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CONSERVATOIRE

de musique et d'art dramatique du Québec



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Québec



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LOCAL 203

RÉGIE

HISTORY

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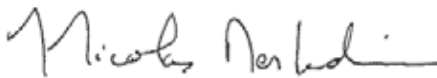
MUSIC

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DRAMATIC ARTS

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NICOLAS DESJARDINS
General Director

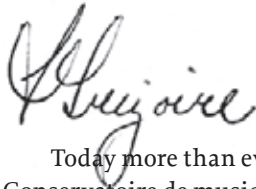


When pianist and conductor Wilfrid Pelletier founded a conservatory in Québec in 1942, he sought to endow his country with musicians capable of ensuring high calibre artistic activity right here at home. Over the years, his wish has more than come true, for we can now take pride in having trained several generations of true artists who create a rich musical and theatrical life in all regions of Québec. In addition, many of these artists today enjoy international renown.

In opting for classical rigour, the Conservatoire has adhered to the noble European tradition. By increasing its number of training centres, it has built an efficient network. By becoming established in its territory, it has developed a strong personality. And in opening itself up to the world, it has become a magnificent stepping-stone.

Whether they live in Rimouski or Gatineau, in Saguenay or Val-d'Or, in Québec, in Trois-Rivières or in Montréal, the students of the Conservatoire benefit from high-level teaching that places great value on the individual's relationship with the teacher, the imparting of living knowledge, concrete on-stage experience, a respect for each individual's particular academic path, the availability of inspiring locations, the presence of highly renowned professors, and use of the finest equipment.

Students can thereby concentrate on their studies and undertake the long and exacting task of training themselves as artists. They can dream of a bright future, for the Conservatoire ensures a solid footing and an academic background founded on excellence. Their training immediately launches them onto the international scene and in doing so, every corner of the country opens itself up to artists, teachers, and spectators from around the world, while also letting their invigorating energy seep in. Thus, the Conservatoire is one with universal cultures and ensures the perdurance of knowledge over time. This institution — unique in America — actively contributes to making Québec a fruitful ground for the life of the mind.



Today more than ever, the Conservatoire de musique et d'art dramatique du Québec is extending its reach. After more than 60 years of existence, nourished by European tradition and rooted on American soil, it is booming, having become fully québécois, and completely open to the world.

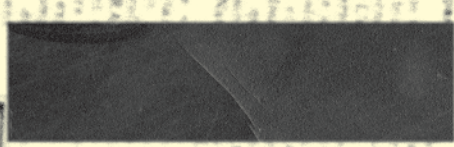
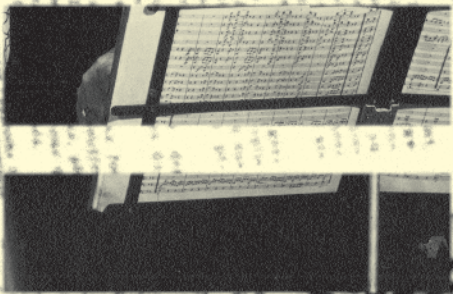
Its new perspective allows it to gaze out upon its vast territory. From this point forward, young people will be able to attend specialized schools and undergo the most rigorous training, whether they live by the forests of Abitibi or the sea near Rimouski, along the Ottawa River or by the Saguenay Fjord, in the heart of Mauricie, in the capital city, or in Montréal. Throughout Québec, within the Conservatoire de musique et d'art dramatique, students work at perfecting their instrument, learning their craft, and developing their sensibilities. Within these walls, they become the actors, authors, stage directors, composers, musicians, and conductors we later get to know — accomplished artists whose reach extends to the world's stages. Here or abroad, they develop our culture and give it scope.

The artistic activities generated by all of this, together with today's technological realities, open wide the doors of the present and the future. By banking on these establishments, Québec is giving itself the means to bring about the dynamism of which we know we are capable on the intellectual, social, and economic levels. This prosperity also reflects on the vitality of the regions, the health of businesses, the education of youth, and the awareness of the population. Day after day, the Conservatoire's network shows how enriching it can be to count on people.

FRANCINE GRÉGOIRE
Chair of the Board of Directors



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THE CONSERVATOIRE

A QUIET REVOLUTION

Wilfrid Pelletier



AT LAST!

It is 1942, wartime. Québec is experiencing a period of openness at the political level, and the new premier, Adélard Godbout, a forerunner of the Quiet Revolution, adopts several progressive measures, including one that consists of accepting the proposal by renowned pianist and conductor Wilfrid Pelletier who wants to create a conservatory here, like the ones in Paris, **Brussels, and Bologna.**

This artist of humble origins had earned an exceptional reputation in the United States, making him one of the most illustrious artists of his time. He was a natural teacher and a passionate proponent of the talented musicians of his native Québec. Perceiving a lack of experienced musicians, he decided to use his influence to prompt the creation of a conservatory, supported in his efforts by colleagues who were convinced of the need. Thanks to their insistent efforts, and to the willingness of Adélarde Godbout and his team, the Act to establish the Conservatoire de musique et d'art dramatique du Québec was passed. One year later, in March 1943, the establishment opened its doors. It was the very first state school in America devoted to the professional teaching of music. . . .

And yet, over 60 years previously, seasoned musicians had already asked in vain that such a national institution be created. Calixa Lavallée himself, the illustrious composer of Oh Canada, had eagerly desired an institution of this type . . . but to no avail. It was therefore due to a fortuitous set of circumstances that the Conservatoire saw the light of day in 1942, endowing Québec with a specialized, secular, co-ed, and free establishment on an English language continent, and in an era in which the clergy exerted power in almost every sphere of public life. The new institution was a prelude to a new era.

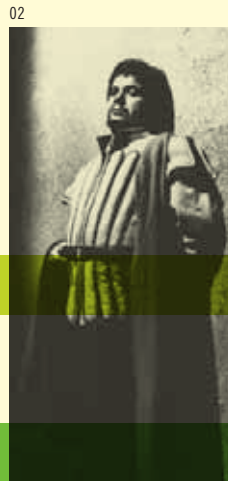
The subject matter is the teacher, the programme the student

— JEAN VALCOURT

Director of the Conservatoire d'art dramatique de Montréal en 1957

A CENTRE OF INFLUENCE

Indeed, the Conservatoire would take over from the music schools found in convents and colleges, and serve as a mechanism to broaden the reach of Québec art and artists both within the province and beyond its borders. It would soon contribute to the burgeoning of a creative and peaceful community that enjoyed rallying around its culture and inviting the people of the world to take part. In keeping with the tradition of the great European conservatories, and inspired by the dynamism of the young Quebec society, the type of teaching that prevailed in this institution would be characterized by certain traits that, over the years, would come to be considered basic values.



MUSIC

Among these traits, it should be noted that, in music, continuous professional training is ensured from the beginning to the end of the academic path, and in theatre, training at a higher level — that is, a graduate level — is offered. In both cases, great value is placed on teacher-student relationships and personalized guidance. It should also be noted that the Conservatoire reserves the right to select candidates it feels are the most promising, that advancements from one grade to another are based on level of excellence, and that training was completely free until 1996. The Conservatoire even lends instruments to students who do not have any. In January 1944, less than a year after the opening of the Conservatoire de musique de Montréal, the Conservatoire de Québec opened, also with Wilfrid Pelletier as its director, plitting his time between Montréal, Québec, and New York, where he continued his brilliant career.

THEATRE

It was ten years before the institution's theatre section would be established. Here again, there were a few struggles before the idea was able to take shape and, once again, Wilfrid Pelletier would use his influence and renown to advance the cause of arts in Québec. He appealed to Maurice Duplessis, who was premier once again, and on December 13, 1954, the Conservatoire d'art dramatique de Montréal welcomed its first class, 12 boys and girls who would learn the craft under the able leadership of Jan Doat. Warm, generous, and daring, Doat was the first in a series of highly competent directors who contributed to key moments in the history of the Conservatoire de Montréal. Jean Valcourt succeeded Jan Doat in 1957. Through his efforts, a Conservatoire d'art dramatique was also established in Québec City in 1958.

Following the example of the music section, the theatre section favoured the student, guidance, and teaching. “The subject matter is the teacher, and the programme is the student,” Jean Valcourt would say. In this institution today, one can learn everything from set design and stage direction to costume design, dubbing, or acting for film and television. Like the music graduates, those in theatre are renowned for their creativity, their diligence, their knowledge of the classics, and their ability to adapt to all situations and repertoires. They have been referred to as true “emotional athletes!”

01 Wilfrid Pelletier, surrounded by several members of the first team of teachers at the opening of the *Conservatoire* on March 1, 1943. **02** Louis Quilico, one of the great baritones of the 20th century, early in his career at the *Conservatoire de musique de Montréal*. **03** Harp concert in 1948 with Marcel Grandjany, one of the most renowned harpists of the 20th century. He taught at the *Conservatoire* for over twenty years. **04** Training exercise in 1972 with third-year graduating students of the *Conservatoire d'art dramatique de Montréal*. **05** Jan Doat **06** Georges Groulx teaching a student at the *Conservatoire d'art dramatique de Montréal*.

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Jazz legend Oscar Peterson, a graduate of the *Conservatoire de musique de Montréal*, studied piano with Germaine Malépart.

A VITAL INSTITUTION

In the 1960s, the Quiet Revolution was in full swing and found an outlet in the art schools. The Conservatoire itself went through a phase of great turmoil. Young artists in search of new methods of expression occupied centre stage and imparted an extraordinary dynamism to our dramatic art. The Conservatoire, a venerable institution drawing inspiration from European traditions, was shaken by this wave of change, but adapted, and adopted an innovative approach while continuing to instil in young people the integrity and persistence that would help them become accomplished artists.

As for the music students, many among them used their classical training as a springboard for a career in jazz, pop, or film music. Oscar Peterson and François Dompierre were among these artists. It was also at this time that the directors of the Conservatoire decided to expand its presence throughout Québec in order to meet the aspirations of talented young people, and provide the regions with a strong structure. In 1964, the Trois-Rivières and Val-d'Or institutions opened their doors, under the direction of musician-teachers who left a profound mark on the regions in which they were active. Edgar Davignon in Val-d'Or and Czeslaw Kaczynski in Trois-Rivières are remembered as exceptional figures, entirely devoted to their art and their teaching. In 1967, the year of the Montréal World Fair, Gatineau would obtain its own conservatory. This institution would meet with great success from the outset; that very same year, it was followed by Saguenay, which innovated by forging profitable collaborative ties between the Conservatoire and other educational institutions in the region.

Finally, it was in 1973 that the youngest of our music conservatories opened its doors in Rimouski. This “newcomer” enthusiastically took up the challenge of ensuring higher learning in the immense North-eastern maritime region of Québec.

In becoming a public corporation on March 31, 2007, the Conservatoire entered a major modernization period. It has acquired an administrative autonomy better suited to its mission while preserving its basic values: intensive and individualized training in the performing arts and the continuum of music education, from the pre-collegial level to university master's degree. The Conservatoire remains a national institution serving a large part of the territory of Québec.

TODAY





MUSIC



A PERSONALIZED TRAINING

AND INDIVIDUAL LEARNING EXPERIENCE

Based on personalized coaching and individual learning, the pedagogical approach favoured by the Conservatoire respects the rhythm of each individual student. Musicians' training also includes numerous opportunities for composers and performers to perform in public, giving students a solid base of on-stage experience. In fact, each year, the Conservatoire organizes hundreds of musical events — concerts, lectures, master classes — in several performance venues, which contribute to the development and broadening reach of Québec musical life.





TRAINING

Training spans five levels, called “cycles,” within which the student learns a main subject known as a “specialty” — the student’s instrument or vocal performance, conducting or composition. In addition, each specialty is taught within structured programmes including concomitant courses that are essential for solid musical training (auditory and theoretical training, music history, writing techniques and analysis).

From the first to the fifth cycle, the musicians-in-training take a path that leads them from preparatory studies to advanced training. This last cycle allow students to carry out personal projects that contribute to their professional development. Between these two levels, the students undergo a gradual evolution: from a cycle of intermediate or collegial studies to advanced studies I (equivalent to the Bachelor’s level at university) to advanced studies II (equivalent to the Master’s level).



From the end of the intermediate level until the very end of their studies, students receive one-and-a-half hours per week of individual teaching in their specialty. In addition, they benefit from the services of piano accompanists, and all perform in small and large ensembles. Finally, for group classes, the teacher-student ratio represents a clear-cut advantage that results in optimum pedagogical support.



PROFILES

PERFORMANCE

The performance profile encompasses programmes that concern the professions of instrumentalist, singer, and conductor. It spans five cycles: Preparatory Studies, Intermediate Studies, Advanced Studies I, Advanced Studies II, and Advanced Training.

COMPOSITION

The composition profile encompasses various writing, composition, and electro-acoustical composition techniques. Training spans three cycles: Advanced Studies I, Advanced Studies II, and Advanced Training.



07 Performance by two students during the open-house event at the Conservatoire de musique de Québec 08 A student in concert at the Conservatoire de musique de Saguenay 09 Performance by The *Grand orchestre des jeunes de Québec* at Palais Montcalm, conducted by Gilles Auger.

“I began playing piano when I was five years old. As a child, I would draw orchestras, without realizing that instruments were more fascinating to me than drawing was. I then said to myself: ‘I’m going to become a conductor.’ Later on, when conducting one of Bach’s choral works, I truly got the feeling I was floating on air.”

— YANNICK NÉZET-SÉGUIN
conductor







CÉLINE BONNIER

actress

A bold creative artist, actress Céline Bonnier constantly surprises through the finesse of her craft. For her work in television, she received two Gémeaux awards, in 2001 and 2003, for her moving role in the series *Tag*. For her work on the big screen, she was nominated for both a Jutra Award and a Genie Award in 2004 for her portrayal of *Machine Gun Molly*, directed by Pierre Houle, and she won a Jutra Award in 2006 for the film *Délivrez-moi* by Denis Chouinard. She has collaborated on a number of occasions with stage directors Robert Lepage and Denis Marleau. In 2007, she worked successively with director Kim Nguyen in the film *Truffe*, with Léa Pool in *Maman est chez le coiffeur*, and with André Forcier in *Némésis*. Acclaimed for her tour-de-force performance in the play *La cloche de verre* by Brigitte Haentjens, this brilliant solo interpretation earned her the Masque for Best Female Performer in 2005. In the fall of 2007, she wrote her second theatrical work, *Le chant des Gaston*, which she also directed and which was presented at Espace libre.

ROBERT LEPAGE

Robert Lepage was born in Québec City in 1957. Taking an interest in all forms of art, he entered the Conservatoire d'art dramatique de Québec at the age of 17. After a study period in Paris in 1978, he became involved in many creative projects, gaining experience as an actor, author and director. Two years later, he joined the Théâtre Repère. In 1985, he created *The Dragon's Trilogy*, which earned him an international reputation. Other works followed, notably *Tectonic Plates*, *Needles and Opium*, and *A Midsummer Night's Dream*, which enabled him to become the first North American to direct Shakespeare at the Royal National Theatre in London. An important turning point in his career came in 1994 with the founding of his multidisciplinary production company Ex Machina, under his artistic direction. This new team produced a steady output of plays, beginning with *The Seven Streams of the River Ota*, *A Midsummer Night's Dream*, and *Elsinore*. Also in 1994, he made his debut in the world of cinema, as writer and director of *Le Confessionnal*. He went on to direct *The Polygraph, Nô*, *Possible Worlds*, and a film adaptation of his play *The Far Side of the Moon*. Robert Lepage's modern and unusual work transcends all boundaries and has earned him several invitations that allow him to turn his creative hand to new disciplines, such as opera.

GUY FOUQUET

cellist

Guy Fouquet was awarded First Prize in cello and in chamber music at the Conservatoire de musique de Montréal in 1972, leading him to the Conservatoire de musique de Paris. Upon his return to Montréal, he became the principal cellist for the Orchestre symphonique de Montréal, appearing on a number of the orchestra's recordings and enabling him to build an international reputation. He held this position for 25 years and, in 1996, returned to the Conservatoire to teach cello and chamber music. He also teaches the Conservatoire's string orchestra class. Guy Fouquet was very active on the music scene and often performed as a soloist. This accomplished musician also founded chamber music ensembles including the Trio de Montréal and Les Cordes romantiques. In 1995, he formed the Fouquet-Dolin duo with cellist Elizabeth Dolin. He has also recorded as a soloist, most notably Bach's six *Suites* for solo cello, his most recent disc.

RÉMY GIRARD

actor

At 19 years of age, as a law student in Québec, Rémy Girard joined the Université Laval's theatre troupe, which inspired him to abandon his studies and enter the Conservatoire. He graduated in 1974 and made his debut, co-founding the Théâtre Parminou in Québec. He became involved in several facets of the craft: acting, writing, direction, and even management. A few years later, he settled in Montréal. Since then, he has become one of Québec's leading actors. The quality of his performances has earned him many awards and nominations, and his work has been acknowledged both by his colleagues and by the general public. His prolific career has seen him perform on the stage, in film, and on television where his roles have had an impact on the collective imagination. He played the lead role in *Les invasions barbares*, the most highly acclaimed Québec film around the world, winner of three César awards in France, two prizes from the Cannes Film Festival, an Oscar in the U.S., and a Jutra in Québec. It is therefore not surprising that the New York Times chose Rémy Girard as one of the top twenty actors of 2004!

YANNICK NÉZET-SÉGUIN

conductor

Yannick Nézet-Séguin began to learn piano at the age of five. Early on, he discovered that he wanted to become a conductor. In order to reach his goal, he entered the Conservatoire de musique de Montréal, where he studied piano, as well as chamber music, composition, and of course, conducting. At 14 years of age, he conducted rehearsals for the Choeur polyphonique; at 19, he became its musical director. Along with his studies at the Conservatoire, he trained with renowned conductors, including Italian maestro Carlo Maria Giulini. In 2000, at the age of 25, he found himself at the podium of the Orchestre Métropolitain du Grand Montréal, where he won the respect of his colleagues with his genuineness, his intelligence, and his love of the art form. He soon gained recognition around the world and was awarded several prizes, including the Virginia-Parker Prize from the Canada Council for the Arts, and numerous Opus Awards from the Conseil québécois de la musique. In addition to practising his craft as a conductor, he performs as a pianist, in duos, and in chamber music ensembles. In September 2008, he will add to his responsibilities the position of musical director of the prestigious Rotterdam Philharmonic Orchestra. At the same time, he will become the principal guest conductor of the London Philharmonic Orchestra. These appointments testify to his reputation abroad.

ROBERT LANGEVIN

flutiste

Born in Sherbrooke, Robert Langevin began studying flute at the age of 12. A few years later, he entered the Conservatoire de musique de Montréal. The recipient of the Prix d'Europe in 1976, he studied with Aurèle Nicolet in Freiburg, Germany where he obtained his post-graduate diploma. He then embarked on a brilliant career: named associate solo flute of the Orchestre symphonique de Montréal, he then joined Musica Camerata Montréal, the Ensemble de la Société de musique contemporaine du Québec, and the Pittsburgh Symphony Orchestra, led by a conductor he admires, Lorin Maazel. Robert Langevin teaches at the Juilliard School of Music and directs the flute area of the Orchestral Studies department at the Manhattan School of Music. His concert tours have taken him to Germany, Switzerland, Belgium, Holland, Luxembourg, Italy, and Slovenia. A highly praised soloist and chamber music player, today he is also principal flute with the New York Philharmonic, once again under the direction of popular conductor Lorin Maazel. . . .

MARIE-NICOLE LEMIEUX

contralto

A native of Lac-Saint-Jean, Marie-Nicole Lemieux began her studies at the Conservatoire de musique de Chicoutimi. She then entered the Conservatoire de musique de Montréal, studying with Marie Daveluy. In 2000, she received the Joseph Rouleau Award and the Richard Verreau bursary for the best performance of the imposed Canadian work at the Jeunesses Musicales of Canada's national voice competition. That same year, she won the Queen Fabiola Prize, as well as the Special Prize for Lieder, at the Queen Elisabeth International Music Competition in Belgium. She was off to a soaring start! The following year, she received the prestigious Virginia-Parker Prize from the Canada Council for the Arts, Montréal daily *La Presse* named her Personality of the Year, and the Conseil québécois de la musique honoured her as Discovery of the Year — "A flurry of high notes that have earned her worldwide renown and now see her appear in recital and in concert with major orchestras. Admired for her warm and generous attitude, Marie-Nicole Lemieux is frequently invited to appear at international festivals. Every occasion affords her the opportunity to delight audiences. . . ."

LUC PICARD

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Born into a family of humble origin in Lachine, Luc Picard studied at the Conservatoire d'art dramatique de Montréal. His dazzling career since completing his studies in 1988 has seen him become one of the busiest actors of his generation. This remarkable actor has performed on all of Montréal's stages, appearing in leading roles and collecting honours, which bear witness to the recognition he has received from his peers, the press, and the public. Luc Picard's talent has also exploded across the big screen, where he has notably starred in a number of Québec feature films. This generous, instinctive, and nonconformist actor enjoys ever-growing visibility. In 2003, he won, among others, the Bayard d'or for Best actor at the Festival international du film francophone de Namur for his role as Gérard in Bernard Émond's *20 h 17 rue Darling*. A prolific actor, he has won awards for his work in Canada, in Québec, and abroad. He debuted as a director and screenwriter in 2005 with his film *L'audition*, for which he received the highest distinction at the Festival international de films de Montréal, and won awards for Best Canadian Actor, Best Canadian Film, and the Special Iris d'or Prize. The film was a success at home and abroad, where it won awards for Best Actor, Best Director, and Best Film at the Festival international de Saint-Jean de Luz in France.

LORRAINE PINTAL

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Lorraine Pintal studied at the Conservatoire d'art dramatique de Montréal. At the beginning of her career, she explored all facets of the craft: acting — both on stage and on television —, stage direction, and even artistic direction when she co-founded La Rallonge in 1973 with some of her fellow graduates from the Conservatoire. At the turn of the 1980s, she established herself as a stage director when she directed a number of noted productions, such as *C'était avant la guerre à l'Anse à Gilles* by Marie Laberge, *Le malade imaginaire* by Molière, and *Le syndrome de Cézanne* by Normand Canac-Marquis. A versatile artist, all of her talents were brought into play in *Madame Louis 14*. Touring Canada and France, this work was named the Best Québec Production at the Quinzaine internationale du théâtre de Québec, in 1990. In 1992, she took up the direction of the Théâtre du Nouveau Monde. In this new position of General and Artistic Director, she was given free rein to update the institution's brand image, repair its balance sheet, and finally bestow the TNM with a venue worthy of its name, a dream of its founders that would come true in 1997. Lorraine Pintal, still at the head of the Théâtre du Nouveau Monde, has built the TNM into a major cultural institution in Montréal.

GILLES TREMBLAY

compositeur

Born in the Saguenay region, Gilles Tremblay first studied at the Conservatoire de musique de Montréal with Germaine Malépart, Gabriel Cusson, and privately with Claude Champagne before going to Paris to continue his studies with Yvonne Loriod and Olivier Messiaen. He returned six years later, in 1961, and soon went on to teach analysis and composition at the Conservatoire, where he explored multiple universes of sound, ranging from eastern music to Gregorian chant, to Renaissance, baroque, classical, impressionist, and contemporary styles. His shimmering music is concerned above all with the physical characteristics of sound and silence, and has earned him great recognition as a composer. He won the Calixa-Lavallée Award for his electro-acoustic soundtracks for the Québec pavilion at Expo 67, and was awarded the Cino del Duca prize from the Académie des Beaux-Arts de l'Institut de France in 2007 for his body of work. His artistic commitment, while distinct, extends to that of citizen. He contributes to the performance of the art of his era, notably through the Société de musique contemporaine du Québec and the Conservatoire de musique.





THEATRE



A BACHELOR'S LEVEL

UNIVERSITY TRAINING EXPERIENCE

The Conservatoire d'art dramatique is open to students possessing a diploma of collegial studies and offers two programmes equivalent to the Bachelor's level at university: one comprised of performance and design, and another short programme in stage direction and artistic creation.

PERFORMANCE

TRAINING

Training in performance, offered in Montréal and Québec, prepares students for a professional artistic career as an actor in theatre, cinema, media, and in various related milieus. Spread over three consecutive years on a full time basis, this programme offers learning and development activities that hinge on the demands of current dramatic arts practices. It favours intensive practical training. It takes place in three phases successively dealing with self-knowledge, expression, and representation. This first allows the actor-in-the-making's conscience to develop, with all of its strengths and weaknesses, then enables the actor's theatrical personality to grow by teaching him to express himself and to portray characters, and finally, provides him with the opportunity to perform on stage before an audience and discover the reality of his craft.

COURSES

Courses focus on performance, acting for the camera, artistic creation, improvisation, writing, diction and phonetics, voice, reading, singing, movement, masks, mime, pantomime, clowning, commedia dell'arte, theatre history, tragedy, new theatre, stage combat, and tap dancing. Certain courses are exclusive to Québec City and others to Montréal.

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LEARNING

The Conservatoire d'art dramatique de Montréal has developed a specialty in teaching acting for the camera. Students have the opportunity to perform before the lens, handle the camera, develop scenarios, put up sets and lighting, and work as floor managers and switchers. They acquire extensive experience with electronic media, which contributes to making them actors who are well prepared to practice their craft and be aware of its different facets.

TRAINING

Training in design is exclusive to the Conservatoire d'art dramatique de Québec and leads students to careers as set, prop, and costume designers. During the first two years, they learn basic techniques required to make models and draw sketches, and to build props for performances. During the third year, they work with students in the performance programme, creating sets, costumes, props, lighting, and posters for them. Over time, they learn to discover themselves and bring their own personal vision to their creations.

COURSES

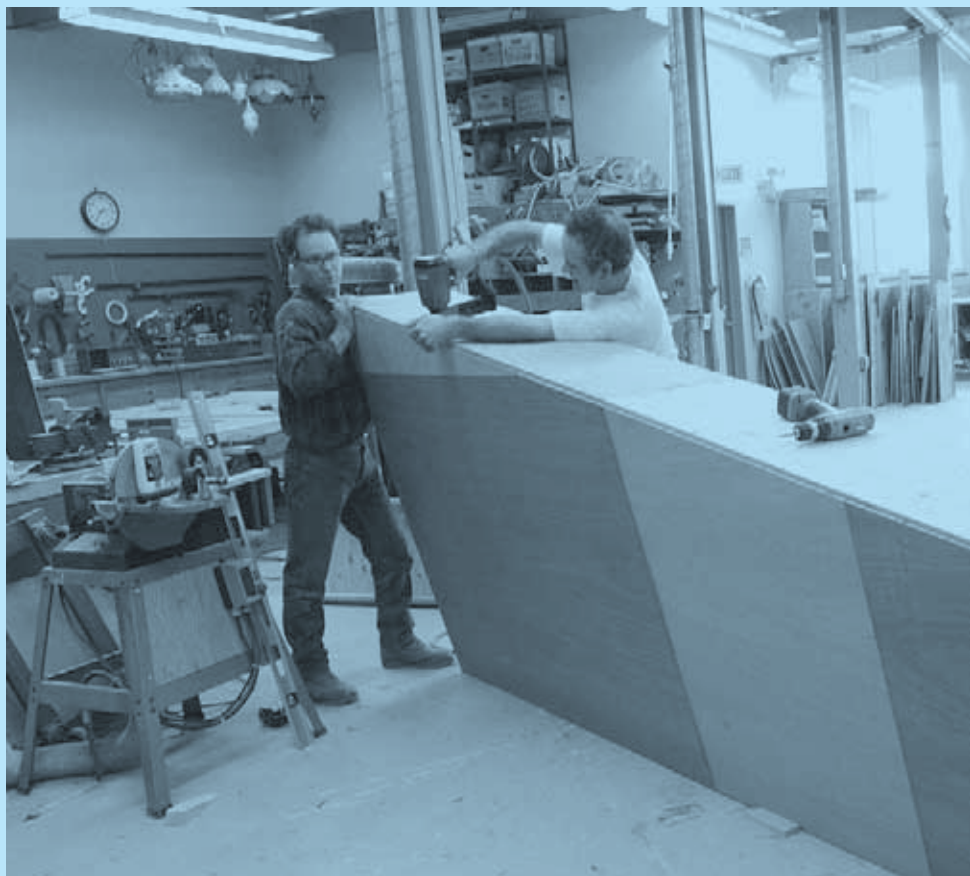
Courses in the programme focus on sets, costumes, props, technical drawing, illustration and media techniques, drawing and sketching, the history of costume and set design, and the history of architectural and decorative styles.

DESIGN

LEARNING

In each case, teaching remains very personalized and high-level. In return, the school requires that students make themselves fully available in heart, body, and spirit.

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10 Scene from the play *Salina*, a training exercise presented by third-year students at the *Conservatoire d'art dramatique de Montréal* in 2007.
11 Légende à recevoir.



STAGE DIRECTION AND ARTISTIC CREATION

TRAINING

Training in stage direction and artistic creation has recently begun to be offered at the Conservatoire d'art dramatique de Québec. The programme is open to candidates who have already studied dramatic arts or who have stage experience that has been deemed relevant, and it aims to train artists capable of supporting their own stage creations, in matters of managing actors, spatial design, or writing.

COURSES

Courses offered range from performance to the history of theatre, and include textual analysis, the study of balance on stage, technical drawing, dramatic writing, directing actors, project management, and assistant stage direction.

LEARNING

This programme, lasting one year or two depending on the candidate's profile, is in keeping with the school's pedagogical line of thinking, which aims is to train versatile dramatic artists for a general and overall practice of theatrical creation, rather than for specific areas such as writing or directing.

CONTINUED TRAINING

Continued training has been offered since 1989 at the Conservatoire de Montréal to meet the advanced training needs of professionals, whether or not they are graduates of the Conservatoire, and to broaden their professional horizons. Varied techniques are taught and include dramatic writing, dubbing and adaptation, microphone use, acting for the camera, phonetics and diction, the handling of puppets . . . and even tango!

“One of the finest playing fields I have experienced. Where we could finally act seriously. Where we had to work out our own performances, and where I began to put together large puzzles that I still have not completed. Thank you to my instructors.”

— CÉLINE BONNIER
actor



CONSERVATOIRE DE MUSIQUE DE VAL D'OR

A city founded by gold prospectors, Val-d'Or now has a population of 35,000 citizens, proud of their northern region and its truly splendid landscape. Nestled in a region of forests and lakes, Val-d'Or is also known for its welcoming nature and its institutions. The Conservatoire has been contributing to the development and broadening reach of the Abitibi-Témiscamingue region since 1964 by offering high-level training, creating partnerships with groups that produce large-scale performances, and supporting organizations that are essential to musical life in the region. The establishment includes a concert hall, a library, a listening room, rehearsal studios, and computer terminals.

CONSERVATOIRE DE MUSIQUE DE GATINEAU

Gatineau is the third largest city in Québec. It plays a major role in the Outaouais region, where Canada's capital is located, along with many cultural establishments, public libraries, concert halls, art galleries, museums, and of course, major orchestras. The Conservatoire de musique de Gatineau is the only establishment in the Outaouais region authorized to provide collegial level training in music. It is also the only one to teach music at the Bachelor's and Master's levels. Since 1987, the Conservatoire has been located in an old manor that dates back to 1865. Available to its students are 24 studios, a recording control room, a documentation centre, and a concert hall — Salle Fernand-Graton — that can hold close to one hundred people. Some 95 students receive very personalized teaching from 24 professors, including clarinetist and conductor of the Orchestre symphonique de Gatineau, Yves Léveillé.

CONSERVATOIRE DE MUSIQUE DE MONTRÉAL

The Conservatoire de musique de Montréal is located in the centre of a metropolis renowned for its ambience. The city enjoys a dynamic musical life, with many orchestras, an opera company, and several festivals. A few minutes away from the foot of Mount Royal, the Conservatoire is also bordered by Saint-Denis Street, one of Montréal's lively arteries, and is nearby several theatres, cinemas, concert halls, museums, and art galleries. The Conservatoire offers two profiles — performance and composition — and the students benefit from 65 studios and classrooms. The faculty is made up of 64 professors who are, for the most part, very active on the Québec and international music scene, and the school is host to some 230 students from the first to fifth cycles. Also within the establishment are studios reserved for organ, harp, harpsichord, electro-acoustic music, and percussion specialists, as well as a library, a steward of public funds. The Conservatoire also has its own performance venues: a multimedia room, a recital hall, and a 225-seat concert hall.

CONSERVATOIRE DE MUSIQUE DE TROIS-RIVIÈRES

Founded in 1634 at the confluence of the Saint-Maurice and Saint Lawrence rivers, Trois-Rivières is the second oldest French city in America. A city of history and culture, located halfway between Montréal and Québec, it boasts several concert halls and museums, a symphony orchestra, a Jeunesses Musicales of Canada centre, an organ society, and many choirs, not to mention festivals taking place throughout the year, including the well-known International Poetry Festival. The Conservatoire adds to all this the resources of its library, an audio-video library, a listening room furnished with audio-visual equipment, a 90-seat concert hall, a recording control room, some thirty studios with pianos, a rehearsal room for large ensembles, and a computer lab.

CONSERVATOIRE DE MUSIQUE DE SAGUENAY

The sixth largest city in Québec, Saguenay sits at the gateway to a majestic fjord, the capital of a region that includes a university, colleges, and hospitals, as well as a solid economic infrastructure: deep water ports, an air terminal, a military base, industrial parks, aluminium foundries, and paper mills. The city also boasts theatrical troupes and a symphony orchestra, many museums, and libraries. Saguenay is distinguished by its dynamic population and its rich cultural life, in which the Conservatoire actively participates. Saguenay boasts theatrical troupes, a symphony orchestra, and many museums and libraries, in addition to the music school. Located in a building that dominates a magnificent landscape, the Conservatoire de musique de Saguenay offers its 85 students a concert hall with a capacity of close to 125 people, 28 rehearsal studios, a library, and an instrument lending service. Each year, the students elect a student council that ensures the well being of all students, and organizes all student activities. It was at the initiative of the Conservatoire that the *Orchestre des jeunes* de Saguenay was founded in 1988.

CONSERVATOIRE DE MUSIQUE DE QUÉBEC

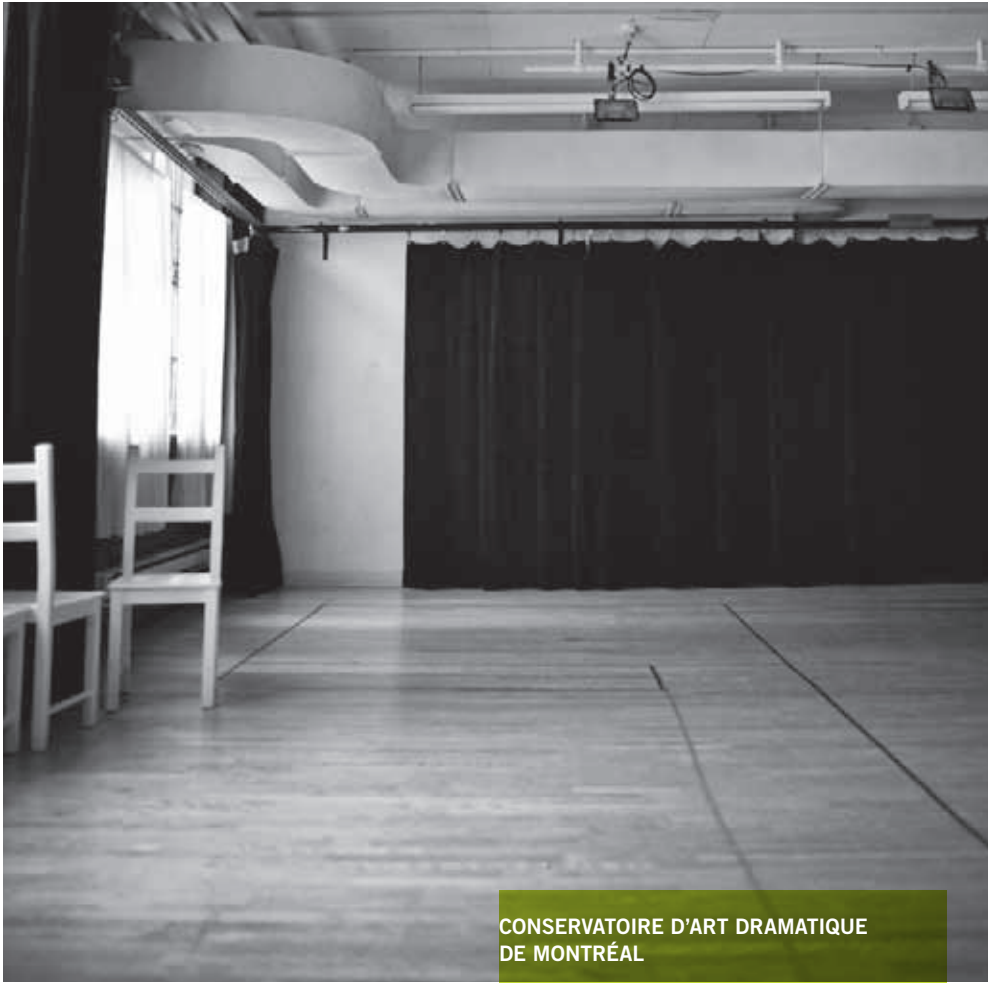
Perched on steep slopes, the city founded by Samuel de Champlain in 1608 is a jewel of our world heritage. The Conservatoire is located in the heart of this joyous city, a few minutes walk from Parliament hill and the fortifications, nearby the Battlefields Park, an oasis in the middle of which the Musée national des beaux-arts du Québec is located. The Conservatoire's activities are held in the Grand Théâtre, which also houses the Orchestre symphonique de Québec and Théâtre du Trident, and hosts the Club musical de Québec's activities, as well as performances by touring artists from the classical, opera, and pop music spheres, as well as theatre, and dance. "Students are therefore immersed in a world of culture and history, following in the footsteps of all of the musicians trained by the Conservatoire for more than 60 years, and who are active throughout Québec and around the world."

"ONE CONSERVATORY, NINE FACES, THE SAME PASSION"



CONSERVATOIRE DE MUSIQUE DE RIMOUSKI

In Rimouski, the Conservatoire neighbours the majestic St. Lawrence, in the city's historic centre. Surrounding it are the college, the regional museum, the cathedral, and the Maritime institute. The last-born establishment in the network, the Conservatoire de musique de Rimouski has been contributing to the region's vitality since 1973 by training dynamic musicians and forging ties with the Cegep, the university, and the school commissions. Its 70 students benefit from an exceptional 120-seat concert hall, 14 classrooms, 21 rehearsal studios, a library equipped with five listening stations, a meeting room, and a multipurpose room that, among other uses, serves as a lobby during concerts. Also available to the students are some thirty pianos, two organs, three harpsichords, percussion instruments, and an array of other instruments that can be borrowed as needed. Since 2006, the Conservatoire de Rimouski and the Université Paris8-Vincennes-Saint-Denis have been collaborating on the co-direction of a doctoral thesis on the subject of the distance teaching of music. Since the fall of 2007, the Université du Québec à Rimouski has also offered a Bachelor of Education in Music degree, in collaboration with the Conservatoire.



CONSERVATOIRE D'ART DRAMATIQUE DE MONTRÉAL

The Conservatoire d'art dramatique de Montréal has been established in various downtown locations since 1954 and, since 2001, it has made its home in the Plateau Mont-Royal neighbourhood, on Henri-Julien Avenue, in a building it shares with the Conservatoire de musique, among others. Available to its students and staff are five studios and classrooms, a costume workshop, a set workshop, a language and diction lab, a dubbing studio, a radio studio, a television and film studio, and a consultation and lending library with some 20,000 documents divided into various collections. In addition, the Conservatoire boasts its own 200-seat theatre. In accordance with the current system, the students — around 10 each year — follow a full-time, three-year training programme equivalent to the Bachelor's level at university, centred on acting. In addition, each summer, students completing their second year take part in a period of intensive training in street theatre — in France — through a partnership with the Office franco-québécois pour la jeunesse.

CONSERVATOIRE D'ART DRAMATIQUE DE QUÉBEC

The Conservatoire d'art dramatique de Québec began its activities in 1958, at a time when the city did not have much of a theatre milieu. In order to keep its graduates in the region, the Conservatoire decided to put an emphasis on creation and opened a design section, which contributed to establishing a lively theatrical scene in the capital city. Today, the Conservatoire d'art dramatique de Québec welcomes around 18 new students each year: 12 in the performance programme, and 6 in design. During the school year, there are generally 45 students enrolled at the school. Activities take place in four buildings located relatively close to each other in the Old City. On Mont-Carmel Street: students benefit from 6 classroom-studios and a computer room; on Saint-Stanislas Street: a 150-seat theatre, with professional technical equipment, is available all year long, in addition to work rooms, meeting rooms, and rehearsal rooms; on Sainte-Anne Street: students can make use of a library specializing in francophone theatre, a consulting room, and classrooms; and finally, on Richelieu Street: students can take advantage of a costume shop containing 2,600 costumes, along with a furniture warehouse, painting and dyeing rooms, and a prop workshop.

CONSERVATOIRE

de musique et d'art dramatique du Québec

www.conservatoire.gouv.qc.ca

