

HÉLÈNE GRIMAUD & YANNICK NÉZET-SÉGUIN


Concert presented by

FASKEN

2022

2021



A woman with her hair in a bun, wearing a black sequined dress, is seen from behind, playing a grand piano. The scene is set in a concert hall with warm, golden lighting. A bright light source in the upper left creates a starburst effect. The piano's keys and the woman's hands are visible.

A melody that
goes straight
to the heart.

Fasken is proud to support the artists and creations
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We wish you all a great 2021-2022 season!

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FASKEN

HÉLÈNE GRIMAUD & YANNICK NÉZET-SÉGUIN

Concert presented by

FASKEN



Yannick Nézet-Séguin, *conductor*
Hélène Grimaud, *piano*

**Thursday,
September 30
7:30 p.m.**

Maison symphonique
de Montréal



Also available
as a webcast from
October 15 to 24, 2021.

This program was produced by the
Orchestre Métropolitain.

Concert dedicated
to Sophie Desmarais,
Honorary Patron of the
Orchestre Métropolitain.



Barbara ASSIGINAAK

Eko-Bmijwang (As long in time as the
river flows)

Performance time: about 6 minutes

RAVEL

Piano Concerto in G major

I. Allegramente

II. Adagio assai

III. Presto

Performance time: about 20 minutes

Florence PRICE

Symphony No. 1 in E minor

I. Allegro non troppo

II. Largo, Maestoso

III. Juba Dance: Allegro

IV. Finale: Presto

Performance time: about 40 minutes

Concert presented without
intermission.

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

HÉLÈNE GRIMAUD

PIANO



Renaissance woman Hélène Grimaud is not just a deeply passionate and committed musical artist whose pianistic accomplishments play a central role in her life. She is a woman with multiple talents that extend far beyond the instrument she plays with such poetic expression and peerless technical control. The French artist has established herself as a committed wildlife conservationist, a compassionate human rights activist and as a writer.

Grimaud was born in 1969 in Aix-en-Provence and began her piano studies at the local conservatory with Jacqueline Courtin before going on to work with Pierre Barbizet in Marseille. She was accepted into the Paris Conservatoire at just 13 and won first prize in piano performance three years later. She continued to study with György Sándor and Leon Fleisher until, in 1987, she gave her well-received debut recital in Tokyo. That same year, renowned conductor Daniel Barenboim invited her to perform with the Orchestre de Paris: this marked the launch of Grimaud's musical career.

Between her debut in 1995 with the Berliner Philharmoniker under Claudio Abbado and her first performance with the New York Philharmonic under Kurt Masur in 1999, Grimaud made a different kind of debut: in upper New York State

she established the Wolf Conservation Center. Her love for the endangered species was sparked by a chance encounter with a wolf in northern Florida. But Grimaud's engagement doesn't end there: she is also a member of the organisation Musicians for Human Rights, a worldwide network of musicians and people working in the field of music to promote a culture of human rights and social change. For several years, she also pursued a writing career, publishing three books that have appeared in various languages.

It is, however, through her tenderly expressive music-making that Hélène Grimaud most deeply touches the emotions of audiences. Fortunately, they have been able to enjoy her concerts worldwide, thanks to the extensive tours she undertakes as a soloist and recitalist. A committed chamber musician, she has also performed at the most prestigious festivals and cultural events with a wide range of musical collaborators, including Sol Gabetta, Rolando Villazón and Jan Vogler. Her prodigious contribution to the world of classical music were recognised by the French government when she was admitted into the Ordre National de la Légion d'Honneur at the rank of Chevalier.

Hélène Grimaud has been an exclusive Deutsche Grammophon artist since 2002.

BARBARA ASSIGINAAK

BORN 1966

Eko-Bmijwang (As long in time as the river flows)

Premiered in Joliette on August 8, 2021, conducted by Yannick Nézet-Séguin

Born on Manitoulin Island in Lake Huron, half of whose population is indigenous, Barbara Assiginaak developed a passion for music at an early age. At the time, she was already fascinated by the pipigwan, the traditional flute of the Odawa First Nation. Her musical education has taken her to the Hochschule für Musik in Munich, the prestigious Centre Acanthes training academy for young composers in France and the University of Toronto. Her teachers have included Dr. Samuel Dolin, Helmut Lachenmann and Sir Peter Maxwell Davies.

As Barbara Croall, she has been active internationally since 1995. Among other accomplishments, she was composer-in-residence at the Toronto Symphony Orchestra from 1998 to 2000. An educator and committed environmentalist, she has played an active role in Canada's Truth and Reconciliation Commission.

Barbara Assiginaak often draws inspiration from traditional Native American music as well as from nature—from its rhythms and soundscapes of murmuring water, wind and birdsong.

“I imagined this short work as a journey through a dream-memory experience of time, beginning with a canoe entering the calm waters in the midst of thick fog just under the light of Nokomis (Grandmother Moon). Soon, with the coming dawn, the mists rise and the waters dance under the light of Giizis (Grandfather Sun) and enliven those many creatures that dwell within and around. As the waters of this great river change their flow, their speed and sometimes the direction of their current, the traveller is reminded that all humans—the last to arrive after all other beings—are not there to dominate and control the spirit and life of Nibi (water).”

— Barbara Assiginaak

MAURICE RAVEL

1875-1937

Piano Concerto in G major

*Premiered in Paris on January 14, 1932,
by Marguerite Long, conducted by Ravel*

Like many Europeans, Ravel discovered jazz after the first world war. In 1928, during a triumphal tour of the United States, he met George Gershwin (1898-1937), whom he deeply admired. On returning to France, he started work on two piano concertos, which he completed in 1931. Among the last additions to the Ravelian universe, they are, of course, related. Both belong to Ravel's mature period. Very rhythmic, they contain jazz influences and much poetry.

However, they differ starkly in their architecture and character. A single, unbroken movement written for the left hand, the Concerto in D major weaves a mysterious, otherworldly atmosphere. In contrast, the Concerto in G major is conventionally divided into three movements. The work is playful and mischievous in its outer movements and dreamy in the central slow movement. That movement is the high point of the score: a long cantilena as gentle as it is intense, surely one of the most beautiful melodies ever written, that Ravel said was inspired by the second movement of Mozart's Clarinet Quintet.



FLORENCE PRICE

1887-1953

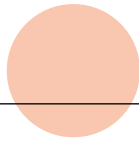
Symphony No. 1 in E minor

*Premiered in Chicago on June 1933,
conducted by Frederick Stock*

Overlooked for nearly half a century, the works of African-American composer Florence Beatrice Price have made a strong return to concert halls since 2009, when several dozens of her manuscripts were found in a dilapidated house in St. Anne, Illinois, including the scores for her Symphony No. 4 and two violin concertos. This major discovery sparked a lively interest in her catalogue of more than 300 works.

Price was born in Little Rock, Arkansas, the daughter of a dentist father and a piano teacher mother, who gave her her first music lessons. Florence was 11 when her first composition was published. At the age of 14, she was admitted to the New England Conservatory of Music in Boston, where she studied composition with Frederick Converse and George Chadwick. When racial tensions rocked Arkansas, she moved with her family to Chicago, an environment much more conducive to Florence's development.

Price's Symphony No. 1 is typical of her language, which combines European composition techniques with elements of Afro-American heritage, including spirituals, blues and frenetic dance rhythms. Premiered in 1933 by the Chicago Symphony Orchestra, the work was the first symphony by a black woman to be performed by a major American orchestra. While drawing inspiration from Dvořák's "New World Symphony," the composition stands out for its imaginative transitions and use of bells, African drums and celesta. The first movement is the most Dvořákian. The gentle slow movement recalls a spiritual. The following Juba Dance is especially boisterous and very much in the American tradition of stomp dances, with unmissable slide whistle effects. The final movement is also dance-inspired and ends in an irresistible crescendo.



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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
Solange Bouchard
Marie-Claire Cousineau

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Principal
Lyne Allard
Associate Principal
Lucie Ménard
Assistant Principal
Lizann Gervais
Sylvie Harvey
Claudio Ricignuolo
Céline Arcand
Helga Dathe
Daniel Godin
Myriam Pelletier

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Elvira Misbakhova
Principal
Pierre Tourville
Associate Principal
Brian Bacon
Gérald Daigle
Julie Dupras
Élisa Boudreau
Xavier Lepage-Brault
François Vallières

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Principal
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Associate Principal
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Jennifer Bourdages
Principal

The Steinway piano used for this concert at the Maison symphonique is graciously lent by the OSM. Lizann Gervais plays on a Michele Deconet 1754 violin with a Claude Thomassin bow, generously made available to her by Canimex Inc., Drummondville.

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.

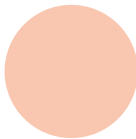


Following the success of its 2017 European tour, the OM and Yannick Nézet-Séguin travelled to the US in November 2019 with soprano Joyce DiDonato, winning over audiences in Chicago, Ann Arbor, New York and Philadelphia.

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.



The Orchestre Métropolitain and its conductor Yannick Nézet-Séguin are thrilled to announce the next-generation conductors who will take part in the first edition of the Academy of Orchestral Conducting.

The five young talents will be immersed in the symphonic milieu and enjoy backstage access to rehearsals and concerts of the OM's 2021-2022 season. They will also have a unique mentoring experience alongside Yannick Nézet-Séguin.

To document this first edition of the Academy, the OM is pleased to partner with Télé-Québec's La Fabrique culturelle, which will produce a video highlighting the young conductors' experience and the learning required to become an orchestral conductor.



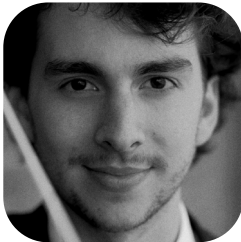
The initiative is part of the OM's 40th anniversary celebrations.



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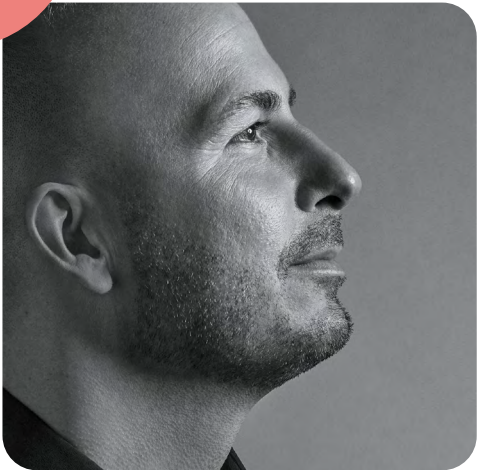
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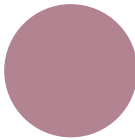
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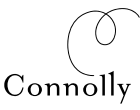
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