



Presented by



PRESS RELEASE

FOR IMMEDIATE DISTRIBUTION

NOVEMBER AT THE OSM

TWO THEME PROGRAMS CONDUCTED BY MAESTRO NAGANO

CHANGE OF CONDUCTOR FOR THE CONCERTS ON NOVEMBER 7 AND 9

OSM DEBUTS OF VASILY PETRENKO, HYEYOON PARK, ALISA WEILERSTEIN AND JEAN-EFFLAM BAVOUZET

CONCERTS BY THE TORONTO SYMPHONY ORCHESTRA AND ANGÈLE DUBEAU

73RD EDITION OF THE OSM STANDARD LIFE COMPETITION

Montreal, November 5, 2012 – November is a busy month at the Orchestre symphonique de Montréal, with programs ranging from Haydn to *Bondye kon bay, men li pa kon pataje* (*God knows how to give but doesn't know how to share*), an OSM commission from **Maxime McKinley and DJ Champion** that had its premiere at the OSM's "Concert éclaté" this past month. A number of works will be given for the first time, including the Symphony by Bohemian composer Jan Václav Voříšek, a bridge between Beethoven and Schubert; the *Fourth Symphony* by Albéric Magnard, strongly influenced by Wagner; and Ligeti's *Poème symphonique for 100 metronomes*.

Also noteworthy are the OSM debuts of conductor **Vasily Petrenko**, who will be leading the Orchestra in Shostakovich, among others; of South Korean violinist **Hyeyoon Park** in the much-loved Sibelius Violin Concerto; of American cellist **Alisa Weilerstein** in Dvořák's Cello Concerto; and of French pianist **Jean-Efflam Bavouzet** in Bartók's *Third Piano Concerto*.

Two original programs conceived by Kent Nagano, presented as part of a cycle of Haydn symphonies at the OSM, are also being performed in November. The first, constructed on the theme of military marches, juxtaposes a brand new work for turntables and orchestra – a collaboration between composer Maxime McKinley and DJ Champion – with Haydn's "Military" Symphony and **Beethoven's "Emperor"** Piano Concerto featuring Yefim Bronfman. The second explores the theme of time, whether marked by 100 metronomes on stage, by Steve Reich's *Clapping Music* (an OSM premiere) or by Haydn's Symphony No. 101 ("The Clock").

The Toronto Symphony Orchestra, led by its music director, Peter Oundjian, will be giving a concert showcasing Beethoven's Triple Concerto (with soloists Jonathan Crow, Shauna Rolston and André Laplante), while **Angèle Dubeau and La Pietà** will be revisiting their popular "Infernal Violins" program at Maison symphonique de Montréal.

In addition, the rising generation will have pride of place from November 21 to 24 in the framework of

the **73rd edition of the OSM Standard Life Competition**, devoted to piano and percussion. Finalists enjoy the opportunity of performing for the first time this year at Maison symphonique de Montréal. Launch of the Competition will take place on November 20 at 5:30 p.m. in the Foyer Allegro there.

DVOŘÁK'S CELLO CONCERTO

Wednesday Grand Concerts 1 BBA

November 7 at 8 p.m.

Maison symphonique de Montréal

Stéphane Laforest, conductor (replacing Jean-Marie Zeitouni)

Alisa Weilerstein, cello

DEBUSSY, *Prelude to the Afternoon of a Faun*

DVOŘÁK, Cello Concerto

MAGNARD, Symphony No. 4 (OSM premiere)

This program, led by **Stéphane Laforest**, artistic director and conductor with the Orchestre symphonique de Sherbrooke and former assistant conductor at the OSM, presents two French masterworks – one of them a favorite of the OSM's, the other being given for the first time – along with the Dvořák Cello Concerto. Stéphane Laforest is replacing Jean-Marie Zeitouni, who was originally scheduled to conduct.

Albéric Magnard studied at the Paris Conservatory, first with Massenet, then with Théodore Dubois and Vincent d'Indy. The composer had a host of admirers, but made very little effort to promote himself. Performances of his music were few and far between, and it was virtually forgotten until the end of the twentieth century. His fourth and final symphony, composed between 1911 and 1913 in the unusual key of C-sharp minor (Mahler's Fifth is the only well-known symphony in that key), is generally considered his masterwork.

American cellist **Alisa Weilerstein**, who first performed with the Cleveland Orchestra at the age of thirteen, will perform **Dvořák's** much-loved Cello Concerto, imbued with the spirit of the composer's native Bohemia. Like several of Dvořák's large-scale works, the Cello Concerto overflows with melodic creativity of the highest order.

The *Prelude to the Afternoon of a Faun*, **Debussy's** first orchestral masterpiece, is based on a poem by Mallarmé – who apparently exclaimed, after hearing it, that “This music extends the emotion of my poem and paints its scenery more vividly than color could.”

THE SIBELIUS VIOLIN CONCERTO

Fondation J.A. DeSève Symphonic Matinees

November 9 at 10:30 a.m.

Maison symphonique de Montréal

Stéphane Laforest, conductor (replacing Jean-Marie Zeitouni)

Hyeyoon Park, violin

SIBELIUS, Violin Concerto

MAGNARD, Symphony No. 4 (OSM premiere)

At the age of twenty, **Hyeyoon Park** ranks with the most interesting violinists of her generation and has just received the prestigious 2012-2015 London Music Masters Award. She was earlier honored with a 2011 award from the London-based Borletti-Buitoni Trust, as well as with first prize and two

special prizes at the 58th ARD International Music Competition (2009) in Munich. For her OSM debut she performs the popular **Sibelius Concerto**, one of the most difficult in the entire repertoire. It has an abundance of virtuoso passages, but these are welded to disciplined musical thinking.

Completing the program, conductor Stéphane Laforest, replacing the originally scheduled Jean-Marie Zeitouni, will lead the Orchestra once again in Magnard's Symphony No. 4, performed on November 7.

MILITARY MARCHES: CLASSIC OR ELECTRONIC?

Wednesday Grand Concerts 2 Fillion Électronique

Power Corporation of Canada Thursday Grand Concerts 2

November 14 and 15 at 8 p.m.

Maison symphonique de Montréal

Kent Nagano, conductor

Yefim Bronfman, piano

DJ Champion, electronic support

HAYDN, Symphony No. 100, "Military"

DJ CHAMPION / MCKINLEY, *Bondye kon bay, men li pa kon pataje* (Premiere – OSM commission)

BEETHOVEN, Piano Concerto No. 5, "Emperor"

Under its music director, Kent Nagano, the OSM reinterprets *Bondye konn bay men li pa konn separe*, a unique work by **Maxime McKinley** and **DJ Champion** for turntables and orchestra, which takes shape around a series of classical marches, from William Byrd (*The Bells*) to Stravinsky (*The Soldier's Tale*). "What we're talking about is the meeting of two worlds, and the idea of creating a complementarity between them," Maxime McKinley explained in an interview. This time the work is performed as part of a theme concert conceived by Kent Nagano around military marches, the premiered work intended as an echo of Haydn's Symphony No. 100, "Military," written by the composer during his second stay in London. It owes its nickname to the appearance, in the second movement and in the finale's coda, of so-called "Turkish" percussion (triangle, cymbals, bass drum), which reinforce the martial rhythm.

Composed during the bombardment of Vienna by Napoleon's troops in 1809, which would lead to their overcoming the Viennese, Beethoven's Fifth Piano Concerto, "Emperor," has its warlike overtones, but it would be futile to sum up the work in so simplistic a fashion. Besides, the nickname was not applied by Beethoven himself, who insisted the work be named "Grand Concerto," but in all likelihood by Johann Baptist Cramer, a pianist and publisher in London. It will feature American pianist **Yefim Bronfman**, a friend of the OSM's, in the solo role.

The evening of November 14 is presented by RSM Richter.

THE TORONTO SYMPHONY ORCHESTRA PLAYS SHOSTAKOVICH

Musical Sundays

November 18 at 2:30 p.m.

Maison symphonique de Montréal

Toronto Symphony Orchestra

Peter Oundjian, TSO conductor and music director

Jonathan Crow, violin

Shauna Rolston, cello

André Laplante, piano

MERCURE, *Triptyque*
BEETHOVEN, Triple Concerto
SHOSTAKOVICH, Symphony No. 12

To mark its return to Montreal, the **Toronto Symphony Orchestra**, under **Peter Oundjian**, the orchestra's music director, proposes a three-stage program. On it is the rarely performed (because of the headcount required) **Beethoven Triple Concerto**, a work on a grand scale being performed here by three Canadian artists of considerable renown: violinist **Jonathan Crow**, a former OSM concertmaster, cellist **Shauna Rolston** and pianist **André Laplante**.

Triptyque, by Canadian composer Pierre Mercure, tackles the heritage of musical modernism by employing symmetrical forms to structure the work. If on the surface the music remains completely traditional, a number of (slightly concealed) aspects in its structure reveal a staunchly modern sensibility. And composers Karlheinz Stockhausen, Earle Brown and John Cage can be heard as influences in it.

The program culminates in **Shostakovich's Symphony No. 12**, subtitled "The Year 1917," and which conjures up the events of the Russian Revolution. The movement titles are especially evocative: "Revolutionary Petrograd" (portrait of the riot), "Razliv" (the place where Lenin lived in secret, and from which he commanded all operations), "Aurora" (which depicts the battleship *Aurora*, whose crew mutinied and opened fire on the Winter Palace), and "The Dawn of Humanity" (which describes the post-revolutionary atmosphere in an optimistic tone).

MUSIC AND TIME

Homeocan Tuesday Grands Concerts
Air Canada Thursday Grand Concerts 1
November 20 and 22 at 8 p.m.
Maison symphonique de Montréal

Kent Nagano, conductor
Jean-Efflam Bavouzet, piano

REICH, *Clapping Music* (OSM premiere)
HAYDN, Symphony No. 101, "The Clock"
LIGETI, *Poème symphonique for 100 metronomes* (OSM premiere)
BARTÓK, Piano Concerto No. 3
SMETANA, *The Moldau*

This program, conducted by **Kent Nagano**, is one of the most unusual and intriguing in the OSM's 2012-13 season. The **five works deal with time in one way or another**. Music, through its very nature, of course, exists in time, but the pieces bear on time in sometimes a roundabout way. Two of them do not even use instruments played by OSM musicians. Steve Reich's *Clapping Music*, written for two people clapping, uses a rhythmic motif that grows progressively out of sync. The second piece, the work by Ligeti, uses **100 metronomes**, which will be "played" by various people connected at one remove or another with the OSM. The evening of November 22 will feature members of the OSM Young Ambassadors Club as well as music students from different institutions.

Haydn's "Clock" Symphony, around which this program is built, incorporates an unmistakable tick-tock effect in its second movement, which earned the piece its subtitle. Time can also be approached in more abstract fashion, as in Bartók's *Third Piano Concerto*, a veritable race against time, the composer having finished it just before its death. It will be performed here by **Jean-Efflam Bavouzet**, who

studied with Pierre Sancan at the Paris Conservatory and who was invited by Sir George Solti to make his debut with the Orchestre de Paris in 1995. Time is also of course “flow,” a word we associate spontaneously with waterways: **The Moldau**, for example, a major tributary of the Elbe, admirably depicted by Smetana.

BARTÓK: SONATA FOR PIANOS AND PERCUSSION

Chamber music with OSM musicians / Music between the lines

November 27 at 6:30 p.m.

Maison symphonique de Montréal

Olivier Thouin, violin
Brian Manker, cello
François Zeitouni, piano

Sylvie Drapeau, reader
Andrew Wan, violin
Brian Manker, cello
Serge Desgagnés, percussion
Andrei Malashenko, percussion
Jimmy Brière, piano
Richard Raymond, piano

MARTINÛ, Variations on a Slavic Folksong, H. 378
KODÁLY, *Meditation on a Theme of Claude Debussy*
RAVEL, Sonata for violin and cello
BARTÓK, Sonata for two pianos and percussion

This chamber-music program given by OSM musicians offers two Hungarian works (written by ethnomusicologists), a series of variations by Martinù and a work by **Ravel**. Two of the pieces were inspired by earlier musical material: Martinù’s Variations on a Slavic Folksong for cello and piano, after a page from the *Thousand Slovak Melodies* collected and harmonized by Viliam Figuš-Bystrý; and Kodály’s *Meditation on a Theme of Claude Debussy*, one of the composer’s rare pieces for piano, which allows the performer to develop enchanting atmosphere and sounds.

A commission from the Swiss section of the International Society for Contemporary Music, located in Basel, **Bartók’s** Sonata for two pianos and percussion was premiered in 1938 by the composer and his wife, Ditta Pásztor, with percussionists Fritz Schiesser and Philipp Rühlig. A major work of Bartók’s, the Sonata illustrates his musical conceptions and his research into timbres and intervals, with a structuring of form based on the golden number. The keyboard parts will be taken by Canadian pianists **Jimmy Brière** and **Richard Raymond**.

The program is completed by Ravel’s Sonata for violin and cello, a work dedicated to Debussy, created as part of a trend towards compositions for reduced numbers after World War I. “I believe that this sonata marks a pivotal point in the evolution of my career,” the composer commented. “The music is stripped to the bone. Harmonic charm is renounced, and there is an increasing return of emphasis on melody.”

THE SHOSTAKOVICH TENTH

Wednesday Grand Concerts 2 Fillion Électronique

Fondation J.A. DeSève Symphonic Matinees

November 28 at 8 p.m.

November 30 at 10:30 a.m.

Maison symphonique de Montréal

Vasily Petrenko, conductor
Alexandre Da Costa, violinist

CHAMPAGNE, Mouvement symphonique 1 (OSM première – concert on the 28th only)
BARBER, Violin Concerto
SHOSTAKOVICH, Symphony No. 10

Canadian violinist **Alexandre Da Costa**, winner of a Juno last April with the OSM for his performance of works for soloist and orchestra by Michael Daugherty, this time interprets the Barber Violin Concerto. “This [the first] movement as a whole has perhaps more the character of a sonata than concerto form,” wrote the composer before the first performance. “The second movement – *Andante sostenuto* – is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it repeats the oboe melody of the beginning. The last movement, a perpetual motion, exploits the more brilliant and virtuosic character of the violin.”

Principal conductor of the Royal Liverpool Philharmonic Orchestra and the Youth Orchestra of Great Britain, principal conductor of the Oslo Philharmonic Orchestra beginning next season, Russian conductor Vasily Petrenko also leads the OSM in Shostakovich’s Symphony No. 10, one of the composer’s best known, premiered at the height of the Cold War, after the death of Stalin, when Shostakovich was being strongly criticized for scores that were deemed discordant. “Let them listen and guess for themselves,” Shostakovich apparently replied to a friend when asked if a specific storyline lay behind his Tenth Symphony. In public, he answered differently: “I wanted to portray human emotions and passions.”

ANGÈLE DUBEAU AND LA PIETÀ: INFERNAL VIOLINS BACK ON STAGE

Special Concerts

November 29 at 8 p.m.

Maison symphonique de Montréal

Angèle Dubeau and La Pietà

Works by **Boccherini, De Falla, Dompierre, Offenbach, Morricone, Saint-Saëns, Tartini and others.**

Texts by **Michel Rivard.**

Applauded by more than 100,000 music lovers over the years, the “Infernal Violins” program brings together texts by Michel Rivard and a selection of classical and popular works on the theme of the Devil. Of all the instruments, the fiddle is uncontestedly the one that has been most often associated with the Prince of Darkness, whether we think of Tartini’s “Devil’s Trill” Sonata or of scores by Paganini that in his time were considered possessed. Classical instrumental music has dealt extensively with the Devil, allowing him to gain a touch of respectability, as it were. Boccherini, Berlioz, Schumann, Liszt, Smetana, Dukas...all have been inspired by the fiendish character and have given us masterpieces to prove it.

This concert is presented in coproduction with Analekta.

Follow us on



The Orchestre symphonique de Montréal wishes to thank Loto-Québec, the Canada Council for the Arts and the Conseil des arts de Montréal for their generous support.

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

The Orchestre symphonique de Montréal is presented by Hydro-Québec.

The 2012-2013 season is presented in association with National Bank.

- 30 -

Source: **Orchestre symphonique de Montréal**
Julie Bélanger – Head of Media Relations – (514) 840-7414
jbelanger@osm.ca