

# ALEKS SCHÜRMER

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## Presse–

### **Guest Review: Digital Baroque Opera Le Pop de L'Époque Midnight Poutine–Brian Cowan, PhD 25 June, 2013**

« The performance itself was spellbinding and unlike anything I've seen, ancient or modern, in a long time... This was a much more interesting, and much more faithful, tribute to eighteenth-century culture than say, the recent production of Michael Sturminger and Martin Haselböck's The Giacomo Variations, which was performed with John Malkovich and company at the Place des Arts earlier this month. Let's hope that this first performance of Le Pop d'époque will not be its last. »

### **Baroque's Not Broke: Reinterpretations in Opera and Beyond VESPER Magazine–Emily Hill 2 December, 2013**

« It seems these artists have found a relative authenticity so effectively timed... As the digital curtain closed I looked around the room. The performance elicited more than a reaction; it received a standing ovation. »

### **Noisey–Max Mohenu 22 December, 2014** [produced, arranged & co-written by Aleks Schürmer]

« When you enter the world of Montreal's Syngja , there's never really a clear line between fantasy and reality [...] leaving you in a bewildered state of bliss as the music penetrates the vast parts of your imagination. »

### **The Hour–Jamie O'Meara 28 October, 2010** [produced, arranged & co-written by Aleks Schürmer]

« Teen Sleuth are nothing if not ambitious, as was made abundantly clear during their fantastical and fun debut at the 2009 Montreal Fringe. What began as a multimedia pop-classical psycho-sensual brain-party performance piece has now evolved into a pop-classical psycho-sensual 13-piece brain-party band. There are tints of pink (Floyd) in the grey matter of the prog-tastic That Humanoid Is Haunted, which burns brighter than an Arcade Fire, and shades of greatness in the epic post-punk, old-soul swing of Pine Tree/Circle Path. At only three songs, the most satisfying 20 minutes you'll hear this week. Or possibly any other. Very, very impressive. »

### **Indyish–Risa Dickens 1 June 2007**

« But the real stand out for the whole night, the act that had strangers coming in off the street, and me yelling "You guys fucking rock!!" shamelessly, was the baroque quartet "Les Tabarnaks d'époque". They carried in a Harpsichord bigger than a coffin, and played their vintage instruments and compositions with all the adorable scruffy hoodies and wry jokes of an indie rock band, and all around us people whispered to each other "I need more live, cool classical in my life please". »

### **La Scena musicale–Sébastien Daigle 13 November 2018**

« L'organicité de l'ensemble y a atteint des sommets. On s'attachait à se renvoyer les énergies de la musique, à en dégager les fortes correspondances. Entre la sonorité parfois tranchante de l'alto et la douceur boisée de la flûte, la harpe prodiguait un jeu souple, plein d'intentions, et donnait au trio une solide fondation. »

### **American Record Guide– Steven Ritter September/October 2004**

« A note from Ms Jackson tells me that all of this music is "very dear" to her, and all of it was conceived for bassoon. Well, perhaps all except This is what happens when I care by Aleks Schürmer, originally scored for bass clarinet. Never mind; it transferred well to the bassoon, and his other two works here, Berceuse/Muzette and Three Melancholy Songs are major discoveries. It is very rare to run across pieces of music on this sort of collection that strike the same emotional chords you normally experience when listening to your choice of favorite "greats", but this was exactly my response on first hearing--especially the latter work, with its inventive and highly musical use of glissandos between notes as an emotive device in one of the songs; it proves this young man (at 23 only a babe in arms) as someone to watch for many years. According to the notes he is a flutist and "self taught" composer. My advice to him would be to continue studying, for his is some of the most brilliant and exciting music to come my way. »

### **AUX–Greg Bouchard 11 December, 2013**

« Aleks Schürmer [...] fuse[s] symphonic and electronic styles into joyful pop in a way that's both timeless and utterly original. »

### **Nightlife Magazine–Marilis Cardinal 17 July, 2009**

« La jeunesse et la débauche, c'est loin d'être une invention moderne. Au 18e siècle, les corsets remplaçaient peut-être les jeans à jambe étroite mais la jeunesse faisait quand même des conneries, et les partys étaient tout aussi intenses dans la cour du roi qu'un samedi soir sur le dancefloor du Korova. Jeune visionnaire et obsédé du baroque, le musicien Aleks Schürmer a rassemblé une équipe éclectique de danseurs, de musiciens, d'artistes et un mannequin international pour un voyage dans le temps combinant la musique, l'art et la culture. »

**Scena Musicale–Dino Spaziani 16 May, 2016**

« Puis, se joint à ce trio un second flutiste. Aleks Schürmer, artiste multidisciplinaire, pianiste, flutiste, vidéaste, illustrateur. Pendant ses prestations, les partitions le mettent en vedette. »

**CultMTL–Lisa Sproull 17 May, 2016**

« The album is lush, melodic and dramatic, folding together elements of Icelandic folk music, classical string arrangements and Top 40 pop structuring. »