

Revue de presse



MG3
Montreal Guitare Trio

REVIEW: Montreal Guitar Trio raise the roof in Wreay

By Shaun Halfpenny
3 May 2017 10:54AM

The Montreal Guitar Trio will be in back in Cumbria this month

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There were whoops, whistles and a thundering applause which did not seem to lessen in intensity as the repertoire progressed. Indeed, not many performers can cause members of the audience to stand up to applaud the first number.

Described as the hottest guitar ensemble in Canada, they scorched their way through an eclectic programme, ranging from Cajun Folk, classical pieces and even Progressive Rock. Their delivery of the Rush classic, Tom Sawyer, was a brilliant adaptation as was Weird Fishes from Radiohead. The Spanish Flamenco pieces transported you right into the heart of Seville, with Sebastian Dufour's guitar seeming to be an extension of his body, his hands effortlessly producing magical percussion rhythms to keep pace with Glenn Levesque's mercurial strumming, especially in Danza Española nº 1 (de La Vida Breve).

When they launched into My Guitar Gently Weeps there were one or two eyes being dried discreetly throughout the room.

Stunning is the only word to describe the groups masterly delivery of Sebastian Dufour's composition, Garam Masala, which was full of spice and had the true flavour of the sub-continent. It was a good job the venue was brick built because this piece brought the house down!

When they broke into Ennio Moricone's The Good, The Bad and the Ugly, I could have sworn Clint Eastwood sashayed across the back of the stage.

The sets were anchored together by the understated bassist, Marc Marin, who ensured the band sailed through the gig effortlessly.

The band are returning to North Cumbria, at Lazonby Village Hall on Thursday May 11 and Castle Carrock on Friday May 12.

Leave the housework, forget the football playoffs; do not turn up the chance to hear and see these French Canadians do their stuff. Be there if you can get a ticket.



Bringing the house down: The Montreal Guitar Trio

A guitar lesson in greatness

Review: Montreal Guitar Trio, Wreay Village Hall

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The band play the Walton Institute, Castle Carrock, tonight. Leave the housework, forget the football playoffs; do not miss the chance to hear and see these French Canadians do their stuff. Be there if you can get a ticket.

SHAUN HALFPENNY

ALBUMS



Danzas

Montréal Guitare Trio
Analekta

Fresh arrangements of Falla, Paco, Barrios, and more

When you decide to open your recording with *Mediterranean Sundance* by Al di Meola and Paco de Lucía, the opening track of *Friday Night in San Francisco* (1981), you are dealing with a tune that has inspired thousands of hopeful virtuosos around the globe. MG3 (Montréal Guitare Trio: Marc Morin, Glenn Lévesque and Sébastien Dufour), have, as they say, the chops to pull off such a tune. While not being a full-blown flamenco outing, *Danzas* is a vivacious recording for lovers of that fiery brand of guitar playing, with machine-gun Phrygian scalar runs and whiplash *rasgueados* interspersed with rhythmic *golpes* augmented by acoustic bass.

A lovely arrangement of Barrios' *La Catedral* shows this fabulous composition in a different light—the walking bass of the middle “Andante religioso” movement is inspired.

Paco de Lucía's inspiration can be felt throughout the recording, especially with the works here by Manuel de Falla, as Paco famously recorded an album of works entirely dedicated to the composer. Yet there are no attempts to slavishly impersonate the flamenco master. MG3 have a sound all their own. The virtuosity is fresh and the arrangements delightfully full of dynamism and surprises. Their take on the *Ritual Fire Dance* is gorgeous.

There are some beautifully sensitive moments, too. “Nana” from *Siete Canciones Populares Españolas* is simply fantastic, as is the valedictory *Our Spanish Love Song* by Charlie Haden (from Pat Metheny's *Under the Missouri Sky* album). —TP



Nocturnos de Andalucía

Christoph Denoth (Guitar), London Symphony Orchestra
Orchestra conducted by Jesus Lopez Cobos
Signum Classics

Title piece is a bold addition to guitar-concerto canon

Of the three works on this CD by Swiss guitarist Christoph Denoth, the most interesting and substantial is the 40-minute, six-movement concerto by Lorenzo Palomo (b. 1938) called *Nocturnos de Andalucía*. Scored for a large orchestra, this concerto was premiered by Pepe Romero back in 1996, and from all accounts made a considerable impact, though it is not played frequently.

So skillful is Palomo's orchestration that it is never allowed to overpower the guitar. The musical style is rich and colorful, never atonal, and generally typical of the bold and spicy music of Cordoba. The six movements all have appropriately descriptive titles, and as a whole the concerto is probably unlike anything you have heard before, as its size and scope are so unusual for guitarists; it feels more akin to a full-fledged piano concerto, and all in all is a considerable achievement for all concerned.

Rodrigo's crowd-pleasing *Concierto De Aranjuez* makes a perhaps inevitable appearance and is nicely played but, wonderful though it is, pales in comparison to the dramatic title work.

The final work is Denoth's own orchestration of Joaquín Malats' *Serenata Española*, originally part of an orchestral suite, *Impresiones De España*, but then arranged by Malats for piano solo. Denoth's version is masterful and captures all the qualities of the original. Don't miss this wonderful album! —CD



Sonidos de Paisajes: Music of Spain

Ozan Saritepe
ozansaritepe.com

Traditional Spanish fare gets a fresh and spirited makeover

The guitar and Spain are inextricably linked, and while some reviewers may approach yet another “music of Spain” recording with an eye-roll, it would be a great mistake in the case of this recording by Turkish-born Ozan Saritepe. Albéniz, Tárrega, Llobet, Falla, Ruiz Pipo, Morreno Torroba, and Mompou—virtually the gamut of the most famous Spanish composers favored by guitarists—are represented here by some of their most distinguished compositions.

Asturias opens the show in attention-grabbing style with the addition of that box-like percussion instrument, the cajon. The guitar-playing that continues *sans* percussion is relaxed yet highly assured, and the recording quality is enjoyably dynamic. Miguel Llobet's *Mazurka por Federico Bufaletti* is an interesting gem, as is Emilio Pujol's *Impromptu*.

Saritepe likes his *rasgueados*, and his use of the controlled strumming technique so familiar in the music of Spain permeates his technique in a fresh and masterful way; Falla's *La Vida Breve* is a great example of this here. Torroba's *Sonata-Fantasia* is less well-known than the ubiquitous *Sonatina* and I cannot remember when or where I last heard it. Saritepe breathes life into the Iberian idioms so imbedded in Torroba's style.

Saritepe has achieved a rare thing by creating a musical concept free from cliché; the music of Spain is as exciting as it ever was and should continue to be so. It is delivered here with unpretentious flair and skillful artistry. —TP

<http://www.cbcmusic.ca/first-plays/136/montreal-guitar-trio-danzas>



Artist
Montreal Guitar Trio

Album
DANZAS



By Robert Rowat

For its seventh album, the Montreal Guitar Trio (MG3) returns to its roots.

On *Danzas*, due out Feb. 3 on the [Analekta Records](#) label, the members of MG3 explore the classical Spanish music that preoccupied their formative student years nearly 20 years ago. "It reminds me of my days at Université de Montréal — 80 to 90 per cent of the music we played was Spanish," recalls MG3 member Glenn Lévesque in the liner notes. "It's like reviving a great friendship."

While you can always rely on MG3 to play with total commitment, it's the members' amazing arrangements that set their albums apart, and *Danzas* is no exception. Look no further than Lévesque's take on three of Manuel de Falla's popular Spanish folk songs — "Nana," "Polo" and "Asturiana" — which are enhanced with a good dose of flamenco. So are Sébastien Dufour's arrangements of selections from de Falla's best-known stage works: the ballets *El amor brujo* and *La vida breve* and the opera *El sombrero de tres picos*. The latter brings out all the drama of the farruca, a traditional Spanish dance.

"We gave a flamenco flavour to all the pieces," Dufour told [Le Devoir](#). "That's why we included pieces by Paco de Lucia, which go so well with those by de Falla." De Lucia's classic, "Cancion de amor," is a highlight of the album.

Rounding out the program is *La Catedral*, a three-movement suite by Agustin Barrios Mangoré, who was inspired by the organ music of J.S. Bach flowing from the Montevideo Cathedral in Uruguay. If you're familiar with the solo guitar original (and even if you're not), Dufour's arrangement and MG3's performance will blow you away.

"Our Spanish Love Song," from Pat Metheny and Charlie Haden's 1997 classic, *Beyond the Missouri Sky*, serves as a fitting encore.

<https://www.thewholenote.com/index.php/booksrecords2/listening-room/26621-danzas-mg3-the-montreal-guitare-trio#review>

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DANZAS - MG3, the Montréal Guitare Trio

Written by Terry Robbins | Category: [Listening Room](#) | Published: 28 February 2017



DANZAS
MG3, the Montréal Guitare Trio
Analekta AN 2 8791

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The following review is an excerpt from Strings Attached (March 2017) which can be read in its entirety [here](#).

If you're a regular listener to Tom Allen's *Shift* program on CBC Radio then you've probably already heard two of the tracks from **DANZAS**, the new CD of Spanish guitar music from **MG3, the Montréal Guitare Trio** of Glenn Lévesque, Sébastien Dufour and Marc Morin (**Analekta AN 2 8791**).

By pure coincidence the CD arrived in the mail the same afternoon that Allen played a movement from Agustín Barrios Mangoré's *La Catedral*, so I knew how good the CD was going to be before even opening it. And "good" is putting it mildly. From the dazzling flamenco runs and rhythms of the opening track of Al Di Meola's *Mediterranean Sundance* and Paco De Lucía's *Rio Ancho*, the MG3 return to the Spanish roots of their student days with a program of terrific arrangements of mostly standard works.

In addition to the Mangoré *Catedral* there are six tracks of dances and songs by Manuel De Falla, De Lucia's *Canción de amor* and finally Charlie Haden's *Our Spanish Love Song*. All arrangements are by the guitarists, either together or as individual efforts by Dufour or Lévesque. The outstanding playing is beautifully captured in a resonant recording made last October in the St-Benoît-de-Mirabel Church in Québec.



Mahler: Das Lied von der Erde
Jonas Kaufmann, tenor; Jonathan Nott, Vienna Philharmonic (Sony)

Munich native Jonas Kaufmann, celebrated as an operatic tenor with a penchant for bel canto, turns his attention to one of the greatest works of the entire Austro-German repertoire, Gustav Mahler's *Das Lied von der Erde* (Song of the Earth). The remarkable thing here is that he sings all of the songs, not just those specifically written for tenor. As he explains it, "I've always wondered why one needs two singers for these six songs. Of course, there are powerful differences between the songs and also clear differences in their vocal *tessitura*. In spite of this, I was attracted by the idea of framing these six songs within a single overarching structure from the first song to the last."

An ambitious project, to be sure. Consider the sheer vocal demands. From the painful intensity of *Das Trinklied von Jammer der Erde* (Drinking Song of the Earth's Sorrow) and the vaulting spirits of a gallant youth galloping on a lusty steed in *Von der Schönheit* (Of Beauty) all the way to the word *ewig* (forever), repeated like a mantra to the very limit of audibility as the light fades into the blue distance in *Der Abschied* (The Farewell), Mahler's dynamic requirements for the voice are extreme. One could hardly expect to be able to repeat this six-songs-in-one-voice feat night after night, much less be able to take it on tour. In that respect, I note that Kaufmann and the VPO under Jonathan Nott took their time with the recording sessions over the week of June 16-22, 2016, getting every nuance and detail just right.



"Danzas," music for Spanish guitar, incl. Falla: Dance of Fire - Montréal Guitare Trio (Analekta)

From Analekta, our friends north of the border, comes a very attractive package of Spanish music by the Montréal Guitare Trio. They consist of guitarists Glenn Lévesque, Sébastien Dufour, and Marc Morin, the last-named doubling on acoustic bass in the pieces where greater luminosity or a more substantial sound is required. In this album, MG3 return to the Spanish idiom that was their first love in their student days, when it made up 80-90% of the music they played. They are exceptional in capturing the spirit of Spanish dances like the *farruca* and *buleria* which constitute the very soul of flamenco.

We start off with "Mediterranean Sundance/Rio Ancho" by jazz artists Al di Meola and Paco de Lucia. Together with John McLaughlin, they constituted the famous trio whose album *Saturday Night in San Francisco* (1981) has had a lasting influence on MG3. It is followed by *La Catedral* by the Paraguayan Augustin Barrios Mangoré, a wide-ranging work inspired by the spiritual beauty of the Montevideo Cathedral.

The simple tenderness and passion of Paco de Lucia's *Canción de amor* (Song of Love) is paralleled at the end of the program by the vibrant textures of Our Spanish Love Song by yet another jazz great, Charlie Haden.

The heart of the program is devoted to two searingly memorable dances by Manuel de Falla, *Danza del Molinero* (Miller's Dance) from *The Three-Cornered Hat* and the eerie and often positively terrifying *Danza*



Lyapunov: Transcendental Etudes
Vincenzo Maltempo (Piano Classics)

In a beautifully accomplished and very stylish recital, pianist Vincenzo Maltempo gives vibrant presence to the 12 Transcendental Etudes of Sergei Lyapunov (1859-1924). This composer, who studied under Mily Balaikirev, one of the "Mighty Five," represents the second generation of the Russian National School. In his student years, Lyapunov came to venerate Franz Liszt as a virtual god, so much so that it threatened to crimp his own development. After Liszt's death, he conceived the idea of composing a memorial to his idol but was stymied by a figure who, in his own words, completely enslaved him. He was reassured by Balaikirev that he might employ Lisztian-style piano technique as long as he followed his own natural tendencies.

The impasse broken at last, Lyapunov worked faithfully on his set of 12 Transcendental Etudes between 1897 and 1905, polishing them to exquisite brilliance. The fact that he gave them the same title as the famous work by Liszt shows that he was confident in his own "transcendent" piano technique, or else he would have really been exposing himself to ridicule! The Etudes begin, in fact, in F-sharp minor, continuing the progressive key sequence begun by Liszt.

Etude No. 1, "Berceuse," seems to meander effortlessly, its fleeting progression being interrupted by cadenzas like soft effusions of sunlight. Etudes No. 2, "*Rondes des fantomes*" (Dance of the ghosts) and 11, "*Rondes des sylphes*" (Dance of the sylphs) both employ Liszt-style quicksilver passagework based on rapidly-executed double notes, the

Das Lied is a miraculous work. Mahler took his texts from the unrhymed adaptations in German verse by Hans Bethge of Chinese poems of the Tang Dynasty, particularly those of Li Tai-Po, dealing with the impermanence of life, love, and beauty. Set against these sad reflections which reach their greatest poignancy in *Der Einsame in Herbst* (The Lonely One in Autumn) is the perpetual renewal of the earth itself with the change of the seasons. We move from images of bitter irony – the howling of the ape over a forgotten grave in the initial poem and the contemptuous dismissal of the bird proclaiming in song the change of season in *Der Trunkene im Frühling* (The Drunkard in Spring), “What do I care? Let me be drunk!” – all the way to the healing force of the earth’s renewal in the final poem, even as the speaker prepares for life’s final journey, death: “My heart is still, and awaits its hour.”

A work such as this requires, and here receives, the most sensitive interpretation from its performers, and also outstanding support from the recording team. I recommend it highly.

ritual del fuego (Ritual Fire Dance) from *El Amor Brujo* (Love the Sorcerer), and then the well-known Spanish Dance No. 1 from Falla’s two-act opera *Le Vida Breve*, whose style breathes the air of the popular Spanish entertainment known as *zarzuela*, in which audiences were accustomed to sing along in the choruses.

The Falla section concludes with three numbers from the often-arranged *Siete canciones populares españolas* (Seven Popular Spanish Songs). They include *Nana*, a tender lullaby; *Polo*, the complaint of a jilted lover in which we hear the wronged woman’s spite in the sharply-struck accents that accompany the original lyrics: “Love be damned, damned, / and damned him who made me understand it. *Ay!*” Finally, we have the serene loveliness of *Asturiana*, traditionally the grateful song of miners happy to see the starlit sky after a weary shift underground.

This attractive soft-pack release is part of Analekta’s popularly priced series of “*Classique à emporter*” (Classics to Go).

latter being even more disjunctive with its acrobatic leaps and repositions. Liszt’s “*Feux follets*” (will o’ the wisp) comes to mind, though Lyapunov’s conception in both instances is far from servile.

The Russian vein in this work is best represented by No. 8, “Epic Song” and No. 10, “Lesghinka.” The former has the solemn dignity of the old Russian folk epics, its final bars recalling Balakirev’s *Fantasy on Themes from Glinka’s Life for the Tsar*. The latter is a courtship dance of the Muslim tribes in the Caucasus in which the man dances with wild, extravagant gestures while his partner circles slowly around him. Its inspiration was Balakirev’s piano fantasy “*Islamey*,” the spirit of which Lyapunov recalls for us in swirling whirlwind figurations with a calm central episode.

This is impressive work by an artist whose earlier recordings for Piano Classics of works by Schumann, Liszt, and Alkan show that he is not deterred by awesome challenges. Beautiful recorded sound, produced in the Netherlands by Pieter van Winkel, himself a prize-winning pianist in his earlier years, supports Maltempo’s efforts handsomely.

<http://www.ledevoir.com/culture/musique/489663/retour-aux-sources-pour-le-montreal-guitare-trio>

MUSIQUE

Retour aux sources pour le Montréal Guitare Trio

Les marieurs de genres lancent «Danzas!», un disque aux accents espagnols

21 janvier 2017 | Yves Bernard - Collaborateur | Musique



Photo: Annik MH De Carufel Le Devoir

Sébastien Dufour, Glenn Lévesque et Marc Morin forment un trio depuis maintenant dix-huit ans.

On n'attendait pas les gars du Montréal Guitare Trio là, eux qui nous ont habitués à marier les genres en ralentissant le surf avec des accents orientaux, en croisant Félix ou Radiohead avec d'autres musiques et en métissant à leur façon les Piazzolla, Gismonti, Morricone et plusieurs autres. Cette fois-ci, ils recentrent leur démarche en offrant *Danzas !*, un album à l'enseigne des musiques espagnoles. Rencontre avec Glenn Lévesque, Marc Morin et Sébastien Dufour.

« On a commencé il y a dix-huit ans comme un trio de guitares et, ce qui nous a mis ensemble, c'est l'intérêt de faire cohabiter beaucoup de choses différentes », se rappelle Marc Morin, qui joue de la basse dans presque tous les titres de *Danzas !*. « À un moment donné, chacun a commencé à avoir d'autres projets et à jouer d'autres instruments. C'est comme ça que la voix, le charango, la mandoline et la basse sont arrivés. » Voilà qui résume l'histoire du trio jusqu'à la création de ce nouveau disque, qui lui donne une autre tournure.

La moitié du répertoire de *Danzas !* est tiré de l'oeuvre de Manuel de Falla, mais on lorgne aussi du côté de chez Paco de Lucia, et même de Charlie Haden. Si l'essence est souvent classique, l'énergie se rapproche davantage du flamenco. Contrairement aux disques précédents, on ne trouve que des guitares et de la basse acoustique, sans autre instrument à cordes ni parties vocales

Glen Lévesque confirme : « *Danzas ! est l'album avec le plus d'unité et c'est aussi un retour aux sources. On a étudié la guitare classique et ce répertoire est à 85 % espagnol. On a donc décidé de faire une petite courbe pour aller chercher dans notre passé.* » Sébastien Dufour complète : « *Ça fait des années qu'on parle de faire un album plus classique. La musique espagnole est une partie de ce qu'on fait, mais on ne l'avait pas encore fait à fond. L'originalité de l'album est dans la signature des arrangements. On a donné un côté flamenco à toutes les pièces. C'est pour ça qu'on a intégré des pièces de Paco de Lucia qui se mariaient bien à celles de Manuel de Falla.* »

Le compositeur classique avait beaucoup puisé dans les danses régionales de l'Espagne, alors que Paco, le maître du flamenco, lui avait rendu hommage en lui consacrant un disque. Or, ce mouvement du balancier, du terroir à la musique savante et l'inverse, les membres du MG3 l'avaient bien en tête en préparant *Danzas !*. Aux six titres de Manuel de Falla, ils ajoutent ici la romantique *Canción de amor* du célèbre guitariste andalou, en plus de son accouplement de *Mediterranean Sundance* à *Rio Ancho* que l'on trouve sur le mythique *Friday Night in San Francisco* réalisé avec John McLaughlin et Al Di Meola.

Mais les trois joueurs de cordes intègrent aussi une touche latino-américaine en passant par l'influence de Jean-Sébastien Bach transmise dans *La Catedral* du Paraguayen Agustín Barrios Mangoré (1885-1944). Dans les trois mouvements de la pièce, on démarre en délicatesse, avant d'intégrer la basse qui dégage un parfum très subtilement prog, puis d'attaquer vers le flamenco. « *Exception faite de La Catedral, Barrios Mangoré est un compositeur qui s'est énormément inspiré du folklore local. Aller par extension chercher un compositeur latin était pour nous un lien évident* », affirme Sébastien. Une autre façon de ramener à l'Espagne.

En terminant, une triste nouvelle : faute de visa, le fabuleux joueur de slide Pandit Debashish Bhattacharya ne pourra venir jouer avec le MG3 au Palais Montcalm le 10 mars. En revanche, le trio de guitaristes reprendra la route des États-Unis en février avec ses complices du California Guitar Trio, le groupe avec lequel il prépare un disque de compositions originales qui devrait paraître cette année.



CHRISTOPHE RODRIGUEZ

Dimanche, 29 janvier 2017 06:00

MISE à JOUR Dimanche, 29 janvier 2017 06:00

Dans un autre registre, les amoureux du flamenco et autres danses espagnoles trouveront aussi chaussure à leur pied. Le 3 février, le Montréal Guitar Trio, formé des guitaristes Glenn Lévesque, Sébastien Dufour et Marc Morin, lancera *Danzas*. Même si ce trio en est à son 7^e disque, nous pouvons considérer qu'il fait partie de ces jeunes musiciens qui donnent au Québec une sonorité particulière. Leur son oscille entre le classique Mediteraneen Sundance (*Paco De Lucia/Al Di Meola*), des compositions de Manuel De Falla ou du regretté Charlie Haden. Que vous soyez guitariste ou non, il est impossible de résister aux envolées ainsi qu'à la maîtrise de l'instrument qui donne presque des vertiges. Nous voilà comblés !

<http://www.icimusique.ca/albumsencoute/211/montreal-guitare-trio-danzas-falla>



Artiste
Montréal Guitare Trio
Album
MONTREAL GUITARE TRIO:
DANZAS

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par Marie-Claude Simard

Le nouvel album intitulé *Danzas* du **Montréal Guitare Trio (MG3)** transporte l'auditeur dans l'univers bouillonnant du flamenco et de la musique traditionnelle espagnole où émotion brute, improvisation et rythmes endiablés s'entremêlent. Une bonne partie du disque est consacré aux œuvres de **Manuel de Falla**.

Bien que les musiciens **Glenn Lévesque**, **Sébastien Dufour** et **Marc Morin** en soient à leur septième album ensemble, c'est la première fois qu'ils enregistrent cette musique si fondamentale du répertoire de la guitare.

« Ça me rappelle beaucoup mes études », explique **Glenn Lévesque**, qui a adoré redécouvrir ces partitions incontournables qu'il avait étudiées à l'université. Ses collègues abondent dans le même sens. Les trois virtuoses signent aussi les arrangements des pièces.

Une musique fougueuse et percussive

Pour faire honneur au caractère fougueux et percussif des danses, comme la farucca et la buleria, le trio a opté pour une prise de son acoustique qui rend bien la texture sonore de la guitare flamenco.



Cette musique issue du sud de l'Espagne, aux accents arabes et tziganes, recèle une diversité rythmique et une richesse émotionnelle inépuisable. Dans la première pièce composée par le célèbre guitariste de jazz **Al Di Meola** et le roi de la guitare flamenco **Paco de Lucia**, **MG3** allie à merveille virtuosité, tradition andalouse et couleur jazz.

Point de départ : une cathédrale

Après cette entrée en matière rassurante, les trois interprètes nous amènent au véritable point de départ de ce voyage initiatique qui commence... dans une cathédrale. Sommes-nous au temps des madrigaux, à l'ère des troubadours? Cette pièce intitulée *La Catedral*, d'**Agustin Barrios Mangoré**, débute avec un chant bouleversant joué dans le registre aigu d'une guitare alors que se construit tranquillement un contrepoint religieux. Des dissonances modernes parsèment ce pèlerinage en trois mouvements et nous rappellent sporadiquement que nous n'avons pas quitté le 21^e siècle.

MG3 a enregistré ce disque dans une église, à Mirabel, ce qui amplifie nul doute le caractère sacré de l'oeuvre.

Pleins feux sur de Falla

Le grand compositeur **Manuel de Falla** (1876 et 1946) occupe la majeure partie de l'album. Des extraits de ses célèbres ballets *Le tricorne* et *L'amour sorcier* ainsi que de son opéra *La vie brève*, des œuvres fondées sur l'héritage musical andalou, sont mis à l'honneur.

Les trois guitaristes font revivre avec éclat ces grandes partitions orchestrales. Leur grande sensibilité et leurs prouesses techniques nous permettent d'entendre les coups de talon et d'éventail, et de nous laisser emporter par les *danzas* folles ou langoureuses.

La pièce *Our Spanish Love Song*, composée par le contrebassiste jazz **Charlie Haden**, rappelle l'esthétique de la première oeuvre de l'album et marque la fin d'un voyage merveilleux, qu'on voudra refaire souvent.

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Alan Viau

Arts & Events

Posted: August 02, 2017

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Exploring a New Musical Genre of Guitar Sexet at Chamberfest





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Photos by Pierre Larue

Six guitars on stage – 3 nylon stringed, 3 steel stringed – that delivered a mystical exploration of original music. The performance by the California Guitar Trio teamed up with the Montreal Guitar Trio at Chamberfest was captivating. Their virtuosity, creativity, and passion made their musical concert transcendent.

A cornucopia of guitar music selections from the California Guitar Trio and the Montreal Guitar Trio was featured at Chamberfest's July 27, 2017, evening concert. I love listening to guitar because I feel it is one of the most expressive and versatile instruments. Hearing this group of six musicians brought my appreciation to new heights.

The evening's program had each trio play a selection of music in the first half. The **California Guitar Trio** is comprised of Bert Lams, Hideyo Moriya and Paul Richards. The group has been touring and recording for 25 years; that's 1,800+ concerts and 15 albums. Their works explore the intersections between rock, jazz, classical, and world music. They have been using the New Standard Tuning developed by Robert Fripp in 1984.

Their first piece was *Melrose Avenue*, written and recorded by them, it has a middle-eastern flair with a driving and infectious rhythms. It was an exciting tune that promised a great evening of entertainment. It was followed by *Good Vibrations*, the popular Brian Wilson tune that had the audience swaying.

The next two pieces showed their musical versatility. *Claymont Waltz*, composed in 2016, had a hypnotic new age feel with repeating notes, flowing waves of sound, various intensities. Yatsushashi Kengyou who died the same year Johan Sebastian Bach was born wrote the next piece, *Rokudan*, which was originally for Japanese harp. Hideyo Moriya arranged it for the trio using circulate playing. Each member plucked strings one after the other as if it was one instrument being played – beautiful timing.

Another well-known surf rock tune, *Pipeline*, released in 1962 by Carman and Spickard, followed that had the audience bouncing to the familiar riffs. The last set piece was the jazz standard *Blue Rondo a la Turk*, written in 1959 by Dave Brubeck. It is a difficult piece because of its Turkish influenced 9/8 time signature. However, the trio performed it with exquisite perfection.

It was the **Montreal Guitar Trio's** turn to strut their stuff. Marc Morin, Glenn Levesque, and Sebastien Dufour have been playing together for 18 years and released 7 albums. They got right down to it by playing Rush's *Tom Sawyer*. I immediately noticed their intensity and sense of fun on stage. These guys love what they do. Whereas the California Guitar Trio played steel string guitars, the Montreal Guitar Trio use nylon strings are also throw in mandolin, electric bass, and accordion in their mix.

The trio's virtuosity was displayed in their performance in three of Manuel de Falla's *Siete Canciones Populares Espanolas*. These are Spanish folk songs that de Falla modified the harmonies to his liking. The trio presented a passionate flamenco style piece where I was absorbed by their fingers dancing across the guitar neck, a lullaby whose last note floated away in the church, and a dance where I liked the electric bass adding a subtle beat support to the music.

One of my favorite all time guitarist is Al Di Meola. I was so pleased to hear the trio play his collaborative piece with Paco de Lucia, *Mediterranean Sundance/ Rio Ancho*. It pays homage to flamenco as well. But this piece is technically difficult because of the speed and precision required, coupled with playing extremely long melodic phrases, and complex fingerpicking. It was an absolute delight to see them play and feel the passion.

The last song of their set was *Garam Masala* composed by Dufour. They described the piece as like the Indian spice – a blend of musical flavours. Everyone loved this musical number with its Indian drone quality at the start and the percussive belly dancing type music from Iraq at the end.

The second half of the concert was all six musicians on stage playing as a sextet. They started collaborating 7 years ago and tour often together. Because they have been at for so long, they have been composing original music for a guitar sextet thereby creating their own musical genre.

The first pieces were written by Levesque whose harmonies made me recall the music of Harmonium a Quebec band of the '70's. The piece *New Horizon* was a New Age / Spacey feeling because it was inspired by the space program. *First Steps* was a hopeful simple lullaby dedicated to his kids.

Magneto, written by Dufour, really stretched creative guitar playing as it mimicked electronic/ techno sound beats influenced by progressive rock. It was the first attempt at a sextet composition and in interesting experimental piece. They played two more songs that had the New Age quality to them that were pleasing.

They ended the concert with a rousing rendition of *The Good, The Bad, and The Ugly* soundtrack from the same titled movie. A classic Ennio Morricone piece that was enjoyed by all in a return to the familiar at the end of a mind blowing concert experience. To really satisfy the crowd, the encore was David Bowie's *Space Oddity*.

This was their second appearance at Chamberfest and I am sure not their last because these are great musicians that cutting a new musical genre.

By: [Alan Viau](#)

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Montreal Guitar Trio and friends bring exotic musical world to Bragg Creek



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If you haven't seen a favourite artist perform live before, there is a delight in discovering they are everything you had expected them to be. In the case of MG3, or Montreal Guitar Trio (<http://mg3.ca/>), I knew from their music they could bring even more to a live environment.

From their first selection last night, a mash-up of Ennio Morricone's Once Upon A Time In America and a traditional song, any prior expectation was a grossly lacking underestimation. Three classically trained acoustic guitarists, an entire world of musical influences, and strings flying faster than an Acme Chicken Plucker run amok. Without exaggeration, simply stunning artistry with a flair for determining songs that play out well on a variety of levels in a live concert.



Like their cover of Rush's Tom Sawyer for example, an all-instrumental workout taking that familiar Canadian track on to another level, freshened and given a new perspective. Their original compositions all brought along suitcases, inspired by parts of the world their careers have taken them to — India, France Germany, and North America. Melding styles (like classical, traditional, Gypsy, tangos, sambas) with popular music and movie soundtracks, these three gentlemen (Marc Morin, Sébastien Dufour and Glenn Lévesque) showcased 17+ years of skills that have clearly grown consistently as has their sense of humour, showcased





Too many highlights to even try pointing out, but some selected standouts had to be their poignant *Le Renard* (The Fox), dedicated to a German musical friend who passed away suddenly. A gorgeous song to begin with, but even more captivating knowing the backstory. *Samba Pipoca*, *Raggy Town*, along with the *Gently Weeps Overture* leading into their incredible take on George Harrison's *While My Guitar Gently Weeps*. It was no surprise the audience almost went directly backstage to drag them back out for more after their tentative closer *Garam Masala*. The gentlemen of MG3 are virtuosos with no apparent limitations to what they can summon from their instruments.

http://www.kelownadailycourier.ca/entertainment/local_entertainment/article_45f7814e-b2a8-11e6-96da-afa3b99e843d.html

Review: Guitar trio impresses crowd with fun and polish

By Neville Bowman Nov 24, 2016



The Montreal Guitare Trio performs at the Kelowna Community Theatre
Contributed

The Kelowna Community Concert Association has done it again.

So far, every performance of the 2016-17 season has been a winner.

On Tuesday night, Nov. 15, the concert by the Montreal Guitare Trio, the third in this year's series, was one of the most polished and surprisingly entertaining musical acts I've seen in quite a while.

I say surprisingly entertaining only because they included a lot of contemporary and less familiar material in their program, a risky move for any group, and one that can leave some audiences cold.

However, the deftness with which they arranged and performed every piece was highly appreciated and well received by the full house at the Kelowna Community Theatre, to the point that at the final dramatic chord of their closing piece, Garam Masala, the audience leapt to their feet faster than I've ever seen before.

Surprising indeed.

As for my comment on them being polished, that has many facets.

The trio of Marc Morin, Sebastien Dufour and Glenn Levesque have been playing together for more than 15 years, and with that amount of time, a band develops an intuition and flow that is readily apparent, especially when playing with a song's form or trading in improvisation, such as on Rio Ancho.

One could see a wealth of communication going back and forth, all in the most simple of glances or gestures.

Add to that the fact these three gentlemen were entertaining with their commentary and humour, not to mention bringing their own sound man to control every aspect of the sonic experience.

I found myself not noticing how much time had passed.

The program itself was fascinatingly diverse, from traditional, classical and Spanish influenced pieces, to Rush and Radiohead.

The Radiohead arrangement was one of my favourites and most effective, featuring Levesque's beautiful vocals (also featured on While My Guitar Gently Weeps).

All of the music was played with exemplary technical skill, while still having the energy some of those styles demand.

My main criticism is a small but important one. I felt that the electric bass was a little too loud in the mix and dominated the two guitars. (I would be curious to know why he chose an electric bass and not an acoustic model).

I could not write this without mentioning the encore. Often an encore is almost unplanned, a piece "just in case," but seldom as rehearsed.

In this case, their encore was one of the best works of the night, with the bassist adeptly switching to accordion.

Starting with a fun rendition of The Good, the Bad, and the Ugly, the trio morphed into some traditional Quebecois music, which had the crowd clapping along.

A brilliant ending to a very good evening of music.

Thank-you Betty Skilbeck for continuing to set a high standard for the Kelowna Community Concert Association and a big merci to the Montreal Guitare Trio for their music and energy.

Neville Bowman is a local musician, actor and composer.

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Montreal Guitar Trio guides a world musical tour inside UNLV's Doc Rando Hall

By NATHAN TANNENBAUM SPECIAL TO LAS VEGAS REVIEW-JOURNAL

March 14, 2013 -
4:18pm

Onstage camaraderie backed by serious classical guitar chops made for a fun musical adventure Wednesday night as the Montreal Guitar Trio played one of Las Vegas' best-kept secrets: Doc Rando Recital Hall.

The concert venue on the University of Nevada, Las Vegas campus is a 300-seater inside the Beam Music Center, a 12-year-old building on Maryland Parkway that still looks fairly new. All dozen or so rows of 25 comfy auditorium seats provide well-lit views of the polished wood stage, which features a 3,000-pipe organ parked at the back.

On this night, the organ was silent as Marc Morin, Sebastien Dufour and Glenn Levesque filled the air with much more than a traditional guitar trio. Yes, they can wail up a flamenco-style storm on their custom 12-string guitars. But when Dufour whips out a charango (a Bolivian instrument that he told us was like a regular guitar someone threw in the dryer), Levesque a mandolin and Morin an electric bass, we've just had our musical passports stamped for parts unknown.

Most of the world tour had a decidedly south-of-the-border or Spanish flavor, starting with the opening number, "El Paso," which is based on Ennio Morricone's "The Man with the Harmonica" from the epic spaghetti Western "Once Upon a Time in the West." Flashy and fun with knowing nods and plenty of smiles among the players.

They all let on to being suckers for Morricone, and next, we were treated to a medley of the Italian composer's "For a Few Dollars More" and "The Mexican," a Morricone-inspired tune by '70s British rockers Babe Ruth.

Levesque then guided us through a couple of his original compositions, "Marikero," a romantic romp with nonsense lyrics (a nod, perhaps, to the Montreal-based Cirque du Soleil), and "Breizh Tango," a perky mandolin ode that almost had us dancing in our seats. Nice tenor voice, too.

After intermission, Morin could have passed off a funk-infused "Barber of Seville" overture as a tribute to the group's classical roots. Instead, he offered a confession shared by many of us: It's Bugs Bunny's fault!

Getting serious for a moment, the MG3 (as they call themselves) shared their concern for the victims of the 2010 earthquake that shook Haiti to its core, noting that their hometown has a large Haitian community. In "5 Minutes for Haiti," composer Levesque threaded a knitting needle in and out of his strings near the top of his fret board, giving us a musical taste of the troubled nation in an optimistic tune.

A surreal interpretation of George Harrison's "While My Guitar Gently Weeps" brought gasps of admiration as Levesque's singing stayed true to the lyrics.

They closed out with a tribute to the people who live in some of the coldest places on the planet in "Le Peuple Des Glaces" (The Ice People) and the raga-flavored "Garam Masala," before a standing ovation brought them out for a twisted version of "The Good, The Bad and The Ugly." Morin used a tiny accordion for the melody, while Levesque pretended he wasn't whistling, and all three launched guttural screams in all the right places to send us home more than satisfied.

Morin chuckled that there must be a coincidental tick of the cosmic clock in the timing of their Las Vegas appearances, noting that when they last played here five years ago it was the day Barack Obama was elected

president and that on this concert date a new Pope was chosen.

Who knows what will happen the next time they appear in Vegas.

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