



ORCHESTRE
MÉTROPOLITAIN
Yannick Nézet-Séguin



Official Partner

LEONG & TÉTREAUULT: SHIMMERING STRINGS

Concert presented by



2022

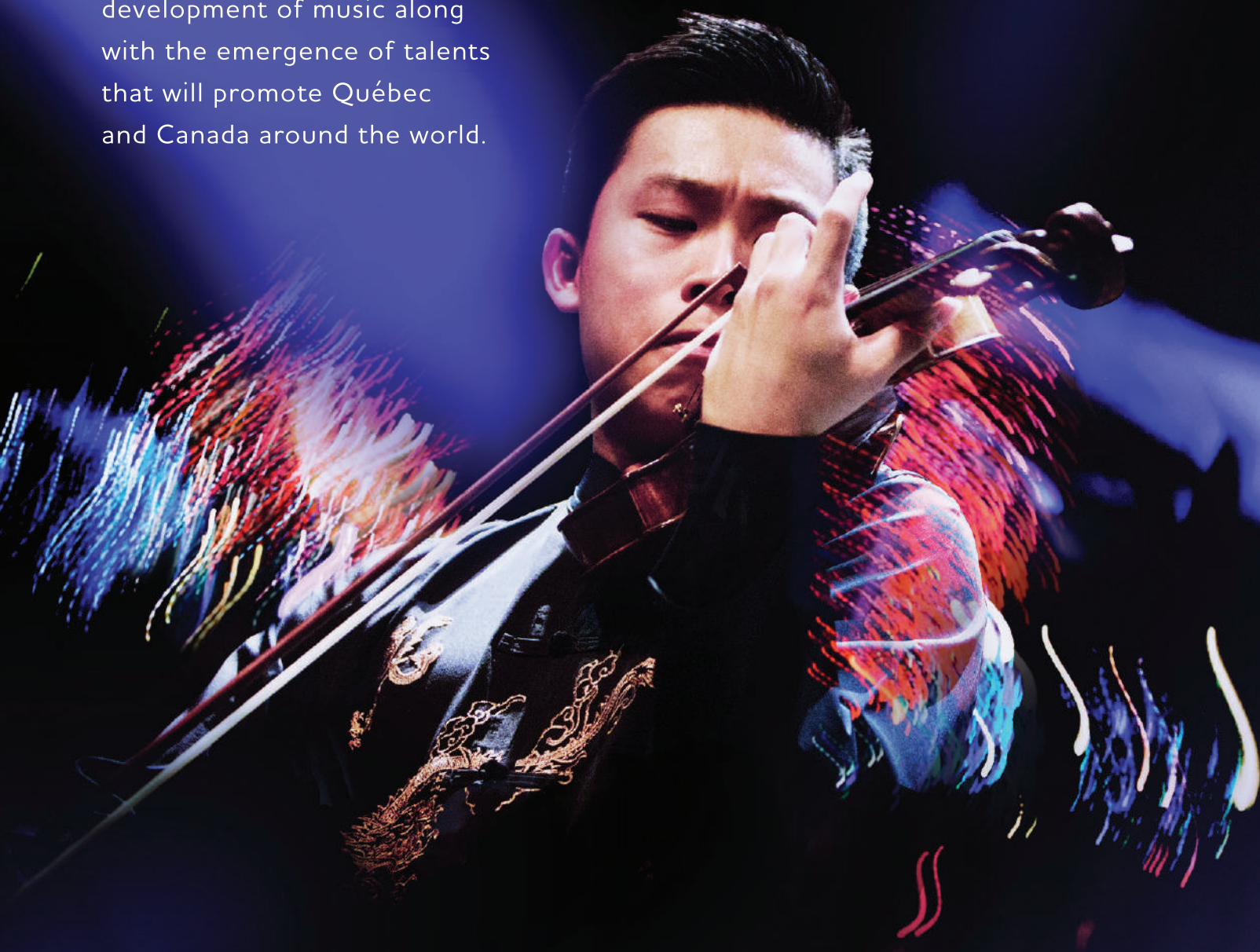
2021



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Kerson Leong, a young, internationally acclaimed Canadian virtuoso, performs on a 1741 Guarneri del Gesù violin kindly loaned by the Canimex Group. To follow Kerson's career, visit: kersonleong.com



Proud presenter of this concert
by the Orchestre Métropolitain

  
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LEONG & TÉTREAUULT: SHIMMERING STRINGS



Erina Yashima, *conductor*
Kerson Leong, *violin*
Stéphane Tétreault, *cello*

**Tuesday,
November 30
7:30 p.m.**

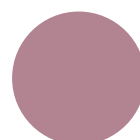
Maison symphonique
de Montréal



Also available
as a webcast from
December 10—19, 2021.

This program was produced by the
Orchestre Métropolitain.

Concert presented by



Jessie MONTGOMERY

Strum

Performance time: about 7 minutes

BRAHMS

Double Concerto

- I. Allegro
- II. Andante
- III. Vivace non troppo

Performance time: about 30 minutes

DVOŘÁK

Symphony No. 5 in F major

- I. Allegro ma non troppo
- II. Andante con moto
- III. Scherzo: Allegretto scherzando
- IV. Finale: Allegro molto

Performance time: about 37 minutes

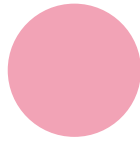
Concert presented without
intermission.



PlacedesArts.com



ERINA YASHIMA



German-born conductor Erina Yashima is the Assistant Conductor of The Philadelphia Orchestra since September 2019. In this role, she assists Music Director Yannick Nézet-Séguin as well as guest conductors, and leads the Philadelphia Orchestra in a variety of concert programs.

Recent and forthcoming highlights as guest conductor include her return to the Chicago Symphony Orchestra, her debuts with the San Francisco Symphony, the Albany Symphony, the Colorado Music Festival, and with the Rostov State Philharmonic, new opera productions of Mozart's *Così fan tutte* with the Washington National Opera at the Kennedy Center, and *Don Giovanni* at the Teatro di Pisa in Italy as well as her returns to the Civic Orchestra of Chicago, the Transylvania State Philharmonic of Cluj-Napoca, and the Brandenburg State Orchestra Frankfurt (Oder).

Yashima had numerous engagements planned for the 2020-2021 season that had to be cancelled or postponed due to COVID-19, including new opera productions at the Glimmerglass Festival and the Teatro Filarmonico di Verona, her debuts with the Eugene Symphony, her French debut with the Orchestre national d'Île-de-France as well as revivals of her *Don Giovanni* production in Livorno and Lucca, and an engagement as cover conductor at the Metropolitan Opera in New York.

Since 2015, Yashima has been studying with Riccardo Muti. As winner of the Chicago Symphony Orchestra's Sir Georg Solti Conducting Apprenticeship, Yashima assisted Maestro Muti and worked closely with the Civic Orchestra of Chicago. She has also collaborated with cellist Yo-Yo Ma, and assisted such guest conductors as Esa-Pekka Salonen, Christoph Eschenbach, and Edward Gardner.

Equally committed as opera conductor, Yashima made her debut at the Salzburg Festival with *Der Schauspieldirektor* for children and conducted Mozart's *Le Nozze di Figaro* and Rossini's *La Cenerentola* with the Luigi Cherubini Youth Orchestra in Italy. She also served as répétiteur with conducting duties at the Pfalztheater Kaiserslautern in 2015.

As finalist of the 2018 Nestlé and Salzburg Festival Young Conductors Award, Yashima performed with the Camerata Salzburg. She was assistant conductor to Zubin Mehta and the Bavarian Radio Orchestra during their Asia Tour 2018, and an active participant of masterclasses with Riccardo Muti and Bernard Haitink.

Yashima was a pre-college piano student of Bernd Goetzke at the Institute for the Early Advancement of the Musically Highly Gifted in Hannover. After studying conducting in Freiburg with Scott Sandmeier and in Vienna with Mark Stringer, she completed her studies at the Hanns Eisler School of Music Berlin with Christian Ehwald and Hans-Dieter Baum.



KERSON LEONG

VIOLIN

Canadian violinist Kerson Leong is quickly emerging as one of the finest musicians and instrumentalists of his generation. He continues to win over both colleagues and audiences alike not only with his “supreme mastery” (*Le Devoir*) of his instrument or his unmistakable tone, but also his unique ability to combine an honest, intellectual approach with raw intensity and spontaneity, resulting in a truly compelling musicality.

Kerson first gained international attention by winning Junior First Prize at the Menuhin Competition 2010 in Oslo. After subsequent debuts at major international festivals as well as four return performances with the Oslo Philharmonic, he has since distinguished himself as a powerful and individual musical voice, having played in such venues as Carnegie Hall’s Stern Auditorium, Wigmore Hall, the Auditorium du Louvre and the National Center for the Performing Arts in Beijing.

A sought-after soloist, Kerson was hand-picked by Yannick Nézet-Séguin to be his artist-in-residence with the Orchestre Métropolitain de Montréal during the 2018-2019 season and has performed with such ensembles as the Royal Philharmonic Orchestra, Vienna Chamber Orchestra, Kansai Philharmonic Orchestra, and Stavanger Symphony Orchestra among others.

Other recent highlights include recording John Rutter’s *Visions*, a piece written especially for him, with the composer himself and the Aurora Chamber Orchestra, after giving its world premiere in London, UK.

Music outreach and pedagogy are growing passions for Kerson. Renowned schools such as Indiana University’s Jacobs School of Music and the Sibelius Academy have recognized his unique approach as well as his ability to inspire the new generation by inviting him to teach and lecture. A natural communicator on and off the stage, he is cementing his significant role in reaching young people and potential music lovers with his art.

Kerson is an associated artist of the Queen Elisabeth Music Chapel in Belgium, where he was mentored by Augustin Dumay.

Kerson performs on the “ex Bohrer” Guarneri del Gesu violin courtesy of Canimex Inc, Drummondville (Quebec), Canada.





STÉPHANE TÉTREAU

CELLO



In addition to innumerable awards and honours, Stéphane Tétreault is the recipient of the prestigious 2019 Virginia Parker Prize from the Canada Council for the Arts in recognition of his outstanding talent, musicianship, artistic excellence and his valuable contribution to artistic life in Canada and abroad.

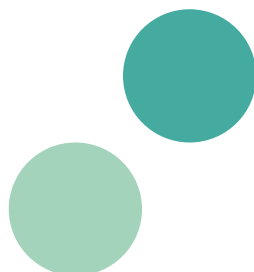
Chosen as the first ever soloist-in-residence of the Orchestre Métropolitain, he performed alongside Yannick Nézet-Séguin during the 2014-2015 season. In 2016, Stéphane made his solo debut with the Philadelphia Orchestra under the direction of Maestro Nézet-Séguin and performed at the Gstaad Menuhin Festival in Switzerland. In 2017, he took part in the Orchestre Métropolitain's first European tour with Yannick Nézet-Séguin performing Elgar's Cello Concerto at the Concertgebouw in Amsterdam, the Kölner Philharmonie in Cologne and the Philharmonie de Paris. In 2018, he made his debut with the London Philharmonic Orchestra with conductor John Storgårds.

Stéphane has performed with violinist and conductor Maxim Vengerov and has worked with pianists Alexandre Tharaud, Jan Lisiecki, Marc-André Hamelin, Roger Vignoles, John Lenehan and Louis Lortie. He has participated in several masterclasses, notably with cellists Gautier Capuçon and Frans Helmerson.

His debut CD recorded with the Quebec Symphony Orchestra and conductor Fabien Gabel was chosen as "Editor's Choice" in the March 2013 issue of *Gramophone* Magazine. His second album with pianist Marie-Ève Scarfone featuring works from Haydn, Schubert and Brahms was chosen as *Gramophone* Magazine's "Critics' Choice 2016" and recognised as one of the best albums of the year.

Stéphane was a student of the late cellist and conductor Yuli Turovsky for more than 10 years. He holds a master's degree in Music Performance from the University of Montreal.

Stéphane plays the 1707 "Countess of Stainlein, Ex-Paganini" Stradivarius cello, generously loaned to him by Mrs. Sophie Desmarais.





JESSIE MONTGOMERY



(BORN DECEMBER 8, 1981)

Strum

Premiered in Providence in April 2006 by the Providence String Quartet and revised in February 2012

To strum is to brush the fingers over the strings of a musical instrument, such as a guitar. Brilliantly interweaving the rhythmic aspect of plucked and struck strings with their lyrical quality when bowed, the work of Afro-American composer Jessie Montgomery features lively dance rhythms and snatches of folk-inflected melody.

The daughter of a musician father and a theatre artist mother, Jessie Montgomery has, since her early childhood, been steeped in the rich and diverse milieus of New York City, where live art, musical composition and the defence of social and human rights intersect. She has composed solo, chamber, vocal and orchestral works, including *Five Slave Songs* (2018), commissioned for soprano Julia Bullock by the Metropolitan Museum of Art, and *Banner* (2014), written to mark the 200th anniversary of the U.S. national anthem, *The Star-Spangled Banner*, a commission of The Sphinx Organization and the Joy Foundation.

In *Strum*, for string ensemble, the voices give and take, intermingle and join together in a virtually uninterrupted dance. Skillfully playing with texture and lyricism, the piece initially engages one's intellect and emotions. Then, bit by bit, dance rhythms spread their joy through the hall. In an interview about the piece, Jessie Montgomery explained to the Chicago Symphony Orchestra: "I've always been interested in trying to find the intersection between different types of music. I imagine that music is a meeting place at which all people can converse about their unique differences and common stories."





JOHANNES BRAHMS

(1833-1897)



Double Concerto

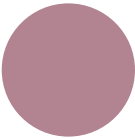
Premiered in Cologne on October 18, 1887, with Joseph Joachim on violin and Robert Hausmann on cello, conducted by Brahms

The best recipes often involve simple ingredients combined with care and know-how – a truth that applies not only to gastronomy but also to Brahms’ few concertos. Over delicately crafted orchestral writing soar the cello and violin that share the bill in this Double Concerto.

A loyal friend, Brahms had a particularly close relationship with Joseph Joachim, the violinist for whom he wrote his first violin concerto in 1878. The performer’s bitter separation from his wife also led to a falling-out with Brahms. Dedicated to Joachim, the Double Concerto was an olive branch, which the violinist readily accepted, premiering the work with cellist Robert Hausmann under the composer’s baton.

A long orchestral introduction presents the thematic material of the first movement, in which the cello’s entry in the lower register surprises even as it lays the groundwork for this magistral Allegro. The following Andante is sublimely beautiful, the soloists expressing themselves in unison with disarming simplicity, all carefully orchestrated, of course.

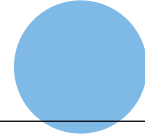
Marked Vivace non troppo, the finale oscillates between the dazzling build to a conclusion and the exploration of a touching theme. As in a novel where the author tells two stories in alternation, the juxtaposition takes on its full meaning and is resolved in a great concluding gesture, as if two friends were reuniting.





ANTONÍN DVOŘÁK

(1841-1904)

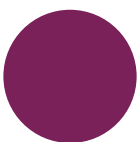


Symphony No. 5 in F major

Premiered in Prague on March 25, 1879, conducted by Adolf Cech

Though Dvořák's fourth symphony shows influences of Wagner, his fifth reveals the Czech composer's own voice and originality. Fundamentally Slavic, Dvořák's personal style – with more than a hint of the folklore of his native Bohemia – takes its rightful place in this work composed in less than two months when the composer was in his mid-30s.

Note the clarinets, which play a major role from the very first notes of the first movement, voicing a melody that evokes the streams and rivers of the Czech hinterland. In contrast, the second theme, played by the brass, transports us with solemnity as well as lightness from the countryside to the village. Alternation between binary and ternary metrics gives momentum to this pastoral-sounding initial movement.



The strings lend an agreeable wistfulness, hovering between happiness and nostalgia, to the slow movement. Taking up the theme, the woodwinds give it a delicate, countrified yet not particularly festive spin. Situated somewhere between a nocturne and an “intermezzo,” the second movement practically flows into the third, whose first measures prolong the Andante's melancholy before plunging into the wild whirlpool of the Scherzo, marked by Slavonic dance rhythms and orchestral colours of a rare vibrancy. With its wealth of melodies, the central trio offers a moment of relief before the rousing Scherzo returns.

While the first three movements are notable for their lightness, the last draws on the full power of the Romantic orchestra, like a bravura display backed by brass and strings. Yet when the clarinet repeats the theme with the violins, the Czech countryside reclaims the spotlight. A movement full of contrasts that, opening a new creative period in Dvořák's life, reminds us of the great complexity proper to great artists.



First violins

Marcelle Mallette
Concertmaster
Johanne Morin
Associate Concertmaster
Alain Giguère
Assistant Concertmaster
Monica Duschênes
Carolyn Klause
Alexandre Lozowski
Florence Mallette
Ryan Truby
Ariane Bresse
Marie-Claire Cousineau
Julien Oberson
Jean-Aï Seow

Second violins

Nancy Ricard
Principal
Lyne Allard
Associate Principal
Dominic Guilbault
Assistant Principal
Lucie Ménard
Second Assistant Principal
Sylvie Harvey
Claudio Ricignuolo
Céline Arcand
Helga Dathe
Daniel Godin
Jacob Niederhoffer



Violas

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

Cellos

Christopher Best
Principal
Thérèse Ryan
Associate Principal
Vincent Bergeron
Assistant Principal
Louise Trudel
Carla Antoun
Tim Halliday
Christine Harvey

Double basses

Marc Denis
Principal
Gilbert Fleury
Réal Montminy
Catherine Lefebvre
Yannick Chênevert

Flutes

Caroline Séguin
Principal
Jocelyne Roy

Hautbois

Mélanie Harel
Principal
Marjorie Tremblay

Clarinets

Simon Aldrich
Principal
François Martel
Principal Bass Clarinet

Bassoons

Michel Bettez
Principal
Gabrièle Dostie-Poirier

Horns

Louis-Philippe Marsolais
Principal
Simon Bourget
Pierre Savoie
Corine Chartré-Lefebvre

Trumpets

Benjamin Raymond
Principal
Lise Bouchard

Trombones

Patrice Richer
Principal
Angelo Munoz
Trevor Dix
Principal Bass Trombone

Timpani

Julien Bélanger
Principal

Percussions

Alexandre Lavoie
Principal

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 Québec'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.

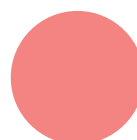
The OM also regularly collaborates with other high-calibre cultural organizations in Québec, serving as the Opéra de Montréal's orchestra. Following the success of its 2017 European tour, the OM and Yannick Nézet-Séguin travelled to the US in November 2019 with soprano Joyce DiDonato, winning over audiences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





YOUTH SPIRIT

LE PELLETEUR DE NUAGES (THE CLOUD SHOVELLER)



New concert for families

Saturday, February 26 — 3 p.m. — *Maison symphonique de Montréal*



The Orchestre Métropolitain is presenting a symphonic adaptation of the story *Le pelleteur de nuages* (*The Cloud Shoveller*) by Simon Boulerice. This poetic and magical tale is about a young, imaginative boy named Elliot with vitiligo. Published by La courte échelle in 2018, the story tackles themes of difference, diversity, stigma, inclusivity and self-esteem.

Under the baton of Geneviève Leclair, music moves the story forward while introducing the audience to the main characters: Elliot, his father and his mother, portrayed by the actors Adrien Belugou, Fayolle Jean Jr and Catherine Trudeau.

Each of their perspectives are set to music by three Canadian composers, Dennis Nassar Baptista, Marie-Claire Saindon and Stewart Goodyear, representing each character’s unique world.

In between each of the three sections, there will be a musical interlude featuring young soloists and 2021 OMNI Competition winners, accompanied by orchestra musicians.

A presentation of



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We warmly thank all who have chosen to support the
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\$250,000 +

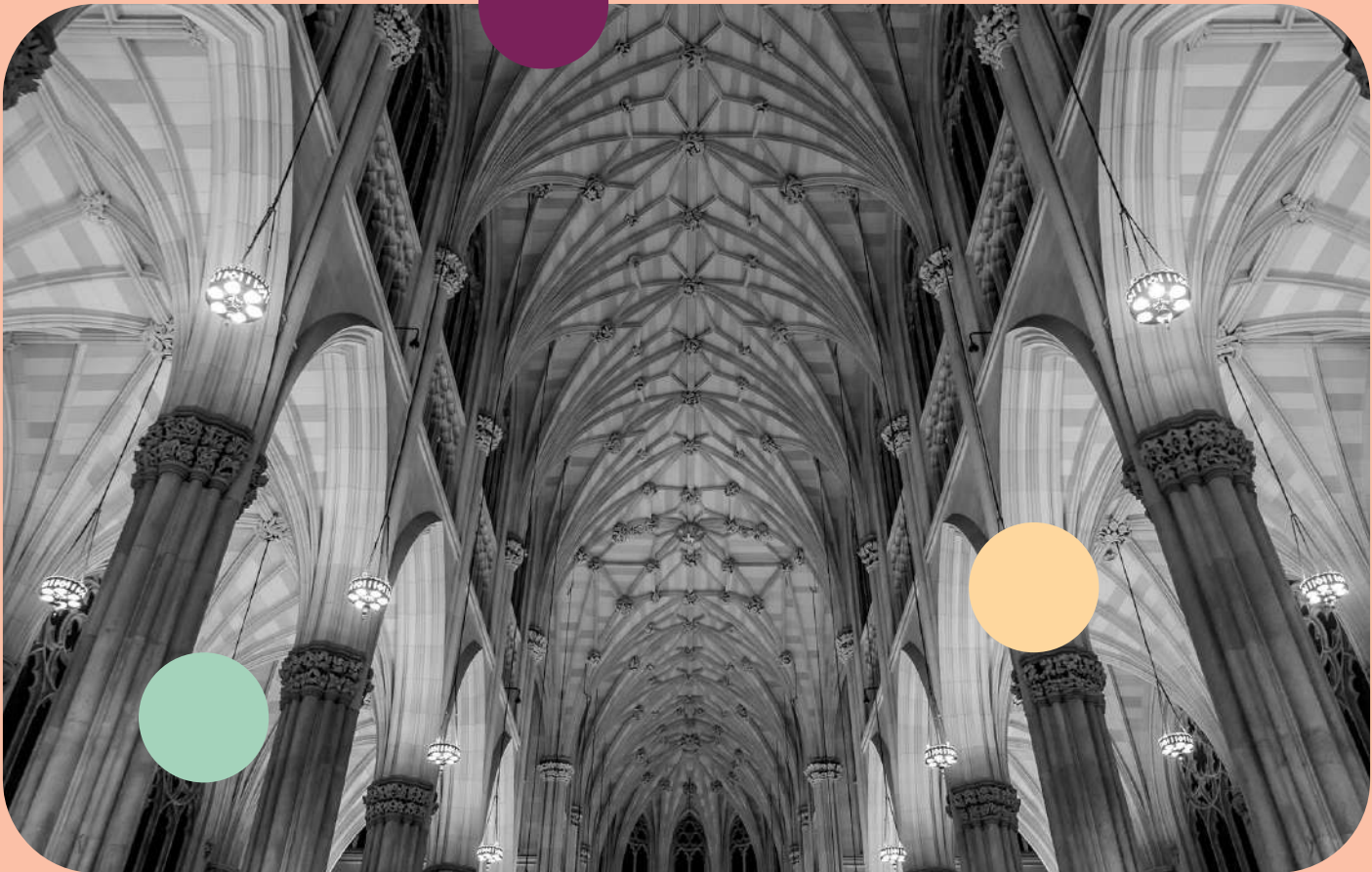
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** The Beaulieu-Saucier Foundation is proud to support the Orchestre Métropolitain's excellence by sponsoring the concertmaster.
^A Multi-year gift. Through their donation of \$2.5 million over ten years, Mmes. Desmarais are contributing to the artistic development of the OM and its conductor Yannick Nézet-Séguin.
^P Gift dedicated to a specific projet.





BACH & MENDELSSOHN

SPECIAL CONCERT

LIVE CONCERT
Sunday, December 5, 4:00 p.m.



Nicolas Ellis, *conductor
and artistic partner*
Nancy Ricard, *violin*
Lyne Allard, *violin*

Concert presented
as part of the





CHŒUR
MÉTROPOLITAIN
Yannick Nézet-Séguin

CHŒUR MÉTROPOLITAIN: VOICES & COLORS

SPECIAL CONCERT

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JANUARY 23
3:00 P.M.
MAISON SYMPHONIQUE
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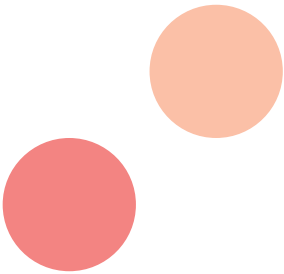
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