

FROM PIANO TO PODIUM: MOZART & BRAHMS WITH YANNICK NÉZET-SÉGUIN





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FROM PIANO TO PODIUM: MOZART & BRAHMS WITH YANNICK NÉZET-SÉGUIN



Yannick Nézet-Séguin
Conductor & piano



Rebroadcast
January 14–23,
2022.

Concert presented without
intermission.



This program was produced by
the Orchestre Métropolitain.

CASTRO D'ADONNA

Diversity

Performance time: about 4 minutes

MOZART

Piano Concerto No. 12
in A major (K. 414)

- I. Allegro
- II. Andante
- III. Allegretto

Performance time: about 26 minutes

BRAHMS

Symphony No. 3 in F major (Op. 90)

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

Performance time: about 43 minutes



YANNICK NÉZET-SÉGUIN

ARTISTIC DIRECTOR &
PRINCIPAL CONDUCTOR



The Artistic Director and Principal Conductor of the Orchestre Métropolitain since 2000, Yannick Nézet-Séguin signed a “lifelong” commitment with the Orchestre in September 2019. In September 2018, he became the third Music Director of the Metropolitan Opera (MET), New York in addition to his ongoing duties as Music Director of the Philadelphia Orchestra, where he has served since 2012. In 2016-2017, he became a lifetime Honorary Member of the Chamber Orchestra of Europe. After a ten-year tenure with the Rotterdam Philharmonic Orchestra, he was appointed Honorary Conductor in 2019, a position he holds to this day.

He has worked regularly with many leading European ensembles and enjoyed many close collaborations with the Berliner Philharmoniker, the Wiener Philharmoniker, Sinfonieorchester des Bayerischen Rundfunk and Chamber Orchestra of Europe as well as the London Philharmonic Orchestra, of which he was Principal Guest Conductor from 2008 to 2014. His opera interpretations have been acclaimed in many of the world’s most famous houses, including the Metropolitan Opera (New York), La Scala (Milan), and the Royal Opera House (London), in the Salzburg Festival, as well as in such renowned concert halls as the Musikverein (Vienna), the Concertgebouw (Amsterdam) and Carnegie Hall (New York).

Yannick Nézet-Séguin records exclusively for Deutsche Grammophon label while continuing his role in the collaborative partnership between ATMA Classique and the OM. His honours include being named Artist of the Year by the prestigious magazine Musical America and receiving the Virginia Parker Award, a Royal Philharmonic Society Award (London), Canada’s National Arts Centre Award (Ottawa), the Prix Denise-Pelletier, awarded by the Quebec government, the Medal of Honor of the National Assembly of Quebec, the Oskar Morawetz Award and Orchestras Canada’s Betty Webster Award.

Yannick Nézet-Séguin holds six honorary doctorates (Université du Québec à Montréal, 2011; Curtis Institute of Music, Philadelphia, 2014; Rider University, Princeton, 2015; McGill University, Montreal, 2017; Université de Montréal, 2017; Pennsylvania University, 2018) and has been made a Companion of the Order of Canada (2012), Companion of the Quebec Order for the Arts and Literature (2015), Officer of the National Order of Quebec (2015), Officer of the Ordre de Montréal (2017) and honorary member of the Royal Conservatory of Music (2020).

www.yannicknezetseguin.com



GIANCARLO CASTRO D'ADONNA

(BORN 1980)



Diversity

Premiered in Portland, Oregon:

Version for wind band on November 14, 2020, conducted by Karen Wagner;

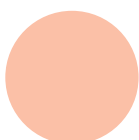
Version for brass band on November 15, 2020, conducted by the composer.

Like Gustavo Dudamel, trumpeter, conductor, educator and composer Giancarlo Castro D'Addona was born in Barquisimeto, Venezuela. Trained under the El Sistema program, he was appointed principal trumpet of the Simón Bolívar Youth Orchestra.

In his compositions, Castro D'Addona combines influences of the great classical masters, Latin-American music, jazz, film scores and electronic music. His more important works include *Grand Fanfare* (2004), which has been recorded several times, most notably on EMI Classics; the *Concierto Sureño* for violin and orchestra, commissioned in 2010 by Laurentius Dinca, a violinist with the Berlin Philharmonic; and the *Tuba Concerto*, composed in 2019 for Carol Jantsch, principal tuba of the Philadelphia Orchestra.



Diversity was commissioned by the Portland Youth Philharmonic for its first New Music Festival, held in November 2020. Castro D'Addona wrote two versions: one for brass (four trumpets, four trombones and tuba) and the other for double-reed woodwinds (three oboes, English horn, four bassoons and contrabassoon). It is a festive work in which a series of South American and jazz rhythms encase a central fugue, all while a constant tempo is maintained. On January 4, 2021, Yannick Nézet-Séguin conducted the Philadelphia Orchestra brass in the work for a webcast concert celebrating Martin Luther King Jr.





WOLFGANG AMADEUS MOZART

(1756-1791)

Piano Concerto No. 12 in A major (K. 414)

*Composition completed in November 1782.
Date of premiere unknown.*

Collectively, Mozart's piano concertos form the repository of his most profound musical secrets. His Piano Concerto No. 12 was composed in November 1782, seven years after the Violin Concerto No. 5 recently performed by the OM. Mozart was 26 years old at the time. With Nos. 11 and 13, the Piano Concerto No. 12 formed a series of three concertos that Mozart offered by subscription to Viennese music lovers.

In a letter to his father, he wrote: "The concertos strike a happy medium between too difficult and too easy – they are very brilliant, pleasing to the ear, but not vapid . . . To win applause, you have to write stuff that's so accessible a coachman could sing it."



JOHANNES BRAHMS

(1833-1897)

Symphony No. 3 in F major (Op. 90)

*Premiered in Vienna on December 2, 1883,
conducted by Hans Richter.*

Six years passed between the premiere of Brahms's Symphony No. 2 and the completion of his Symphony No. 3 in 1883. In the interval, he composed his Violin Concerto (1879), two overtures (1880) and the Piano Concerto No. 2 (1881). It is thus a fully mature Brahms who is expressing himself in the third symphony.

The Symphony No. 3 is both melancholic and spirited, an odd mix of Nordic reserve and vibrant lyricism typical of Brahms's romanticism. In rhythm and character, the first movement is very close to Schumann's Symphony No. 3 "Rhenish", a tribute seemingly paid by Brahms to his mentor. The initial theme of the third movement – one of the composer's best-known melodies¹ – conjures up an inexpressible feeling of nostalgia. Unusually for the genre, the third symphony ends pianissimo, with the most serene sense of calm and a quotation of the first movement's main theme.

1. In his song *Quand tu dors près de moi*, French composer Georges Auric set the theme to lyrics by Françoise Sagan. Written for the 1961 film *Aimez-vous Brahms...* (Goodbye Again), the song was made famous by Yves Montand and covered by others, including Anthony Perkins and Dalida. For his part, Serge Gainsbourg used the same Brahms theme in his 1983 song *Baby Alone in Babylone*, sung by Jane Birkin.

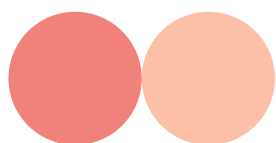


First violins

Yukari Cousineau
Concertmaster
Marcelle Mallette
Associate Concertmaster
Johanne Morin
Assistant Concertmaster
Alain Giguère
Second Assistant
Concertmaster
Monica Duschênes
Carolyn Klause
Alexander Lozowski
Florence Mallette
Linda Poirier
Ryan Truby
Chloé Chabanole

Second violins

Nancy Ricard
Principal
Lyne Allard
Associate Principal
Dominic Guilbault
Assistant Principal
Lucie Ménard
Second Assistant Principal
Lizann Gervais
Sylvie Harvey
Monique Lagacé
Claudio Ricignuolo
Céline Arcand
Ariane Bresse
Myriam Pelletier



Violas

Elvira Misbakhova
Principal
Pierre Tourville
Associate Principal
Brian Bacon
Gérald Daigle
Julie Dupras
Élisa Boudreau
Suzanne Careau
Jean René

Cellos

Christopher Best
Principal
Caroline Milot
Associate Principal
Thérèse Ryan
Assistant Principal
Louise Trudel
Carla Antoun
Vincent Bergeron
Sylvie Harvey

Double Basses

René Gosselin
Principal
Marc Denis
Associate Principal
Réal Montminy
Gilbert Fleury
Yannick Chênevert
Catherine Lefebvre
Pierre-Alexandre Maranda

Flutes

Caroline Séguin
Principal
Jocelyne Roy

Oboes

Mélanie Harel
Principal
Marjorie Tremblay

Clarinets

Simon Aldrich
Principal
François Martel

Bassoons

Michel Bettez
Principal
Gabrièle Dostie-Poirier
Carmelle Préfontaine
Principal Contrabassoon

Horns

Louis-Philippe Marsolais
Principal
Simon Bourget
Pierre Savoie
Jean Paquin

Trumpets

Stéphane Beaulac
Principal
Lise Bouchard
Benjamin Raymond

Trombones

Patrice Richer
Principal
Angelo Munoz
Trevor Dix
Principal Bass Trombone

Tuba

Alain Cazes
Principal

Timpani

Mathieu Pouliot
Principal

Percussions

Alexandre Lavoie
Principal



One of Quebec's key cultural ambassadors, the Orchestre Métropolitain de Montréal (OM) is celebrating its 40th anniversary this season. At its inception in 1981, the OM set the bar high: to build a unique relationship with the community through high-impact initiatives. Over the last 20 years, the Orchestre has grown alongside its artistic director and principal conductor, Yannick Nézet-Séguin, whose career continues to reach new heights. In September 2019, the OM announced that Nézet-Séguin had signed on for an exceptional lifetime contract.

This special relationship resonates throughout the community, with 50 concerts performed annually at the Maison symphonique and across the city, thanks to the Conseil des arts de Montréal Touring Program. The OM also puts on webcast and open-air concerts. Driven by excellence, the ensemble is known for its bold presence, authenticity and community engagement.

Proud to have expanded its educational initiatives, including The OM for Schools and The OM for Future Talent, the Orchestre strives to cultivate a passion for music among young people.

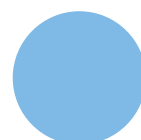
The OM also regularly collaborates with other high-calibre cultural organizations in Quebec, serving as the Opéra de Montréal's orchestra. Following the success of its 2017 European tour, the OM and Yannick Nézet-Séguin travelled to the US in November 2019 with soprano Joyce DiDonato, winning over audiences in Chicago, Ann Arbor, New York and Philadelphia.



The winner of multiple national awards, the OM has recorded some 20 performances with the Canadian ATMA Classique label, including Bruckner's symphonies, which were released in spring 2018. The Orchestre has also collaborated with Deutsche Grammophon to release two albums with renowned singers Rolando Villazón and Ildar Abdrazakov (*Duets* in 2017 and *Verdi* in 2019).

More recently, the Orchestre performed all nine Beethoven symphonies for its *Summer of Beethoven* webcast series available exclusively on DG Stage. This initiative made the OM one of the first orchestras to come together again after the COVID-19 crisis forced ensembles across the globe to go on hiatus.

Since the beginning of the pandemic, the Orchestre Métropolitain has rolled out numerous digital initiatives, which has helped it stay connected with audience members during this unprecedented time.



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