. Bach's complete set of Cantatas. MCO is committed to the continuation of classical music and the nurturing of classical musicians for future generations to enjoy.

The October 28th Canadian show in Ottawa comes after their performance at the coronation of King Charles III and Queen Consort Camilla. Portuguese conductor Dinis Sousa will lead the Ottawa performance after a concert days earlier at New York's Carnegie Hall. Sousa has attracted widespread critical acclaim. The Guardian described his conducting during their 2023 European tour as "electrifying in moments of grandeur, high drama, and emotional intensity."

The show will demonstrate the beauty of classical music through the opening collective cry of Kyrie, a number so poetic and beautiful you likely know it even if you cannot recall where you have heard it before. Also taking part in performing Bach's Mass in B Minor is the incredible Dona Nobis Pacem. The Monteverdi Choir and English Baroque Soloists will reveal a work that encompasses wild expertise, immeasurable pathos through their operatic range, and exuberant joy.

Leading the movement to have the Monteverdi Choir and English Baroque Soloists come to Ottawa was Daniel Taylor, one of Canada's most popular voice teachers, a leading figure in the classical vocalist community, and a beloved singer. Taylor tours the world in recital and opera and is also known as the most sought-after guide for the very best performers taking the stage today.

The Ottawa vocal community has gotten behind bringing this incredible group to the Nation's Capital with famous Canadian classical artists such as Lisette Canton of the Ottawa Bach Choir, an internationally acclaimed Bach group that was the first Canadian group to play the Leipzig Bach Festival. Other major choral organizations such as the Ottawa Choral Society and Seventeen Voyces have lent their support. Children and young adults under the age of 18 are offered free admission if they reserve their tickets in advance through the office of Music and Beyond.

The Ottawa choral community hopes that the attendees of this performance will rally around the sheer talent and beauty. Joining the performance will be a group of outstanding soloists, including Alex Ashworth, Hilary Cronin, Sarah Denbee, Jonathan Hanley, Bethany Horak-Hallett, Frederick Long, Reginald Mobley and Nick Pritchard.

As part of Ottawa's Music and Beyond Festival, the Monteverdi Choir and English Baroque Soloists will make their only Canadian stop at the Paroisse Saint François d'Assise on Saturday, October 28th.

You don't want to miss this opportunity to experience this extraordinarily talented group that made history by performing at the first Royal Coronation in 70 years. Children and young adults under the age of 18 are offered free admission if they reserve their tickets in advance through the office of Music and Beyond. The Ottawa Marriott has offered sponsorship for this special event.

What: Monteverdi Choir and English Baroque Soloists
Where: Paroisse Saint Francois d'Assise, 20 Fairmont Avenue
When: Saturday, October 28, 2023
What time: 2:00 p.m. – 4:00 p.m.

A scholar and a singer, acclaimed tenor Ian Bostridge feels totally free with Schubert's Winterreise

OTTAWA CITIZEN

The three-time Grammy winner performs Tuesday in Ottawa with pianist Wenwen Du.

Peter Hum
Published Oct 12, 2023



Classical singer Ian Bostridge, who will sing in Ottawa on Oct. 17/23, presented by Music and Beyond.
PHOTO BY IAN BOSTRIDGE / SIM CANETTY-CLARKE

Reviews and recommendations are unbiased and products are independently selected. Postmedia may earn an affiliate commission from purchases made through links on this page.

The acclaimed English tenor Ian Bostridge wrote the book on the Schubert masterpiece that he will sing Tuesday in Ottawa — literally.

At Carleton Dominion-Chalmers Centre, the three-time Grammy Award winner, accompanied by Canadian pianist Wenwen Du, will perform Winterreise, a song cycle for voice and piano that sets 24 poems about lost or unrequited love by Wilhelm Müller to music.

Bostridge, 58, was so taken by Winterreise, which means Winter Journey, that he wrote the award-winning and best-selling 2015 book Schubert's Winter Journey: Anatomy of an Obsession. "What emerged was very free-style and digressive," Bostridge says.

For Bostridge, a world-class exponent of Lieder (German arts songs that set poetry to music), penning the book was not such a huge stretch. Before he launched his singing career at the age of 27, he studied history and philosophy in university, receiving his doctorate from Oxford University in 1990. From his research came his first book, Witchcraft And Its Transformations, c.1650–1750, which was published in 1997.

Below, Bostridge discusses his diverse pursuits, his love of Schubert's music, which has prolifically recorded, and his hopes for his concert in Ottawa Tuesday Oct. 17.

Q: Tell me about what music and singing meant to you when you were growing up and in school. What pieces of music and performers were closest to your heart?

A: I was introduced to Lieder properly at school and fell in love with it. And it's Lieder that led me to become a singer.

We sang a lot of Benjamin Britten at school — Friday Afternoons for class singing, the masterly Ceremony of Carols for boys and harp, Noye's Fludde and the vaudeville he wrote for the Vienna Boys Choir, the Golden Vanity. I played the treacherous captain of the Golden Vanity. We also sang Bach (I sang the first movement of Jauchzet Gott) and Schubert (I sang the Shepherd on the Rock with a boy clarinetist). It wasn't a specialist music school but we did wonderful, madly ambitious things.

I was also in the local church choir, singing a lot of Purcell, Victoria, Palestrina, Byrd, Gibbons, Tallis. A wonderful start.

Q: Before your singing career began, you studied history and philosophy. How did you balance your interest in music with your academic pursuits?

A: Singing Lieder was simply my hobby. I gave recitals in my college, I attended some courses at the Britten Pears School in Snape (one on French song, one on Britten), I entered some competitions. Having something else to do stopped me from being too competitive, which was useful.

Q: Why did you finally choose to launch your musical career?

A: I think it was enjoying being in an opera — Britten's Midsummer Night's Dream directed by Baz Luhrmann. I'd been trying to keep the singing and academic life going in tandem, but this pushed me over the edge. I realized I really liked acting.

Q: Tell me what the music of Schubert means to you.

A: Schubert is the heart of it all for me. Not just the songs, but the piano sonatas, string quartets and quintet, the trios. Nothing touches me more.

Q: What is your history with Winterreise? What does it mean to you, as a listener and as a performer?

A: I first heard it sung by Peter Schreier or Hermann Prey in London I think. I remember the excitement of buying the latest Fischer-Dieskau recording of the cycle, on LP, the one with Daniel Barenboim. Fischer-Dieskau was my singing idol but I never heard him sing Winterreise. He came to London to sing it at the Royal Opera House with Brendel and I chose to go out with my girlfriend instead.

As a performer it's at the core of what I do, I feel totally free with it, which allows one to go places that are new every time one performs it.

Q: Why did you write a book about Winterreise?

A: My first book was on witchcraft belief, 1650-1750. As a singer I carried on writing essays and lectures and they were collected and published by Faber in 2011. My wonderful editor, Belinda Matthews, asked me to write a whole book. I sat with my wife and we thought a book on Winterreise would be interesting and achievable. I could address the cycle song by song, but what emerged was very free-style and digressive.

Q: You'll perform Winterreise with Canadian pianist Wenwen Du. What history do you have with her?

A: I met Wenwen on a course in Aldeburgh maybe 10 years ago. We went on to tour in the U.S. and China and Korea — Schubert mainly.

We've performed Winterreise a number of times, but haven't been together for seven or eight years so it will be a great pleasure to reunite with this amazing pianist.

Q: What hopes do you have for your performance in Ottawa?

A: I hope to bring the piece above for the audience, to seize them and carry them through the piece so they never really draw breath till the end. And never cough!

Maxime Zecchini : un virtuose de la main gauche à Montréal

LE PETIT JOURNAL.COM

Reconnu pour ses interprétations magistrales des répertoires pour main gauche, Maxime Zecchini promet une soirée où musique et anecdotes se mêleront pour une expérience inoubliable. Plongée dans l'univers d'un artiste pas comme les autres.

Écrit par Bertrand de Petigny
Publié le 16 janvier 2025



En tournée au Canada, Maxime Zecchini sera à Montréal le 21 janvier - Photo JB Millot

« La main gauche, c'est le défi de l'impossible, une voix unique qui révèle toute la profondeur du piano. »

Dans le cadre de sa tournée canadienne, avant son passage à Montréal, nous avons eu le privilège de nous entretenir avec Maxime Zecchini, un virtuose qui s'est fait connaître à travers le monde grâce à son exploration audacieuse des œuvres pour main gauche. « Derrière chaque morceau, il y a une anecdote, une rencontre humaine, une histoire romanesque », confie-t-il avec enthousiasme. Du célèbre Concerto pour la main gauche de Maurice Ravel aux transcriptions qu'il a lui-même réalisées, son répertoire dévoile un pan méconnu mais captivant de la musique classique.

Entre défis techniques et récits de vie

Si les œuvres pour main gauche fascinent, Maxime nous explique qu'elles trouvent souvent leur origine dans des défis techniques ou des drames personnels. « Beaucoup de ces pièces ont été composées pour des pianistes blessés, souhaitant poursuivre leur carrière malgré tout. » Avec 11 albums dédiés à ce répertoire unique, il propose une expérience musicale où émotion et virtuosité s'entrelacent.

Une connexion intime avec le public

Très présent sur les médias sociaux, Maxime aime communiquer et rencontrer son public. Lors de ses récitals, il ne se contente pas de jouer, il raconte, contextualise, partage. « J'aime établir une connexion avec le public, replacer chaque morceau dans son histoire », explique-t-il. Cette approche donne une nouvelle dimension à ses concerts, où chaque pièce devient un voyage.

« Si vous fermez les yeux, vous croirez entendre les deux mains jouer », promet-il en évoquant son travail technique. Ce mélange de pédagogie et de performance rend son art accessible à tous, même aux néophytes. Une promesse de découverte pour le public montréalais.

Montréal, une étape dans une tournée canadienne

Habitué des Alliances Françaises, Maxime Zecchini apprécie leur rôle de vecteur de culture. « Ce sont souvent des lieux où l'on rencontre des personnalités attachantes, des aventuriers de la découverte culturelle », confie-t-il. Cette passion pour le partage guide aussi ses choix de scène à travers le monde, et Montréal ne fait pas exception.

Une soirée à ne pas manquer

Le concert du 21 janvier s'annonce comme un moment fort de la programmation culturelle de l'Alliance Française. À travers ses interprétations et ses récits, Maxime Zecchini invite les spectateurs à redécouvrir le piano sous un autre angle.

Et vous, laisserez-vous vos oreilles voyager avec Maxime Zecchini ? Quelle histoire se cache derrière les notes jouées par une seule main ? Et surtout, comment une main peut-elle redonner toute sa voix à cet instrument légendaire ? Le 21 janvier, laissez-vous emporter par la magie…

Informations pratiques

Date et heure : 21 janvier 2025 à 19h

Lieu : Conservatoire de musique de Montréal

4750, avenue Henri-Julien, Montréal (Québec) H2T 2C8 -

Métro : Mont-Royal ou Laurier

Tarifs : 30 $ (+ frais de billetterie de 2 $)

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JULIAN ARMOUR & GUYLAINE LEMAIRE

FINDING BALANCE

by Marie-Claire Fafard-Blais

This February, renowned musicians and artistic leaders Julian Armour and Guylaine Lemaire celebrate 20 years of marriage. The Ottawa-based couple have contributed significantly to the Canadian music scene for decades now as both performers and arts administrators. Amidst all this busyness,



GUYLAINE LEMAIRE AND JULIAN ARMOUR

Armour and Lemaire are also the proud parents of four boys. Armour and Lemaire wear several hats in their professional lives. Armour is the artistic and executive director of Music and Beyond, artistic director of the Chamber Players of Canada, principal cellist of the chamber orchestra Thirteen Strings, and teaches at the University of Ottawa and Carleton University. Retired violinist and violist Lemaire is the artistic director at CAMMAC, executive director and director of artistic planning for Thirteen Strings.

Like most arts leaders today, both Armour and Lemaire must continually endeavour to bring innovation and creativity to their organizations to maintain relevance. “Our competition isn’t really for people’s money; money is really a secondary issue. It’s for their time,” Armour says when it comes to attracting audiences to Music and Beyond, an Ottawa-based classical music and arts festival that began in 2010. Though he and his wife run different organizations, they both recognize the importance of outreach to expand their audiences and make classical music more accessible. Lemaire, for example, shared a story of how Thirteen Strings arranged for a bus so that 17 seniors from a retirement home could see a performance. “Trying to explore new ways of getting people out, it’s something I love to do,” she says. Lemaire prioritizes outreach and partnerships in her leadership roles, bringing together organizations such as Thirteen Strings and CAMMAC and working with institutions like the Royal Ottawa Mental Health Centre.

At Music and Beyond, Armour has made an effort to give audience members different entry points into classical music. “I came up with this idea of having a festival that links classical music with other music styles, other art forms and other cultural disciplines,” he says, and describes the result of these collaborations as a whole new hybrid art form. An example was a National Gallery Soirée held in partnership with the National Gallery of Canada. The festival programmed music in every gallery that matched the artwork. Armour mentions one of the byproducts of the event was how it

encouraged audience members to sit with art pieces a little longer. "I got tons of mail, and they said, 'Just looking at that painting while the music is being played … suddenly the painting meant much more to me. I've seen that painting a thousand times, and suddenly I feel I really get it.'"

Like many arts administrators, Armour and Lemaire still see the effects of the COVID-19 pandemic and how it affected attendance rates, interest in large-scale events, and even caused some musicians to find other careers. In turn, they have adapted their organizations to the post-pandemic world.

Lemaire credits Thirteen Strings's "leanness," in part, for its success in surviving the seismic disruption. However, it is also the orchestra's flexibility that allowed it to grow through and after the pandemic. "COVID forced us to film our concerts—to do videos—and we would not have done that if it was not for COVID," she says, adding: "Because we had a presence online, more people could hear us, (unlike at) a concert where it's whoever is there." Lemaire says this worldwide epidemic pushed the orchestra to explore and try new things, values that are apparent in their recent shift to a new self-governed model. For their current season, Thirteen Strings is testing the waters with having their musicians plan concerts rather than relying solely on a music director. This unique model has brought the orchestra closer together, allowing the musicians' voices to be better heard.

Music and Beyond also made a shift during the pandemic. Armour quickly had his team working from home and set about finding a venue to film events. The team ended up filming for 14 days straight! During this time, the company also started doing pop-up concerts on people's doorsteps to continue building its profile and engaging with the community. Armour found that recording videos helped the festival gain more press with one video reaching eight million views on Facebook. "We're reaching all these people, and we're finding that people see the videos and then they come to the festival," he says.

Through the ups and downs of their professional lives, Armour and Lemaire have still managed to focus on family. The couple tries to engage their sons in their musical world by having them meet the musicians, attend meetings, and help with filming. In the summer,



JULIAN ARMOUR AND GUYLAINE LEMAIRE AT THEIR WEDDING.

Lemaire has them join her at CAMMAC to participate. "We just want them to have music as part of their life and love it," Lemaire says. Armour also mentions maintaining a few physical notepads to keep track of responsibilities. "I guess if I could summarize it: I have a big to-do list," Armour says, "but then I make sure that family kind of supersedes that stuff."

Armour and Lemaire recognize the difficulties of being pulled in a hundred different directions. What has made them successful in managing that challenge is an understanding that nothing will ever be "all set." Their adaptability and willingness to learn helps them find balance.

Music and Beyond celebrates its 15th anniversary with its 2025 summer festival July 4-17.

www.musicandbeyond.ca.

For Thirteen Strings upcoming concerts visit

www.thirteenstrings.ca

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Music and Beyond: Building Bridges Between the Arts



by KAITLYN CHAN

31 May 2025

Ottawa's Music and Beyond festival is gearing up for its 15th edition, which will take place between July 4 and 16. Julian Armour—the festival's artistic director and general manager for the last 15 years—is always on the lookout for ways to combine classical music with other art forms. He aims to promote access to great works and performers in a social milieu where the arts are increasingly under threat.

"Decision-makers don't realize that children develop so much better when they have access to musical education. What's more, the CBC and Radio-Canada have all but abandoned their mission of promoting classical music, so people are hearing less and less of it," he says.

Despite this climate of uncertainty for arts organizations, Music and Beyond will open on July 4 with an optimistic and lighthearted gala tribute to the 200th anniversary of Johann Strauss II. "This is a way to open the festival in a fun way, something we really need these days," says Armour.

Notable events also include the male a-cappella vocal ensemble Chanticleer on July 12 and the internationally acclaimed Phaeton Piano Trio, which will perform three completely different programs on July 10-12. There will also be a concert combining baroque music and modern dance, and Stravinsky's L'Histoire du soldat narrated by Peter Duchesne. The festival also features a strong lineup of Canadian artists, who make up around 75 per cent of the festival's performers.

Music and Beyond distinguishes itself in its desire to showcase Canada's National Capital Region. It will feature an immersive activity at the Cumberland Heritage Village Museum in which children and their parents will have the chance to wander through the village, hear short performances, chat with musicians and even try out instruments. "This will be a great way for children to discover music and instruments in a relaxed and inspiring setting," says Armour. The festival will also hold a number of offsite concerts in neighbouring towns, giving the public a chance to discover the region and its heritage.

The festival concludes on July 16 with a closing gala called Festival by Request. As a way to increase engagement with its audience, Music and Beyond polled them for special requests. Those requests will comprise the closing gala's program. "My aim is to bring people closer to the music," Armour says. "Having a festival pass will allow our audience members to attend as many concerts as possible and to make new discoveries."

Translation: Sara Schaba

La tresse musicale de l'Ensemble Passamano

Françoise Goulet-Pelletier
Publié le 6 juillet à 5 h 20 HAE



Le pianiste Kevin Chen, la flûtiste Annie Noël-de-Tilly et le violoncelliste Aidan Fleet.
Photo : Gracieuseté de l'Ensemble Passamo / Clement Ba

« Trois brins musicaux uniques qui s'entrelacent pour former une harmonie distincte » : c'est la promesse de l'Ensemble Passamano. Ce trio tissé serré propose une escapade musicale autour du monde à l'occasion du festival Musique et autres mondes à Ottawa.

Passamano signifie « tresse » en italien. Unis par leur passion pour la musique, la flûtiste Annie Noël-de-Tilly, le violoncelliste Aidan Fleet et le pianiste Kevin Chen forment les trois branches musicales de ce trio.

Devant le public rassemblé au Centre Carleton Dominion-Chalmers, ces talents de la relève artistique de la région joueront un répertoire éclectique en passant du compositeur argentin Astor Piazzolla au Brésilien Heitor Villa-Lobos et au Russe Nikolaï Kapoustine



Pour la flûtiste Annie Noël-de-Tilly, le métier de musicienne professionnelle se compare à une carrière d'athlète.
Photo : Gracieuseté de l'Ensemble Passamo / Clement Ba

Fondé en 2022 dans la région d'Ottawa-Gatineau, l'Ensemble Passamano est né du désir d'explorer le répertoire varié écrit pour la flûte, le violoncelle et le piano. « C'est venu du bonheur de jouer, de partager et de performer », raconte la flûtiste Annie Noël-de-Tilly.

Désireux d'expérimenter après leurs années d'études au Conservatoire de musique de Gatineau, les trois musiciens souhaitaient aller au-delà du répertoire classique pour explorer de nouveaux horizons.

Cette année, le groupe s'est amusé à découvrir les univers du tango et du jazz. « Nous avons choisi de tisser ce lien en intégrant des influences familières et universelles à notre langage classique », explique la jeune femme.

La directrice artistique de l'Ensemble se réjouit de cette occasion de participer au festival Musique et autres mondes. «Ça représente un bel accomplissement de notre travail ardu des trois dernières années, souligne-t-elle avec fierté.

Parcours exigeant

Devenir musicien professionnel n'est pas chose facile, selon la flûtiste. C'est une démarche qui se fait souvent seul. Contrairement à des artistes pop, on n'a pas de label de musique qui va nous guider et partager notre musique. C'est nous qui devons faire l'approche. [...] Ça prend du temps, il faut se faire connaître et bâtir sa réputation. »

Les trois instrumentistes ont dû franchir de nombreuses étapes. Ils ont participé à divers concours, décrochant notamment en 2023 le premier prix comme étoiles émergentes du Festival Chamberfest d'Ottawa. Le trio a continué à envoyer des lettres aux diffuseurs et à jouer pour des musiciens plus expérimentés afin de peaufiner son art.

Annie Noël-de-Tilly compare d'ailleurs ce parcours à celui des athlètes sélectionnés pour représenter Équipe Canada aux Jeux olympiques. C'est un travail acharné qui demande de l'engagement, de la persévérance et de la rigueur tous les jours.

Néanmoins, c'est bien sûr le plaisir de jouer ensemble qui les incite à continuer. « Vu qu'on se connaît depuis longtemps, on peut se permettre d'expérimenter. [...] On souhaite sortir du répertoire standard pour surprendre le public », confie le pianiste Kevin Chen.

L'Ensemble Passamano en répétition avant son spectacle du 10 juillet.
Photo : Radio-Canada / David Bates



Trois couleurs, une identité

Pour Kevin Chen, chaque instrument apporte sa couleur et son utilité.

> « Trois instruments comme la flûte, le piano et le violoncelle, c'est parfait pour représenter chaque composante principale de la musique. »
>
> — Kevin Chen, pianiste, Ensemble Passamano

Une citation deKevin Chen, pianiste, Ensemble Passamano



Les musiciens précisent d'un même souffle que le piano se charge des différences harmoniques et du volume sonore, tandis que la flûte s'occupe souvent de la mélodie et que le violoncelle complète les deux autres.

En tant qu'ensemble de musique de chambre, il faut avoir une bonne chimie. C'est ce qui nous pousse à travailler plus fort, ajoute le violoncelliste Aidan Fleet.

Le groupe sera en concert le 10 juillet à midi au Centre Carleton Dominion-Chalmers. Le 15e festival Musique et autres mondes se poursuit jusqu'au 16 juillet à Ottawa.

Rheanna Philipp / Jul 8

From Bach to Poe: Music and Beyond Celebrates 15 Years of Cross-Disciplinary Art

Ottawa's concert halls, churches and heritage sites have come alive with music, poetry and performance as the Music and Beyond Festival celebrates its 15th anniversary. Running from July 4 to 17, the festival presents a wide-ranging program that moves between classical music, jazz, literature and family events.

"I'm incredibly proud to see Music and Beyond celebrating our 15th anniversary," says Julian Armour, Artistic and Executive Director. "It is wonderful to present a festival that is virtually unique in the world, one that links music to a wide range of other art forms and cultural disciplines."

The 2025 season offers everything from chamber recitals and solo performances to outdoor events and late-night cabaret. Concerts take place at venues across the city, including the Carleton Dominion-Chalmers Centre, St. John the Evangelist Anglican Church and Tabaret Hall.

"Music and Beyond is designed to appeal to different audiences," says Varya Asmalouskaya, the festival's artist liaison. "There are programs for children and families, concerts for traditional classical music audiences, and events that connect music with literature and other art forms."

One of the opening events was Music at Cumberland Heritage Museum on July 5. Families explored the historic site, visited farm animals, enjoyed a picnic and listened to live performances inside heritage buildings.

On July 6, the spotlight turned to young local performers. Thirteen Strings and Winners of the Ottawa Piano Festival 2025 brought together emerging soloists with the professional ensemble Thirteen Strings.

"This program is an opportunity for young musicians to gain experience performing with a chamber orchestra," says Asmalouskaya. "It also encourages younger audiences to engage with live music."

The following day, Matthew Larkin and Ellen McAteer presented a Young People's Concert. The program includes familiar songs like "Somewhere Over the Rainbow," "Goodnight Moon" and "My Favourite Things."

Audience participation continues to be a core part of the festival. On July 12, Come and Sing invites members of the public to join a mass choir. Five conductors each lead a selection, and scores are provided.

"Come and Sing is open to anyone who wants to take part," says Asmalouskaya. "It has always been one of the most popular events with the community. The experience of being a part of hundreds of voices joining together is really magical."

For those seeking a different mood, the Poe Cabaret on July 14 offers an atmospheric evening. Edgar Allan Poe's poems are read aloud with musical accompaniment. The event begins at 10 p.m., with drinks available on site.

The festival closes on July 16 with Festival by Request. The audience selects the works performed. Leading up to the event, attendees are invited to vote for the pieces they most want to hear. The final program is created based on the most popular selections.

“This format gives audiences more involvement in the programming,” says Asmalouskaya. “People are often surprised by what ends up on the program. It reflects what the public is really interested in hearing.”

The evening brings together some of the festival’s most in-demand artists and performers, with repertoire spanning popular classical works, lesser-known gems and sometimes unexpected choices.

“There’s always a sense of discovery,” she adds. “You might come for something familiar, but leave having heard something completely new.”

Festival by Request serves as a kind of summing up: a closing night that reflects the diversity, accessibility and community spirit that defines Music and Beyond.

Tickets are available for individual events, as well as multi-concert passes and the all-access Diamond Pass. Purchases can be made online or at the Dominion-Chalmers Centre box office.

Armour reflects, “It is a great honour to work with some of the greatest artists of our time including Christopher Plummer, Branford Marsalis, Kathleen Battle and even PDQ Bach.”







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July 4, 2025

Matthew Larkin brings back a piece of Bembo's as part of Music and Beyond's concert of underappreciated women composers of the 17th century.



Why has 17th century composer Antonia Bembo's piece only been performed once? (Until Saturday..) 13 mins

RADIO-CANADA

ICI TÉLÉ



De Le téléjournal Ottawa-Gatineau – July 8, 2025

L’harmonie tissée serrée de l’Ensemble Passamano



Music and Beyond 2026: From Vivaldi to Duke Ellington

BY LA SCENA EVENTS ON 1 JUNE 2026



Ottawa's summer cultural calendar will once again come alive with the 16th season of the Music and Beyond festival, which runs from July 4–17. Now firmly established as one of North America's most distinctive classical music and multidisciplinary arts festivals, Music and Beyond continues to redefine what a classical music festival can be by linking music with a wide range of other art forms and cultural disciplines.

Presented in venues throughout the Ottawa area, the 2026 edition offers a wide-ranging and ambitious program. As always, audiences can expect internationally celebrated artists, innovative thematic programming, and performances that move fluidly between genres and artistic disciplines.

Among this year's highlights is a rare appearance by the acclaimed British vocal ensemble The King's Singers, whose blend of vocal precision, warmth, and charisma has made them one of the world's most beloved vocal groups. Pianist Stewart Goodyear returns to Ottawa with a recital of Ravel and Gershwin, showcasing the virtuosity and interpretive insight that have earned him international acclaim. Violinist Kerson Leong will offer a brilliant program showcasing works with piano and works with orchestra.

The festival's commitment to stylistic diversity is equally evident in performances such as Kim Richardson sings Duke Ellington, featuring the remarkable Canadian vocalist alongside the Orchestre national de jazz de Montréal. Early-music lovers will be drawn to productions such as Vivaldi's Mistress and A Divine Comedy, while audiences seeking contemporary and cross-cultural experiences can explore programs ranging from tango to Indigenous-inspired collaborations. British percussionist Lucy Landymore, already renowned for her work with Hans Zimmer, will join the festival for a three-concert residency, including a concert with chamber orchestra, a vibraphone master class and a solo recital. The Wuxi Chinese Orchestra will make a rare North American performance.

Music and Beyond will also celebrate the 200th anniversary of the founding of Ottawa in 1826 with a five-concert series, which includes two concerts of music composed in 1826 and two concerts celebrating 200 years of music composed in Ottawa.

Since its founding in 2010, Music and Beyond has developed a reputation for building unexpected artistic connections and welcoming audiences who may not normally attend classical music events. The festival's mandate emphasizes accessibility, discovery, and artistic exploration, particularly for younger audiences and newcomers to the arts.

Equally important is the festival's atmosphere. Music and Beyond offers audiences the chance to experience world-class artists in intimate and architecturally-beautiful settings across Canada's capital.

Complete festival details and tickets are available at www.musicandbeyond.ca.



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