



ORCHESTRE  
MÉTROPOLITAIN  
Yannick Nézet-Séguin



Official Partner

2022

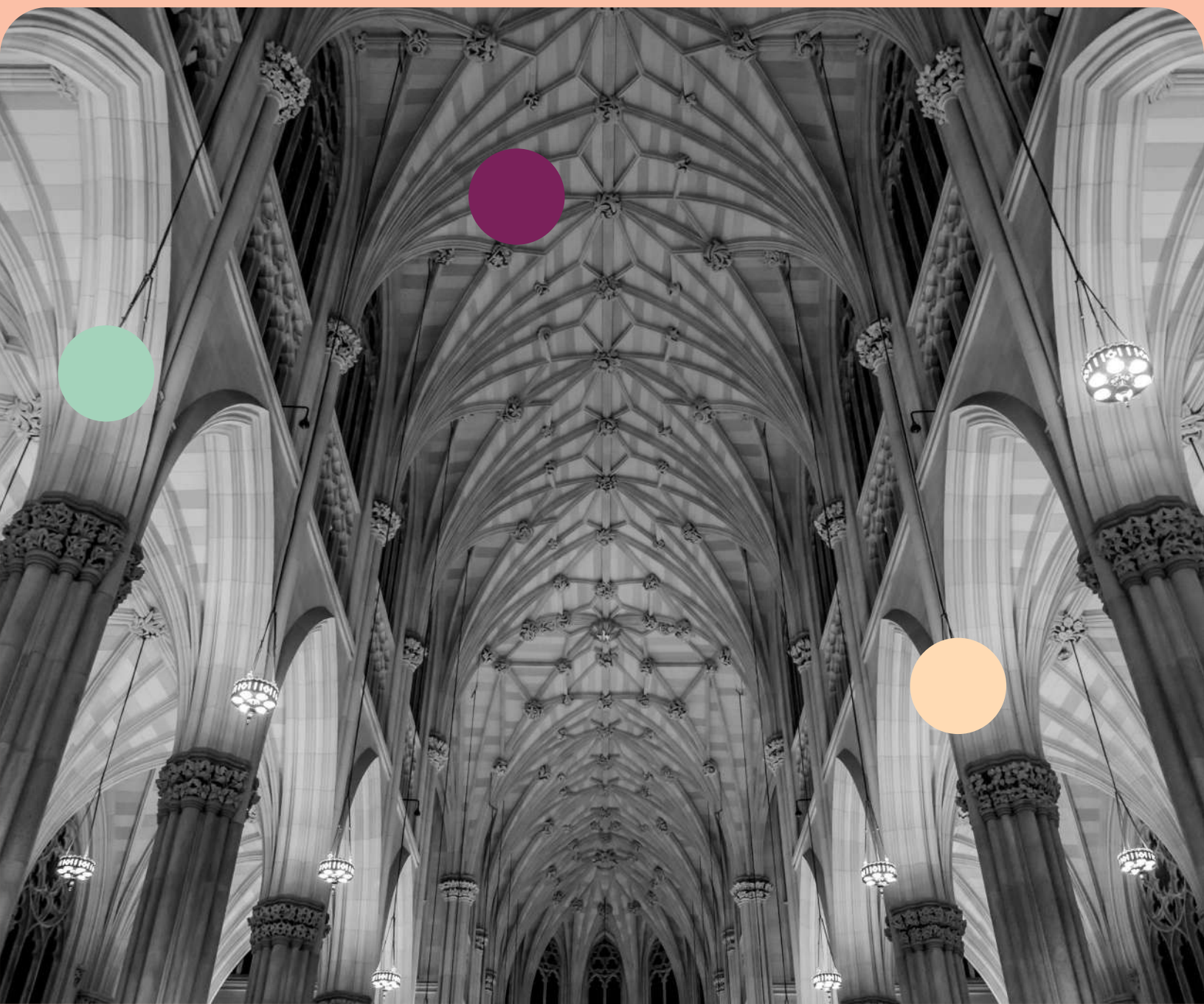
# BACH & MENDELSSOHN

SPECIAL CONCERT

Presented as part of the



2021





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# BACH & MENDELSSOHN

Special Concert  
Presented as part of the



Nicolas Ellis, *conductor and  
artistic partner*

Lyne Allard, *violin*

Nancy Ricard, *violin*

**Sunday  
December 5  
4 p.m.**

Maison symphonique  
de Montréal

Concert presented without  
intermission.

This program was produced by the  
Orchestre Métropolitain.

## J. C. BACH

Amadis de Gaule: Overture and Suite

- I. Ouverture: Allegro - Andante - Allegro
- II. Lentement
- III. Gavotte
- IV. Ballet
- V. Air
- VI. Allegro - Adagio - Allegro
- VII. Adagio assai
- VIII. Tambourin

*Performance time: about 22 minutes*

## J. S. BACH

Concerto for Two Violins in D minor  
(BWV 1043)

- I. Vivace
- II. Largo ma non tanto
- III. Allegro

*Performance time: about 17 minutes*

## MENDELSSOHN

Symphony No. 5 in C minor (Op. 11)

- I. Allegro di molto
- II. Andante
- III. Allegro molto
- IV. Allegro con fuoco

*Performance time: about 32 minutes*

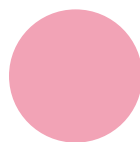


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# NICOLAS ELLIS

## CONDUCTOR & ARTISTIC PARTNER



Nicolas Ellis is the Artistic Director, Conductor and Founder of the Orchestre de l'Agora and currently serves as Artistic Partner to the Orchestre Métropolitain and Yannick Nézet-Séguin.

Mr. Ellis appeared as guest conductor with Les Violons du Roy, the National Arts Centre Orchestra, the Orchestre de chambre I Musici de Montréal, the Kitchener-Waterloo Symphony, the Orchestre symphonique de Québec, the Orchestre Métropolitain, Symphony Nova Scotia, the Orchestre classique de Montréal, the Ottawa Symphony, the Saskatoon Symphony Orchestra, the Royal Conservatory of Music in Toronto and Les Grands Ballets Canadiens.

He also regularly collaborates with the Opéra de Montréal's Atelier lyrique. During the 2021-2022 season, in addition to his guest conducting engagements, he will act as Assistant Conductor at the Opéra Comique in Paris alongside conductor Raphaël Pichon and the Ensemble Pygmalion, on a new production of *Fidelio* (fall 2021). In January 2022, he will also act as cover conductor to Yannick Nézet-Séguin and the Philadelphia Orchestra for recordings that will be released under the label Deutsche Grammophon.

Nicolas Ellis has performed with renowned artists including Jean-Guihen Queyras, Marie-Nicole Lemieux, Julie Boulianne, Hélène Guilmette, Karina Gauvin, Anthony Roth Constanzo and Charles Richard-Hamelin.

In 2013, he founded the Orchestre de l'Agora, an orchestra now recognized on the Montreal scene for its artistically audacious programs and its social engagement. The ensemble has joined force with Share the Warmth Foundation, Les Porteurs de musique and the Espace Transition of the Hôpital Sainte-Justine to give workshops, music lessons

and concerts to children from underprivileged neighbourhoods. Agora also presents concerts in places where people frequently lack access to live classical music, such as psychiatric centres, shelters and elderly homes.

During the 2021-2022 season, Agora will embark on a new concert series at the Prison Bordeaux in the north of Montreal. On April 22, 2020, the Orchestre de l'Agora donated \$138,000 to Earth Day Canada, the Sierra Club Canada and Nature Conservancy of Canada through the Gala de la Terre, a major fundraising event to protect the St. Lawrence Estuary.

The concerts of Agora have been recorded and broadcast by Radio-Canada and CBC Music, including a production of Britten's *The Turn of the Screw* in collaboration with the Atelier lyrique de l'Opéra de Montréal. During the 2021-2022 season, Agora will perform Bach's complete Brandenburg concertos, as part of the Festival Bach Montréal. The orchestra will undertake a series of seven concerts across Québec and Ontario and will renew its status of "resident orchestra" at the Atelier lyrique de l'Opéra de Montréal.

Nicolas Ellis has participated in a number of conducting workshops, most notably at the Verbier Festival, assisting Maestro Valery Gergiev, the Aspen Music Festival where he studied with Robert Spano, and at the Accademia Chigiana di Siena with Gianluigi Gelmetti.

He is the recipient of the 2017 Bourse de carrière Fernand-Lindsay and was named Revelation of the Year 2018-2019 by Radio-Canada. He is also the recipient of the Heinz Unger Award 2015 sponsored by the Ontario Arts Council. More recently, he won the Prix Goyer Mécénat Musica 2021.





# LYNE ALLARD

VIOLIN

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For Lyne Allard, music is an interpersonal affair. Even though she practises alone, meticulously and diligently, the magic happens when she’s playing in an orchestra. A member of the Orchestre Métropolitain since 2011, Lyne Allard sees music as an opportunity to move outside of herself, sharing her vulnerabilities with other musicians and audience members, in an environment where emotions take centre stage. She also experiences this dialogue with her students as a violin and viola teacher at Cégep Marie-Victorin, and as a performer with the Nouvel Ensemble Moderne. With her peers, Lyne Allard is driven by a strong desire to collaborate and share her knowledge. These roles give her the opportunity to find quiet strength in the profound love she has for her art.

# NANCY RICARD

VIOLIN

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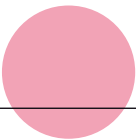
Nancy Ricard is from the Outaouais and a graduate of the Conservatoire de musique de Gatineau. In addition to receiving a scholarship from Ottawa’s National Arts Centre, she earned a master’s degree with Denise Lupien at McGill University, graduating with great distinction. She then went on to develop her orchestral playing skills with the Verbier Festival Orchestra and the Jeunesses Musicales World Orchestra. Nancy Ricard has been playing with the Orchestre Métropolitain since 2005, where she became principal second violin in 2011. She has also been a member of the Orchestre symphonique de Trois-Rivières since 2010, and performs frequently with I Musici and other local orchestras. A chamber music enthusiast, Nancy often performs in small ensembles with her Orchestre Métropolitain colleagues and guest soloists.





# JOHANN CHRISTIAN BACH

(1735-1782)



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## Amadis de Gaule: Overture and Suite

*Premiered in Paris on December 14, 1779.*

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Between founder Johannes (c. 1550-1626) and his distant descendant Wilhelm Friedrich Ernst (1759-1845), no fewer than 40 professional instrumentalists and composers made the Bach family the biggest and most successful dynasty in the history of music. Of them, the greatest remains Johann Sebastian, of course. But four of Johann Sebastian's sons were also among the most famous composers of their day. All four made essential contributions to the birth and establishment of the classical style that succeeded the baroque esthetic.

Wilhelm Friedmann Bach (1710-1784) composed but little, though his works are unique. His clavichord sonatas mark an important step in the development of the classical sonata. Along with Domenico Scarlatti, Carl Philipp Emanuel Bach (1714-1788), the author of a major treatise on keyboard instruments, is considered the father of the modern playing technique. Johann Christoph Friedrich Bach (1732-1795) left a large number of oratorios, cantatas and concertos as well as 14 symphonies comparable to those of Haydn. Lastly, the youngest son, Johann Christian Bach (1735-1782), is the only member of the dynasty to have earned an enviable reputation in the field of opera.

In 1750, after studying with his father and then his brother Carl Philipp Emanuel, Johann Christian travelled to Italy, where he became a student of Padre Giovanni Battista Martini in Bologna. He later moved to Milan, converted to Catholicism and was appointed organist at the cathedral. In 1761, *Artaserse*, his first opera, enjoyed great success in Turin, immediately earning him a commission for two new operas to be premiered later in the year at Teatro di San Carlo in Naples.

The following year, Bach moved to England, where he lived until his death. All told, he composed some 20 operas, about 30 symphonies, 20 sinfonias concertante, cantatas, overtures, chamber music and keyboard sonatas. In 1764, he met the young, eight-year-old Mozart, whom he took under his wing, giving him lessons and advice. His influence on the operatic and symphonic style of his protégé was major.

In 1778, the Académie royale de musique in Paris commissioned an opera from him. Composed to a libretto by Alphonse de Vismes (1746-1792), a revision of a work by Quinault, itself based on the popular chivalric romance of the same name by Garci Rodríguez de Montalvo.



# JOHANN SEBASTIAN BACH

(1685-1750)

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## Concerto for Two Violins in D minor (BWV 1043)

*Probably composed around 1719.*

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From 1717 to 1723, Johann Sebastian Bach was the Kapellmeister at the court of Prince Leopold of Anhalt-Köthen. In the 18th century, the Kapellmeister combined the duties of orchestral conductor, teacher, organizer of musical life and composer. As the prince adhered to the Calvinist confession, Bach was not required to compose religious music because music was virtually banned from this branch of Protestantism. He therefore focused on secular music and during this period composed most of his suites, sonatas and concertos for various instruments and the first volume of his *Well-Tempered Clavier*. Of these works, the Concerto for Two Violins remains one of the most appreciated.



# FELIX MENDELSSOHN

(1809-1847)

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## Symphony No. 1 in C minor (Op. 11)

*Privately premiered in Berlin on November 14, 1824, conducted by Mendelssohn. Publicly premiered in Leipzig on February 1, 1827, conducted by Johann Philipp Christian Schulz.*

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Mendelssohn showed exceptional literary, pictorial and musical talent from an early age. His precociousness as a composer is especially stunning: when he was 14, he had already written four operas, concertos, chamber music, works for organ and piano and religious music in addition to 12 string symphonies, veritable gems in the classical style of Haydn and Mozart that were composed between 1821 and 1823. All these works along with those of his elder sister Fanny were played at home, where his parents held musical salons to which their artist, poet, musician and scientist friends were regularly invited.

In 1824, when he had reached the ripe old age of 15, Mendelssohn composed a more ambitious symphony, in which the strings are joined by woodwinds and brass and to which he assigned the number 13. First performed at home on the occasion of Fanny's 19th birthday, the new symphony received its public premiere three years later. Finally published as the first of Mendelssohn's great symphonies, it is the work we will hear today.



**First violins**

Yukari Cousineau  
Concertmaster  
Marcelle Mallette  
Associate Concertmaster  
Monica Duschênes  
Carolyn Klause  
Alexander Lozowski  
Florence Mallette  
Ryan Truby  
Ariane Bresse  
Daniel Godin  
Jean-Aī Seow

**Second violins**

Dominic Guilbault  
Principal  
Lucie Ménard  
Associate Principal  
Lizann Gervais  
Sylvie Harvey  
Claudio Ricignuolo  
Céline Arcand  
Helga Dathe  
Myriam Pelletier

**Violas**

Elvira Misbakhova  
Principal  
Brian Bacon  
Gérald Daigle  
Julie Dupras  
Élisa Boudreau  
Jean René  
Cynthia Blanchon

**Cellos**

Christopher Best  
Principal  
Thérèse Ryan  
Associate Principal  
Vincent Bergeron  
Assistant Principal  
Louise Trudel  
Carla Antoun  
Sheila Hannigan

**Double basses**

Marc Denis  
Principal  
Gilbert Fleury  
Associate Principal  
Réal Montminy  
Pierre-Alexandre Maranda

**Flutes**

Caroline Séguin  
Principal  
Jocelyne Roy

**Oboes**

Mélanie Harel  
Principal  
Kirsten Zander

**Clarinets**

Simon Aldrich  
Principal  
François Martel

**Bassoons**

Michel Bettez  
Principal  
Gabrièle Dostie-Poirier

**Horns**

Louis-Philippe Marsolais  
Principal  
Simon Bourget

**Trumpets**

Stéphane Beaulac  
Principal  
Lise Bouchard

**Timpani**

Julien Bélanger  
Principal

**Clavecin**

Dorothea Ventura



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 School Matinees**

*Friday, February 25 — 9 a.m. and 10:45 a.m. — Maison symphonique de Montréal*

The Orchestre Métropolitain is proud to once again open the doors of the Maison symphonique de Montréal to schools for its School Matinees. The revival of this flagship initiative will allow us to welcome more than 2,000 students for our Youth Spirit concert: *Le pelleteur de nuages*.

This poetic and magical tale by Simon Boulerice 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, this symphonic adaptation will introduce 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.

A presentation of



Télé-Québec





We warmly thank all who have chosen to support the Orchestre Métropolitain during these unprecedented times.

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<sup>\*</sup> Musician, member of the choir, office staff or member of the board of directors.  
<sup>\*\*</sup> The Beaulieu-Saucier Foundation is proud to support the Orchestre Métropolitain's excellence by sponsoring the concertmaster.  
<sup>A</sup> 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.  
<sup>P</sup> Gift dedicated to a specific projet.







CHŒUR  
MÉTROPOLITAIN

Yannick Nézet-Séguin

SPECIAL CONCERT

SUNDAY  
JANUARY 23  
3 P.M.

LIVE CONCERT

FRANÇOIS A. OUIMET  
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*Chorus masters*



CHŒUR MÉTROPOLITAIN:

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Jeff Domoto  
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Geneviève Lalonde  
Marketing Manager (On maternity leave)

Olivia St-Pierre  
Marketing and Communications Project Manager

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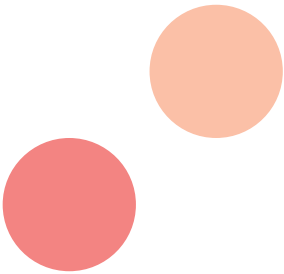
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