



ORCHESTRE
SYMPHONIQUE
DE MONTRÉAL

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Presented by



APRIL AT THE OSM

ALL-BEETHOVEN PROGRAM ON THE THEME
OF TIME AND NATURE WITH
GUEST OF HONOR DAVID SUZUKI

ANTON KUERTI IN BEETHOVEN'S "EMPEROR"

JAMES CONLON, JEAN-YVES THIBAUDET: SHOSTAKOVICH, RAVEL

CONCERT BY THE ORCHESTRE SYMPHONIQUE DE QUÉBEC
UNDER YOAV TALMI

MARC HERVIEUX, GUEST IN THE "GREAT QUEBECERS" SERIES

CHAMBER MUSIC WITH MUSICIANS FROM THE OSM

CHILDREN'S CORNER: MUSIC, NOISE AND SOUND

Montreal, March 28, 2011 – April at the Orchestre symphonique de Montréal offers an assortment of varied programs, which should please the music lover in the making as much as the fan of one-of-a-kind theme programs. For example, late in the month, OSM music director **Kent Nagano** presents an original program devoted to **Beethoven**, which concerns itself with the notions of time and nature, highlighting the words of internationally renowned scientist, environmentalist and popularizer **David Suzuki**, who will appear onstage.

The Montreal audience will also get to hear the **Orchestre symphonique de Québec** once again under the baton of **Yoav Talmi**, whose mandate as music director there ends with the present season. **Pianists Anton Kuerti, Jean-Yves Thibaudet and Lise de la Salle** will be performing three masterworks from the concerto repertoire. The OSM will be revisited by conductors **Rafael Frühbeck de Burgos and James Conlon** in refined programs featuring *La Mer* and the *Firebird Suite* (in the case of the former) and Shostakovich's *Fifth Symphony* (in the case of the latter).

Initiated by Kent Nagano, the **chamber music** concerts are designed to showcase the talent of our musicians and to reach audiences in other settings, be it the Montreal Museum of Fine Arts or the different boroughs of the City of Montreal. This month, for the first time, soloists with the OSM will also offer a concert at **Palais Montcalm** in Quebec City.

Popular tenor **Marc Hervieux**, meanwhile, winner of a Félix award at the last ADISQ Gala, will be presenting his show *Entre nous* for the first time in an orchestral version. And families will have a chance to take part in an unusual combat between noise, silence and music in an engaging program from **Magic Circle Mime**.

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PRESSES RELEASE

18TH- AND 19TH-CENTURY EUROPEAN ART

Chamber Music at the MMFA, April 1 at 6:30 p.m.

Montreal Museum of Fine Arts

Brigite Rolland, violin

Andrew Beer, violin

Rémi Pelletier, viola

Sylvain Murray, cello

BEETHOVEN, String Trio No. 2 in D major, "Serenade," Op. 8

SMETANA, String Quartet No. 1 in E minor, "From My Life," T. 116

Beethoven would visit the genre of the string trio on only five occasions, all of them early in his career. In six movements, this serenade was composed in 1796 and 1797, and would later be arranged for viola and piano by the composer.

Beethoven's work is juxtaposed with that of another composer who would have to deal with deafness (in 1874), Bedřich **Smetana**. Feeling shattered by his fate, he took refuge at the age of 52 in the composition of an autobiographical piece, which would have its premiere in 1879. Smetana described the meaning of the work this way: "My intention was to paint a tone picture of my life.... The first movement depicts my youthful leanings toward art, the Romantic atmosphere, inexpressible yearning...and then, also a kind of warning of future misfortune, and the long high piercing E note: it is the fateful ringing in my ears of the high-pitched tones which, in 1874, announced the beginning of my deafness. In the second movement a quasi-polka brings to mind the joyful days of youth when I composed dance music and gave it away right and left to other young folk, being known myself as a passionate lover of dancing. The third movement reminds me of the happiness of my first love, the girl who later became my first wife." The fourth movement is "the discovery that I could treat national elements in music, and my joy in following this path until it was checked by the catastrophe of the onset of my deafness...."

MUSIC, NOISE AND SILENCE

Children's Corner, April 3 at 1:30 and 3:30 p.m.

Théâtre Maisonneuve, Place des Arts

Nathan Brock, conductor

Magic Circle Mime

Among the works played, excerpts from

Mendelssohn: *Dance of the Clowns*

Rossini: Overture to *The Barber of Seville*

Bach/Stokowski: Little Fugue in G minor

Strauss: *Pizzicato Polka*

Strauss: *The Blue Danube* (waltz)

Ives: *Country Band March*

Mendelssohn: *Wedding March*, from *A Midsummer Night's Dream*, Op. 61

Grofé: "Cloudburst," from the *Grand Canyon Suite*

Can noise be transformed into music? Does silence have a sound? At what point does dissonance become noise? Music, Noise and Silence, the three magical characters in this production, take over the concert hall and try to convince you to pay them your complete attention. Will music triumph? The gang from **Magic Circle Mime**, invited by all the great North American orchestras, are presenting one of their most critically acclaimed shows.

Series presented in association with the Imperial Oil Foundation.

SHOSTAKOVICH: THE FIFTH

Grand Concerts, April 5 and 6 at 8 p.m.
Salle Wilfrid-Pelletier, Place des Arts

James Conlon, conductor
Jean-Yves Thibaudet, piano

BERLIOZ, *Dance of the Sylphs, Minuet of the Will-o'-the-Wisps, Hungarian March* (from *La Damnation de Faust*)

RAVEL, Piano Concerto in G major

SHOSTAKOVICH, Symphony No. 5

The *Fifth Symphony* by Dmitri Shostakovich was for a long time considered a propaganda tool, something in the order of a “practical response by a Soviet artist to fair-minded criticism,” according to some partisan musicographers. The reality, however, is something quite different. The composer himself said: “Most of my symphonies are tombstones. So many of our people died in unknown places. Nobody knows where they’re buried – not even their relatives. Where do you put their tombstones? Well – you can put it in music... and that’s why I dedicate my music to them all.” A largely autobiographical work, written at the height of the Stalinist purges, the symphony’s premiere met with an ecstatic welcome, Soviet higher-ups finding in it a brightness that conformed to Party esthetics and the people grasping the message of despair and solitude that the composer had sought to convey. It is presided over here by American conductor James Conlon, music director of the Ravinia Festival, the Los Angeles Opera and the Cincinnati May Festival, whose appearances with the OSM have included a performance at New York’s Carnegie Hall in 2004.

A virtuoso work, Maurice Ravel’s *Concerto in G major* uses rhythms and motifs very much of the time (blues, jazz, foxtrot) without seeking to disrespect the canons of the concerto genre. The composer explained: “...it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a concerto should, in my opinion, be lighthearted and brilliant...” The slow movement, a wonderful accompanied reverie, remains one of the composer’s greatest successes. The work will be performed here by French pianist Jean-Yves Thibaudet, student of Aldo Ciccolini and Lucette Descaves (the latter a friend and collaborator of Ravel’s), winner at the age of 18 of the Young Concert Artists Auditions in New York and especially known for his sensitive interpretations of the French repertoire.

The program is rounded off by three excerpts from Hector Berlioz’s oratorio *La Damnation de Faust*, including the famous *Hungarian March*.

Evening of April 6 presented by BBA

BRAHMS & SAINT-SAËNS

Air Canada Classical Escapes, April 7 at 8 p.m.
Salle Wilfrid-Pelletier, Place des Arts

Orchestre symphonique de Québec
Yoav Talmi, conductor and artistic director
Lise de la Salle, piano

DVORAK, *Carnival Overture*

SAINT-SAËNS, Piano Concerto No. 2

BRAHMS, Symphony No. 2

The Orchestre symphonique de Québec revisits the Montreal audience for a final

program under the direction of **Yoav Talmi**, who brings his term with the orchestra to a close at the end of the season. Recipient of the Koussevitzky Memorial Conducting Prize at the Tanglewood Festival in 1969 and the Rupert Conductor's Competition in London in 1973, Yoav Talmi boasts an important discography, including *Concert français* with the OSQ and Canadian violinist James Ehnes, which won a Félix award at the ADISQ Gala in 2002.

Here he leads the OSQ in Antonín Dvořák's swirling *Carnival Overture* and the *Second Symphony* by the latter's friend **Johannes Brahms**, a work that since its premiere has enjoyed considerable success, readily appealing as it is and aligned by certain analysts with Beethoven's "Pastoral" and Mozart's "Jupiter" symphonies, so much does the connection between Brahms and classicism seem evident here. Contemporary critic Hanslick found in it "flashes of melodic beauty," and its slow movement is one of great meditative depth.

Since her orchestral debut at the age of 13, the young French pianist **Lise de la Salle** has enjoyed a brilliant international career, performing in the greatest halls in Europe, the U.S. and Asia, and has won a number of awards for her recordings. First-prize winner at the Young Concert Artists International Auditions in New York in 2004, she will play the popular *Second Concerto* by Camille Saint-Saëns (which opens with a long improvisation for the soloist in the style of a Bach fantasia), the concerto composed in less than three weeks for pianist Anton Rubinstein, who took the conductor's role at the premiere (the composer opting for the soloist's part).

Series presented by Air Canada with the special participation of Fondation J.A. DeSève

CHAMBER MUSIC WITH THE MUSICIANS OF THE OSM

Église Saint-Joseph (Rivière-des-Prairies), April 7 at 8 p.m.

Maison de la culture Plateau-Mont-Royal, April 14 at 8 p.m.

Katherine Palyga, violin

Ann Chow, violin

David Quinn, viola

Nathalie Racine, viola

Gary Russell, cello

Gerald Morin, cello

SCHULHOFF, Five pieces for string quartet

SCHOENBERG, *Verklärte Nacht* (Transfigured Night)

A sextet of OSM musicians will be giving two concerts in the network of the Maisons de la culture in the city of Montreal. The program will first be given on April 7 at Église St-Joseph (a presentation of the Maison de la culture Rivière-des-Prairies) and the second a week later, on April 14, at the Maison de la culture Plateau-Mont-Royal.

The musicians will be performing works for string quartet by Erwin Schulhoff, an avant-garde Czech composer, hailed and encouraged by Dvořák as a boy, tracked down by the Nazis and finally dying in a concentration camp; and **Arnold Schoenberg's Transfigured Night**, a work firmly anchored in romanticism both in substance and in musical treatment, inspired by a poem from the Richard Dehmel collection *Woman and World*.

ANTON KUERTI AND "THE EMPEROR"

Grand Concerts, April 12 and 13 at 8 p.m.

Salle Wilfrid-Pelletier, Place des Arts

Rafael Frühbeck de Burgos, conductor
Anton Kuerti, piano

BEETHOVEN, Piano Concerto No. 5, “Emperor”
DEBUSSY, *La Mer*
STRAVINSKY, *Firebird Suite* (1919)

Composed during the bombing of Vienna by Napoleon’s troops, who would end up subduing the Viennese in 1809, **Beethoven’s Fifth Piano Concerto** is not intended as an ode to the French emperor. The nickname, besides, was not affixed by Beethoven himself, who insisted the work be called “Grand Concerto,” but the heroic spirit and the attractive melodies that it contains enabled the concerto to quickly clamber up the popularity charts of the piano-orchestra repertoire. The work would become one of Franz Liszt’s favorites, who performed it on many occasions, including under the direction of Berlioz. “The word ‘concerto’ is used here in its original sense of a musical contest carried to extremes,” was the admirable summarization of Harry Halbreich. It is performed here by pianist **Anton Kuerti**, whose name has been associated with its composer for decades.

Former OSM music director **Rafael Frühbeck de Burgos** returns to the Orchestra in two works for which he is well known: *La Mer*, a true symphony by Claude Debussy, an astonishingly rich and complex score that evokes the changing faces of the sea; and the suite derived in 1919 by Igor Stravinsky from his ballet *The Firebird*, which paves the way for modern ballet through its expressive dimension and its writing and which would set a seal on the composer’s fame.

MARC HERVIEUX: SYMPHONIC POP FOR THE FIRST TIME **Great Quebecers, April 19 at 8 p.m.**

Stéphane Laforest, conductor
Marc Hervieux, singer
Simon Leclerc, orchestrator

Songs from the Marc Hervieux album and show *Après nous*
Famous opera arias

MARC HERVIEUX is one of Québec audiences’ most loved artists. Onstage at the Metropolitan Opera he has been Cassio in *Otello*, Alfredo in *La traviata* and Arturo in *Lucia di Lammermoor*. He has also been outstanding in duos with Ginette Reno, Isabelle Boulay, Sylvain Cossette...

As part of the Great Quebecers series, Marc Hervieux is offering an orchestral version of his pop show *Après nous*. For the first time he will be performing with orchestra songs like “Après nous” and “Where Do I Begin” in orchestrations by Simon Leclerc. He will also be singing some opera arias at this concert conducted by OSM assistant conductor **Stéphane Laforest**.

SOLOISTS FROM THE OSM AT PALAIS MONTCALM IN QUEBEC CITY **Palais Montcalm, April 20 at 8 p.m.**

Jennifer Swartz, harp
Denis Bluteau, flute
Robert Crowley, clarinet
Richard Roberts, violin
Andrew Wan, violin
Olivier Thouin, violin
Neal Gripp, viola
Brian Manker, cello
Ali Yazdanfar, bass

Stéphane Lévesque, bassoon
John Zirbel, horn

RAVEL, *Introduction and Allegro* for harp, flute, clarinet and string quartet
DEBUSSY, *Danse sacrée, Danse profane*
SCHUBERT, Octet in F major, D. 803

Soloists from the Orchestre symphonique de Montréal will be playing together **for the first time** on April 20 in **Quebec City**, performing some of the great pages of chamber music, including Debussy's *Danse sacrée, Danse profane* and Ravel's *Introduction and Allegro*, which puts the expressive possibilities of the harp on display. In the second part, the musicians will perform the Schubert Octet, the longest of the composer's chamber-music works, esthetically related to the Beethoven Septet and the theme of whose first movement is borrowed from Schubert's lied *Der Wanderer*. But the work was part of a larger project, that of perfecting his orchestral writing, which would allow Schubert to bring to completion his symphony in C major, "The Great."

BEETHOVEN, TIME & NATURE
Grand Concerts, April 27 and 28 at 8 p.m.
Salle Wilfrid-Pelletier, Place des Arts

Kent Nagano, conductor
Dr. David Suzuki, author

BEETHOVEN, Symphony No. 8
Grosse Fuge, Op. 133
Symphony No. 6, "Pastoral"

Whether jotting down in his notebooks the song of a bird or the rustling of a brook, Beethoven, while he still heard, always had an ear open to nature. "I'm so happy when I walk in the woods, among the trees, flowers and rocks," he wrote. "No one loves the countryside as much as me." OSM music director **Kent Nagano** therefore considers the composer the ideal standard bearer for articulating a reflection on the environment.

In the first part of the program, ecologist **David Suzuki**, a world leader on the subject of ecological sustainability, will share the results of his deliberations on the ever-quickenening deterioration of our planet. Well-known to millions of viewers as host of the TV series *The Nature of Things*, in which each week he examines the effects of scientific and technological advances on our lives and on the world, he has received numerous awards and is the author of 52 books.

The *Grosse Fuge* and the *Eighth Symphony* will back up his message, the rhythmic accelerations echoing the feeling of urgency that should be driving us. After the intermission, the *Declaration of Interdependence*, a text co-written by David Suzuki and his wife, Tara Cullis, will serve as a prelude to the "Pastoral" Symphony, in which the repetition of musical motifs is intended to mirror that of the elements of nature.

Concerts presented by Power Corporation of Canada

Information: (514) 842-9951 or www.osm.ca

The Orchestre symphonique de Montréal is presented by
Hydro-Québec

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