

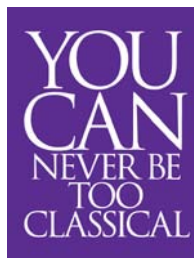


ORCHESTRE
SYMPHONIQUE
DE MONTRÉAL

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NOVEMBER AT THE OSM

KENT NAGANO CONDUCTS BACH'S ST. JOHN PASSION

**THE NEW YORK PHILHARMONIC BACK IN MONTREAL
AFTER A 44-YEAR ABSENCE IN TWO DIFFERENT PROGRAMS**

SIR JAMES GALWAY IN MOZART AND CIMAROSA

**LEIF OVE ANDSNES PERFORMS BEETHOVEN'S FIRST PIANO
CONCERTO**

**THE LITTLE PRINCE PROGRAMMED FOR THE SECOND
CHILDREN'S CORNER**

Montreal, November 1, 2011 – In November, Orchestre symphonique de Montréal music director **Kent Nagano** returns to the choral universe of Johann Sebastian Bach when he leads the Orchestra, the Chorus and internationally renowned soloists in the *St. John Passion*, in concerts being held additionally as part of the Montreal Bach Festival's 2011 edition.

Montreal audiences will also have the privilege of hearing **legendary flutist Sir James Galway**, consecrated "undisputed monarch of the flute" by the *Dallas Star-Telegram*, in two concertos from the repertoire. He will perform Mozart's *First Flute Concerto*, a flagship work for the instrument, as well as Cimarosa's Concerto for Two Flutes alongside his wife, Lady Jeanne Galway.

Fans of the piano, meanwhile, will appreciate a visit from **Norwegian pianist Leif Ove Andsnes**, hailed by the *New York Times* as "a pianist of magisterial elegance, power and insight," one of the most gifted artists of his generation, who will be heard in Beethoven's *First Concerto*.

The **New York Philharmonic** will be presenting two exceptional concerts, on November 4 and 5, under the direction of its music director, **Alan Gilbert**. Returning to Montreal **after an absence of 44 years**, the orchestra will perform works by Mozart, Schubert, Brahms, Wagner and Mahler. The program on November 5 will also feature Robert Langevin, principal flute at the New York Philharmonic since 2000 and a former member of the OSM.

Young concert-goers have not been forgotten: they will get to discover the world of Saint-Exupéry's *Little Prince*, transformed by the musical pages of Denis Gougeon and Yves Daoust in a production from l'Arsenal à Musique.

PRESS RELEASE

CHAMBER MUSIC AT THE MMFA: MOZART & BRAHMS

Chamber music at the MMFA, November 4 at 6:30 p.m.

Bourgie Hall, Montreal Museum of Fine Arts

Olivier Thouin, violin
Andrew Beer, violin
Rémi Pelletier, viola
Lambert Chen, viola
Sylvain Murray, cello

MOZART, Quintet No. 3 in C major, K. 515

BRAHMS, Quintet No. 2 in G major, Op. 111

Presented jointly with the guided tour “Classicism and Romanticism in European Art,” OSM musicians are offering **two string quintets**, one by Mozart, one of the most dazzling representatives of classicism, and another by Brahms, heir to Beethoven and anchored in romanticism. Both works carry within them the shadow of death. Mozart wrote his Quintet No. 3 shortly after the death of his friend August von Hatzfeld and while his father lay seriously ill. And when Brahms composed his Quintet, Op. 111, in 1890, he thought it contained his testament: “in some glorious farniente, a little time between life and death.” This serene score would nonetheless be followed by a number of others.

NEW YORK PHILHARMONIC & ALAN GILBERT

Special concerts, November 4 at 8 p.m. and November 5 at 2:30 p.m.

Maison symphonique de Montréal

Alan Gilbert, conductor

New York Philharmonic

Robert Langevin, flute (concert of November 5)

Nancy Allen, harp (concert of November 5)

Program of November 4

WAGNER, *Tannhäuser*, overture and Venusberg music

MAHLER, Symphony No. 5

Evening presented by IBM Canada

Program of November 5

SCHUBERT, Rosamunde Overture, D. 644

MOZART, Concerto for Flute and Harp

BRAHMS, Symphony n° 3

Under the direction of **Alan Gilbert**, music director of the orchestra since September 2009, the **New York Philharmonic** will give two exceptional concerts, the first in Montreal since those presented as part of Expo 67. “It is particularly gratifying for the Orchestra to return to the culturally rich city of Montreal, **after an absence of 44 years**, especially on the celebratory occasion of the opening season of the Maison symphonique de Montréal,” Alan Gilbert was quoting as saying in a press release. This will be Maestro Gilbert’s first time conducting in Montreal since 1998.

The prestigious American orchestra will be presenting **two different programs**. On November 4, they will do the overture and Venusberg music from Wagner’s *Tannhäuser* and Mahler’s Symphony No. 5, which contains the famous “Adagietto” used by among others Visconti in the film version of *Death in Venice*. The following day, Sherbrooke native Robert Langevin, principal flute with the New York Philharmonic – and former flutist at the OSM – and Nancy Allen, principal harp, will be featured in Mozart’s Concerto for Flute and Harp, with the orchestra also presenting their reading of Schubert’s *Rosamunde* Overture and Brahms’s Symphony No. 3.

The first New Yorker to hold the position of music director with the New York Philharmonic, **Alan Gilbert** favors an approach to programming that allows for grouping works together in an innovative way. In September 2011 he was appointed director of conducting and orchestral studies at New York’s prestigious Juilliard School. He is also conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra.

Founded in 1842, the New York Philharmonic is the oldest of the American orchestras. Its previous music directors include Gustav Mahler and Arturo Toscanini. On May 5, 2010, it gave its 15,000th concert.

BACH AND THE ST. JOHN PASSION

**Panasonic Wednesday Grand Concerts 2 Fillion Électronique, Power Corporation of Canada
Thursday Grand Concerts 2, Fondation J.A. De Sève Symphonic Matinees
November 9, November 10, at 8 p.m.; November 11 at 10:30 a.m.
La Maison symphonique de Montréal**

Kent Nagano, conductor
Sibylla Rubens, soprano
Ingeborg Danz, contralto
Martin Mitterrutzner, tenor
Christoph Genz, tenor (Evangelist)
Tyler Duncan, baritone
Markus Werba, baritone
Philippe Sly, bass-baritone (Pilate)
OSM Chorus
Andrew Megill, chorus director

BACH, *Johannes-Passion (St. John Passion)*

Kent Nagano confesses to a certain interest in the great **choral works of Bach**. Just over the last five years he has led the OSM in interpretations of the *St. John Passion* (in 2006), the *Christmas Oratorio* (2007), the B-minor Mass (2009) and the *St. Matthew Passion* (2009). The concerts for this week, also being **presented as part of the Montreal Bach Festival**, can be considered a new chapter in this exploration of a vast musical panorama.

The structure of the *St. John Passion* is based on two massive choral “pillars.” They frame the drama presented in the recitatives of the Evangelist, Jesus and other characters, with interpolations from the crowd, elements that constitute the greater part of the *St. John Passion*. The arias, sung by the soloists, offer instants of reflection. Shorter than the *St. Matthew Passion*, the *St. John Passion* presents a more concise drama, a quasi-theatrical deployment of events (which includes an emotionalism on the part of the Evangelist) and an enhanced expressiveness.

The evening of November 11 is presented in association with Nespresso and Hyatt Regency Montreal

THE LITTLE PRINCE INSPIRED BY SAINT-EXUPÉRY’S WORK

**Children’s Corner, November 20 at 1:30 p.m.
La Maison symphonique de Montréal**

Jean-Michaël Lavoie, conductor
L’Arsenal à Musique
Lorena Corradi and Reggi Ettore, narrator-soloists

Works by **Denis Gougeon** and **Yves Daoust**
Presented in French

A true publishing phenomenon, of all of French literature, Antoine de Saint-Exupéry’s *The Little Prince* is the most widely read and best-known work. It has sold more than 134 million copies and been translated into 220 languages and dialects. **Lorena Corradi and Reggi Ettore**, founders of **L’Arsenal à Musique**, will have us relive the great moments of the story of *The Little Prince*, integrating certain key passages into music by Québec composers Denis Gougeon and Yves Daoust.

Denis Gougeon is distinguished by a music that is at once challenging and accessible, dynamic, energetic, featuring rich, captivating melodic cells. With over 70 works for ensemble or soloist to his credit, he is one of the few Québec composers to be able to devote himself entirely to his creative work. Highly active on the professional scene, **Yves Daoust** is one of Canada’s pioneers in electroacoustic

music. He has composed music for films, the stage and multidisciplinary shows, as well as concert works.

The OSM will be under the direction of **Jean-Michaël Lavoie**, an outstanding young Québec conductor who is rapidly creating a place for himself internationally. He was the winner of the Prix Opus in the “Discovery of the Year” category, a distinction based on his successes on the international scene.

SIR JAMES GALWAY, FLUTE VIRTUOSO

Homeocan Tuesday Grand Concerts, Wednesday Grand Concerts 1

November 22 and 23 at 8 p.m.

La Maison symphonique de Montréal

Lawrence Foster, conductor

Sir James Galway, flute

Lady Jeanne Galway, flute

CHERUBINI, *Anacreon*, overture

CIMAROSA, Concerto for Two Flutes

MOZART, Flute Concerto No. 1, K. 313

DVORAK, Slavonic Dances, Op. 46

Considered one of the most dazzling performers of the twentieth century, principal flute with the Berlin Philharmonic from 1969 to 1975 under Herbert von Karajan, **Sir James Galway** remains a true legend. “The man with the golden flute” revisits the OSM in Mozart’s *First Flute Concerto* and Cimarosa’s Concerto for Two Flutes, written when the composer was at the peak of his popularity. The latter work will be performed by Sir James Galway and his wife, **Lady Jeanne Galway**.

Rounding out the program, the Orchestra performs the *Anacreon* overture by Cherubini, a brilliantly orchestrated work overflowing with melodic genius, as well as the renowned *Slavonic Dances*, a youthful work that would catapult **Dvořák** to fame and that bears admirable witness to the composer’s mastery in uniting two apparently conflicting musical poles: the popular sense of dance, and the musical knowledge acquired that allows him to re-create emotions, feelings and memories in music.

The OSM will be under the direction of **Lawrence Foster**, music director of the Opéra et Orchestre national de Montpellier and artistic director and principal conductor of the Gulbenkian Orchestra.

CHAMBER MUSIC AT THE MMFA: HINDEMITH & BEETHOVEN

Chamber music at the MMFA, November 25 at 6:30 p.m.

Bourgie Hall, Montreal Museum of Fine Arts

Andrew Wan, violin

Jean Fortin, viola

Rémi Pelletier, viola

Anna Burden, cello

Ali Yazdanfar, double bass

Robert Crowley, clarinet

Stéphane Lévesque, bassoon

John Zirbel, horn

HINDEMITH, Octet in D for strings and winds

BEETHOVEN, Septet in E-flat for strings

This chamber-music concert by OSM musicians is presented jointly with the guided tour of “European Art from the First Empire to the Modern Era.” Composed in 1957-58, Paul Hindemith’s Octet for strings and winds is an admirable blend of the respective special features of strings and winds, with a certain pride of place allocated to the viola, an instrument played by the composer at a professional level. A work from **Beethoven’s** youth, dating from 150 years before Hindemith’s, the Septet for strings and winds would enjoy considerable success during the composer’s lifetime, and was widely hailed by critics.

LEIF OVE ANDSNES & BEETHOVEN'S FIRST CONCERTO

Panasonic Wednesday Grand Concerts 2, Air Canada Thursday Grand Concerts 1

November 30 and December 1 at 8 p.m.

La Maison symphonique de Montréal

Sir Roger Norrington, conductor

Leif Ove Andsnes, piano

VAUGHAN WILLIAMS, *The Wasps*, overture

BEETHOVEN, Piano Concerto No. 1

VAUGHAN WILLIAMS, *A London Symphony*

Since winning the prestigious Gilmore Prize in 1997, **Leif Ove Andnes** has been one of the most widely hailed pianists on the current scene. The guest of great orchestras, and an outstanding recitalist as well, he has performed in the most preeminent halls. The Norwegian pianist is also co-artistic director of his own chamber-music festival in Risør, an event that each year plays host to some of the most highly esteemed classical artists. Here he performs **Beethoven's First Piano Concerto**, in line with the styles of Mozart and Haydn, but which already contains the germ of what would characterize the symphonies and concertos of the master from Bonn: sustained thematic work based on a restrained melodic cell, subtle connections among the various movements, tight harmonic changes, and a command of contrasts.

In distinguishing himself in not just the orchestral sphere but in chamber music, opera, works for chorus and film music as well, **Ralph Vaughan Williams** has come to occupy a unique place in the pantheon of British music. He possessed a strong personality, and a readily identifiable style. Here we will hear two of Vaughan Williams's works, his overture for *The Wasps* – stage music written for a production of Aristophanes' caustic satire – and *A London Symphony*, which, however programmatic it may seem (Big Ben can notably be recognized) is intended as a work of pure music. The concert will be conducted by Britain's **Sir Roger Norrington**, principal conductor of the Stuttgart Radio Symphony Orchestra, and recognized especially for his work in nineteenth-century repertoire.

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

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