

PRESS RELEASE

FOR IMMEDIATE DISTRIBUTION

OCTOBER AT THE OSM

SUSAN GRAHAM SINGS CHAUSSON

MURRAY PERAHIA IN RECITAL

KENT NAGANO CONDUCTS THE RITE OF SPRING ON TWO OCCASIONS

MAXIM VENGEROV CONDUCTOR AND SOLOIST

Montreal, October 3, 2012 – The month of October will be especially busy for the Orchestre symphonique de Montréal, which is offering music lovers no fewer than nine orchestral concerts (seven different programs) and three chamber-music rendezvous (two of them in Bourgie Hall at the Montreal Museum of Fine Arts, presented in the framework of “Spotlight on Debussy”).

The superb American mezzo-soprano **Susan Graham**, who this year is returning to New York’s Metropolitan Opera and doing a winter tour with Renée Fleming, will be the soloist in *Poème de l’amour et de la mer*, a major work for voice and orchestra by Chausson, the key piece in a program of French music conducted by Marc Minkowski, a remarkable French conductor making his debuts with the OSM.

The winner of two Grammy Awards, American pianist **Murray Perahia** has blazed a trail on the classical scene ever since his victory at the Leeds Competition in 1972. His thoughtful playing, always imbued with warmth, captivates other pianists as much as it does devotees of music. He is revisiting Montreal and returning to the OSM for the first time since 1988, in a recital of many colors.

After a chamber-music concert that juxtaposed pages by **Alessandro Baricco** read by Sébastien Ricard with four works that included the Beethoven Quintet for Piano and Winds, OSM music director **Kent Nagano** returns to his orchestra in two different readings of Stravinsky’s *Rite of Spring*, one of them presented together with Haydn’s “Surprise” Symphony and a piece for bagpipes and orchestra by Maxwell Davies, the other as part of a “concert éclaté” that also includes the premiere of a work for turntablist and orchestra by Maxime McKinley and DJ Champion.

The young Canadian conductor **Julian Kuerti** will be on the podium for two programs showcasing Prokofiev’s *Romeo and Juliet*, and OSM assistant conductor **Nathan Brock** for three concerts: the first program in the Children’s Corner series – “Beethoven Lives Upstairs” – and two concerts featuring **Maxim Vengerov**, who will act as soloist in the formidable Brahms Violin Concerto and as conductor in Rimsky-Korsakov’s *Scheherazade*.

OSM ÉCLATÉ AT MAISON SYMPHONIQUE

Special concerts

October 5 at 9:30 p.m.

Maison symphonique de Montréal

Kent Nagano, conductor

DJ Champion, electronic support

STRAVINSKY, *The Rite of Spring*

McKINLEY / DJ CHAMPION, *Bondye konn bay men li pa konn separe*

After the success of the Concert éclaté given at Molson's Brewery in October 2010 and of the concert staged for the inauguration of Galerie L'Arsenal last March 15, the OSM and music director **Kent Nagano** are offering a one-of-a-kind evening, featuring an original encounter between classical and electronic musics.

At a concert that starts at 9:30 p.m., Maestro Nagano will conduct **Stravinsky's Rite of Spring**, a keystone of 20th-century orchestral repertoire, and the premiere of *Bondye konn bay men li pa konn separe*, a unique work by **Maxime McKinley** and **DJ Champion** for turntables and orchestra, which is built around a series of classical marches ranging 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. "The musical 'muscles' of DJ Champion have developed in a completely different way from mine. We have to take maximum advantage of the best of our two worlds and channel everything in the same direction." The title, a Creole saying, can be translated as "God knows how to give, but doesn't know how to share." After the concert, **Montreal DJ Akufen** will be at the turntables to set the beat for the rest of the evening, which will unfold in the lobbies of Maison symphonique.

At the initiative of the OSM's Young Ambassadors Club, the evening will also be the occasion of a **benefit event** profiting the Orchestra's educational mission. A limited number of places are available for those who wish to join the community of young professionals and music lovers in enjoying an exclusive concert experience.

The October 5 evening is presented by National Bank.

KENT NAGANO CONDUCTS THE RITE OF SPRING

Musical Sundays

October 7 at 2:30 p.m.

Maison symphonique de Montréal

Kent Nagano, conductor

Alan J. Jones, bagpipes

HAYDN, Symphony No. 94, "Surprise"

MAXWELL DAVIES, *An Orkney Wedding, with Sunrise*

STRAVINSKY, *The Rite of Spring*

During the 2012-13 season, **Kent Nagano** will be conducting the symphonies of Joseph Haydn in a special cycle that brings out their current musical relevance. This first concert features the Symphony No. 94 in G major ("Surprise"), which includes the famous startling disturbance in its second movement. The other works defy expectations as well, whether it be the **rare association of bagpipes and orchestra** in *An Orkney Wedding, with Sunrise* by Maxwell Davies, or Stravinsky's *Rite of Spring*, whose premiere was one of the most controversial in the history of music. No matter that they were composed in differing contexts and produced varying effects on their listeners, these works all demonstrate an eloquent quest for artistic renewal by way of imaginative thinking.

An Orkney Wedding, with Sunrise is "a picture postcard, the memory of a wedding I attended on the Island of Hoy," the composer explained. "Each musical event describes something that happened there." The solo part will be taken

by **Alan J. Jones**, a British-born bagpiper and great collector of the instrument, residing in Québec since 1979.

PROKOFIEV'S ROMEO AND JULIET

Wednesday Grand Concerts 1 BBA

October 10 at 8 p.m.

Maison symphonique de Montréal

Julian Kuerti, conductor

Karen Gomyo, violin

VIVALDI, *The Four Seasons*, "Spring"

LONGTIN, *Et j'ai repris la route*

VIVALDI, *The Four Seasons*, "Summer"

PROKOFIEV, Excerpts from *Romeo and Juliet*

Of the approximately 500 concertos created by **Vivaldi**, *The Four Seasons* remain indubitably his most popular. "Spring" and "Summer," played here by violinist **Karen Gomyo** – "a first-rate artist of real musical command, vitality, brilliance and intensity" (*Chicago Tribune*) take on fresh features when they bookend *Et j'ai repris la route*, a commission from Kent Nagano to Canadian composer Michel Longtin during the music director's first season at the head of the OSM, in 2006. "The musical composition that I present to you is intended as an illustration of the different moments of part of a life, with its pitfalls, its surprises, its tragedies and its beauties," explained the composer. "I see in it once again some beings who were admired, or were inspiring and loved...and the beauty of love. I hear in it the whiplashes that hurt and that teach us the meaning of the word *fear*, and the residue we're left with... In a word, this is a road that brings back experiences of every sort to me."

The program, under the direction of **Julian Kuerti**, one of the most interesting young Canadian conductors, is rounded out by eight excerpts from the ballet *Romeo and Juliet* by **Prokofiev**, a series of unforgettable moments from that age-old love story.

PROKOFIEV'S ROMEO AND JULIET

Fondation J.A. DeSève Symphonic Matinees

October 12 at 10:30 a.m.

Maison symphonique de Montréal

Julian Kuerti, conductor

Paul Merkelo, trumpet

BERLIOZ, *Carnaval romain*, overture

WILLIAMS, Trumpet Concerto (OSM premiere)

PROKOFIEV, *Romeo and Juliet*, excerpts

Great accomplishments in orchestration were achieved by the three composers on the program for this concert. In his *Carnaval romain* overture, Berlioz transformed a few pages from his opera *Benvenuto Cellini* with instrumental abundance and with great flair. In his **Trumpet Concerto**, **John Williams** rediscovered some of the elements that underlie his fame. "I spent six months preparing for this concerto, one of the most difficult I've ever played," says OSM principal trumpet **Paul Merkelo**, who gave the work's Canadian premiere in November 2009. "It pushes back the technical limits of the instrument, has a range of two and a half octaves, and requires physical strength and conditioning as if you were training for the marathon! Still, the more I studied the score in depth the more it called out to me."

The program, under the direction of **Julian Kuerti**, is completed by excerpts from the ballet *Romeo and Juliet*

by Prokofiev.

SUSAN GRAHAM SINGS CHAUSSON

Homeocan Tuesday Grand Concerts

Wednesday Grand Concerts 2 Fillion électronique

October 16 and 17 at 8 p.m.

Maison symphonique de Montréal

Marc Minkowski, conductor

Susan Graham, mezzo-soprano

RAVEL, *Mother Goose*

CHAUSSON, *Poème de l'amour et de la mer*

ROUSSEL, Symphony No. 3

A work whose composition stretched out over some ten years, the *Poème de l'amour et de la mer* by Ernest Chausson, dedicated to his friend Henri Duparc, is a diptych for voice and orchestra whose poetry is excerpted from a collection by another of his friends, Maurice Bouchor. It is constructed in three segments, one of them an orchestral interlude. It will be sung here by **Susan Graham**, hailed as an “eloquent performer of a broad repertoire” (*New York Times*).

Mother Goose first saw the light in a version for piano four hands, a gift for Jean and Marie, children of Ravel's friends the Godebskis. “The design of evoking in these pieces the poetry of childhood naturally led me to simplify my ways and to strip down my writing,” Ravel explained in his *Autobiographical Sketch*.

This French program, under the direction of **Marc Minkowski**, music director of the Musiciens du Louvre and of Sinfonia Varsovia, is completed by **Roussel's Third Symphony**, a commission from the Boston Symphony Orchestra for the 50th anniversary of its founding in 1930. This is a mature work and one of the composer's best known, in which a five-note theme unites the four movements.

At the **pre-concert discussion**, at 7 p.m., **Kelly Rice** will interview **Rosemarie Landry**, soprano, voice teacher and diction coach for French singing.

SPOTLIGHT ON DEBUSSY

Chamber music with OSM musicians / Musical Canvases

October 19 at 6:30 p.m.

Bourgie Hall at the Montreal Museum of Fine Arts

Olivier Thouin, violin

Brian Manker, cello

François Zeitouni, piano

DEBUSSY, Sonata No. 3 for Violin and Piano

DEBUSSY, Sonata No. 1 for Cello and Piano

DEBUSSY, Piano Trio in G major

Two concerts in the “Musical Canvases” series are devoted to the chamber-music repertoire of **Debussy**, the **150th anniversary of whose birth** is being celebrated in 2012. At this concert, the audience will hear three works featuring the violin, the cello and the piano, in duo and in trio format.

The third in an intended series of six and his last complete work, the Sonata for Violin and Piano, of great formal freedom, is conceived with finesse, transparency and a perfect equilibrium between the instruments. A beacon work in the repertoire for cello (in three movements, with the second and third linked), the First Sonata is influenced by the music of François Couperin, its modal references notwithstanding. A youthful score, thought

to have been lost, and which was reconstituted in the 1980s by a team of musicologists, the Trio was written when Debussy was employed by Madam von Meck (famed benefactor of Tchaikovsky).

BEETHOVEN LIVES UPSTAIRS

Children's Corner

October 21 at 1:30 p.m.

Maison symphonique de Montréal

Nathan Brock, conductor

Jean Marchand, actor and pianist

Kim Despatis, actor

Philippe Robert, actor

Hugo Bélanger, director

Works by Beethoven, including excerpts from the Fifth, Sixth and Ninth Symphonies

Show presented in French

A child's life in the nineteenth century is turned upside down when someone not quite normal rents the apartment upstairs. At first the child doesn't quite understand the eccentric composer **Ludwig van Beethoven**, but he eventually comes to recognize the man's genius, his anguish over going deaf, and above all the amazing beauty of his music. One of the colossal figures in the history of the art, Beethoven left an indelible imprint on the course of music. The young and not so young will be introduced to certain biographical elements, but will above all get to appreciate all the power of the composer, whether in works for piano solo (performed by actor and pianist Jean Marchand) or for orchestra (excerpts from three of the more renowned symphonies).

The OSM will be under the direction of assistant conductor **Nathan Brock**.

This show is a production of Classical Kids LIVE!, inspired by a disc that won a Juno Award and an Emmy for its filmed version. This presentation is authorized by Classical Kids Music Education.

This concert is part of the Children's Corner series presented by Industrial Alliance.

This concert is also presented as part of the Youth Concerts on Monday, October 29 at 10:15 p.m. (French), Tuesday, October 30 at 10:15 a.m. and 1:15 p.m. (French), and Wednesday, October 31 at 10:15 a.m. (English).

Thanks to the generous contribution of the Nussia and André Aisenstadt Foundation, over 300 young concert-goers will be attending the performance on October 30 at 1 p.m.

MURRAY PERAHIA IN RECITAL

The Recitals

October 24 at 8 p.m.

Maison symphonique de Montréal

Murray Perahia, piano

HAYDN, Sonata in D major, H 24

SCHUBERT, *Six Moments musicaux*

BEETHOVEN, Sonata No. 14 in C-sharp minor ("Moonlight")

SCHUMANN, *Carnival Scenes from Vienna*

CHOPIN, Impromptu No. 2 in F-sharp major and Scherzo No. 1 in B minor

Murray Perahia is returning to Montreal for the first time since 1988. Lauded equally for his interpretations of the baroque and the romantic repertoire, the "poet of the piano" is a complete artist, capable of transmitting both

the architecture of a work and its most delicate interpretive subtleties.

He offers the Montreal audience a substantial recital, constructed around scores both classical (a sonata by Haydn, and Beethoven's famous "Moonlight" Sonata) and romantic (two pieces by Chopin, and Schumann's *Carnival Scenes from Vienna*). As a bridge between the two, he offers the delicate *Moments musicaux* by Schubert, Beethoven's heir, who would pave the way for so many others.

This recital is presented by Croesus Finansoft.

This series is presented in coproduction with Pro Musica.

VENGEROV PLAYS BRAHMS AND RIMSKY-KORSAKOV

Power Corporation of Canada Thursday Grand Concerts 2

OSM Saturday Evenings

October 25 and 27 at 8 p.m.

Maison symphonique de Montréal

Maxim Vengerov, conductor and violin

Nathan Brock, conductor (Brahms)

BRAHMS, Violin Concerto

RIMSKY-KORSAKOV, *Scheherazade*

A dazzling soloist and a conductor who has conquered critics and audiences alike, **Maxim Vengerov** is returning to the OSM. "The greatest violinist in the world" (*Glasgow Herald*) will perform a major work from the romantic repertoire for the instrument, of daunting technical difficulty, written by Brahms for his friend the virtuoso violinist Joseph Joachim. The Orchestra will be under the direction of its conductor assistant, **Nathan Brock**.

Vengerov will then conduct *Scheherazade*, one of Rimsky-Korsakov's most popular works, an evocation of the wonderful world of the *Thousand and One Nights*. Two themes, one suggesting the sultan Shahryar (*fortissimo* on the brass and strings in unison, heard at the start of the first movement), the other, Scheherazade (an enchanting melody played by solo violin) and a number of thematic elements deriving from the same motif convey the succession of stories with special stylishness.

SPOTLIGHT ON DEBUSSY

Chamber music with OSM musicians / Musical Canvases

October 26 at 6:30 p.m.

Bourgie Hall at the Montreal Museum of Fine Arts

Olivier Thouin, violin

Marianne Dugal, violin

Rémi Pelletier, viola

Sylvain Murray, cello

Ali Yazdanfar, double bass

Denys Bluteau, flute

Jennifer Swartz, harp

DEBUSSY, String Quartet in G minor

DEBUSSY, *Syrinx*

DEBUSSY, Sonata No. 2 for Flute, Viola and Harp

DEBUSSY, *Danses sacrée et profane*

In this second program devoted to **Debussy**, the audience will hear *Syrinx* for solo flute, an illustration of the last melody played by the god Pan before dying, and two works that showcase the harp. The second of the six sonatas for various instruments dedicated by Debussy to his wife, Emma, comprises three movements. The mood it creates is both sweet and melancholic, with oriental accents. A commission written to test Pleyel's new chromatic harp (a pedal-free harp, with a row of strings on each side of the neck), *Danses sacrée et profane* remains one of the best-known works for harp to this day. The **String Quartet**, a masterwork for such an ensemble, is a study all in contrasts, but of luminescent unity.

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

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