



ORCHESTRE
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Yannick Nézet-Séguin



Official Partner

AN INVITATION TO DANCE

2022

2021



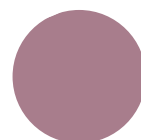


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AN INVITATION TO DANCE



Nicolas Ellis, *conductor*
Serhiy Salov, *piano*

**Sunday,
February 27, 2022
3 p.m.**

Maison symphonique
de Montréal

KODÁLY

Galántai táncok (Dances of Galánta)

Performance time: about 15 minutes

LISZT

Piano Concerto No. 1
in E-flat major (S. 124)

- I. Allegro maestoso
- II. Quasi adagio
- III. Allegretto vivace
- IV. Allegro marziale animato

Performance time: about 21 minutes

20-minute intermission

RACHMANINOFF

Symphonic Dances (Op. 45)

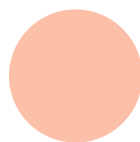
- I. Non allegro
- II. Andante con moto (Tempo di valse)
- III. Lento assai - Allegro vivace

Performance time: about 35 minutes



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.



SERHIY SALOV

PIANO



Serhiy Salov is recognized as an outstanding pianist, whose playing is both energetic and imbued with sensitivity. He is known for his remarkable technique and exacting rigour and virtuosity, qualities that unwaveringly serve the poetry inherent in the music. Public enthusiasm and critical acclaim have amply confirmed his prominent status on the international music scene as a soloist and chamber musician. In addition, Serhiy Salov has achieved distinction for his piano transcriptions of symphonic works such as Tchaikovsky's *Nutcracker*, Debussy's *Nocturnes*, Mussorgsky's *Night on a Bald Mountain*, and many others.

After initially learning music in Ukraine, Salov pursued his studies in London, obtaining a Master's degree from the prestigious Guildhall School of Music and Drama, followed by a Doctor of Music degree from the Université de Montréal.

His gifts extend far beyond the mastery of piano technique: the disciplines of improvisation, musicology, and the study of languages complement his training and enable him to deploy a highly expressive individual approach.

A superlative concert performer, Serhiy Salov has collaborated with renowned conductors and numerous orchestras around the world. He is regularly featured at the foremost international music festivals, and has been awarded many prizes in competitions worldwide.

For the 2017–2018 season, Serhiy Salov was soloist-in-residence at the Orchestre Métropolitain.



ZOLTÁN KODÁLY

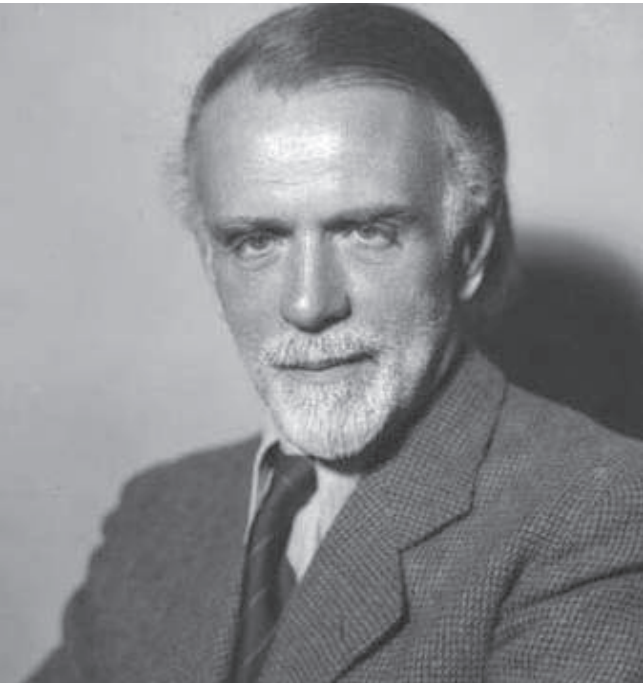
(1882-1967)



Galántai táncok (Dances of Galánta)

Premiered in Budapest on October 23, 1933, conducted by Ernst von Dohnányi

After Franz Liszt and Béla Bartók, the most famous of the great Hungarian composers is unquestionably Zoltán Kodály. A graduate of the Budapest Conservatory, he continued his studies in Paris, where he discovered Debussy. In 1906, he had a decisive first encounter with Bartók, with whom he would later criss-cross Hungary and Romania collecting and recording traditional songs and dances. An outstanding educator, he created the renowned Kodály Method, which remains in wide use in his native land.



Most of Kodály's work consists of Hungarian-language choral pieces sung *a cappella* or accompanied by an orchestra, as in the superb *Psalmus Hungaricus*. Beyond Hungary's borders, Kodály is known primarily for his orchestral scores, chamber music and opera *Hary Janós*, from which he extracted a symphonic suite. Premiered on October 23, 1933, the *Dances of Galánta* were commissioned by the Budapest Philharmonic Society in celebration of its 80th anniversary. Galánta is the name of a village where Kodály spent a good part of his childhood and regularly heard a gypsy band whose wild rhythms remain intact in his works.





FRANZ LISZT

(1811-1886)

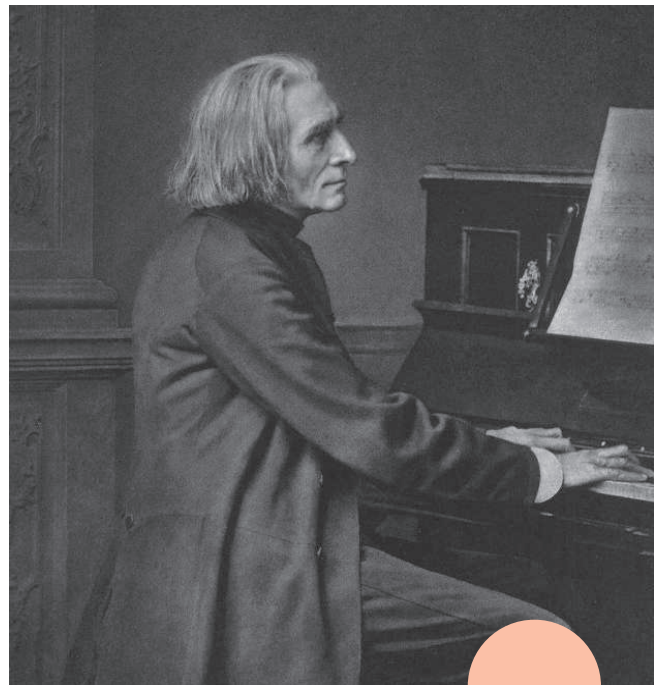


Piano Concerto No. 1 in E-flat major (S. 124)

Premiered in Weimar on February 17, 1855, by Liszt, conducted by Hector Berlioz

Born in Hungary, Liszt was endowed with an uncommon creative force. He composed a number of impressive works for piano, for piano and orchestra and for orchestra only as well as lieder, chamber music, organ music and sacred and secular choral music – all told, some 700 works according to the catalogue created by Humphrey Searle (1915-1982). Moreover, Liszt's flamboyant virtuosity made him one of the most prodigious pianists of all time, as demonstrated by the *Transcendental Études* and the monumental single-movement *Sonata*, composed for his own use. He is rightly considered the inventor of modern piano technique.

Liszt composed two piano concertos, which are similar in many regards. Both were sketched during the 1830s and completed in 1848-1849. Both last around 20 minutes and are, by turns, sentimental, martial and flamboyant. Both turn their back on the traditional division into three movements.



© Franz Seraph Hanfstaengl

Instead, they are comprised of a single movement in which short sections with contrasting tempi follow nearly without interruption, the main themes recurring in cyclic form from section to section. There are four sections in the first concerto and six in the second. Liszt himself premiered the first concerto in 1855 (with Berlioz on the podium!). Two years later, his student Hans von Bronsart premiered the second.



SERGEI RACHMANINOFF

(1873-1943)



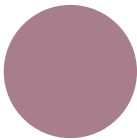
Symphonic Dances (Op. 45)

Premiered in Philadelphia on January 3, 1941, conducted by Eugene Ormandy

Student of the great pianist Alexander Siloti (1863-1945), Rachmaninoff also studied composition with Anton Arensky (1861-1906) and Sergei Taneyev (1856-1915), students of Rimsky-Korsakov and Tchaikovsky respectively. With such masters, it is not surprising that Rachmaninoff was so solidly anchored in the great Russian tradition.



© Kubey-Rembrandt Studios



Rachmaninoff had a weakness for the “Dies Irae” from the Gregorian Mass for the Dead, which he quoted in at least seven major works. It was clearly an obsession that haunted him until his final work, the *Symphonic Dances*.

Something of a musical testament, the *Symphonic Dances* were originally titled *Fantastic Dances* with the movement titles “Noon,” “Twilight” and “Midnight.” Highly inventive, the music is drawn largely from the composer’s unfinished 1915 ballet *The Scythians*. Rachmaninoff gave his *Dances* an especially rich and colourful orchestration that includes a xylophone, a saxophone and a piano. Typically for the composer, the first movement – coloured with a biting yet grandiose dark humour – immediately seduces with the irresistible *élan* of its opening measures. The second movement is a fantastic waltz whose atmosphere brings Ravel’s *La Valse* to mind. It is in the final movement that we hear the “Dies Irae,” whose gloomy effect is counterbalanced by a quoted Orthodox “Hallelujah.” Indisputably one of Rachmaninoff’s greatest masterpieces!



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Concertmaster
Johanne Morin
Violon solo associé
Alain Giguère
Violon solo assistant
Monica Duschênes
Carolyn Klausé
Alexander Lozowski
Florence Mallette
Ryan Truby
Amélie Benoît-Bastien
Ariane Bresse
Marie-Claire Cousineau
Julien Oberson

Seconds violons

Nancy Ricard
Principal
Dominic Guilbault
Associate Principal
Lucie Ménard
Assistant Principal
Sylvie Harvey
Helga Dathe
Daniel Godin
Amélie Lamontagne
Jacob Niederhoffer
Christian Prévost
Jean-Aï Seow

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



Cellos

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Principal
Caroline Milot
Associate Principal
Thérèse Ryan
Assistant Principal
Louise Trudel
Vincent Bergeron
Sheila Hannigan
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Double basses

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Oboes

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Kirsten Zander
Mélanie Harel
Principal English Horn

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Simon Aldrich
Principal
François Martel
Principal Bass Clarinet
David Perreault

Saxophone

Jean-François Guay
Principal

Bassoons

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Principal
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Francis Pigeon

Trombones

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Principal
Angelo Munoz
Trevor Dix
Principal Bass Trombone

Tuba

Alain Cazes
Principal

Timpani

Julien Bélanger
Principal

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Vincent Séguin
Mathieu Pouliot
Nicolas Lapointe
Alexander Haupt

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Robin Best
Principal

Piano & Célésta

Jennifer Bourdages
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.

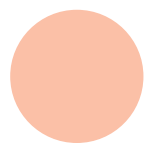
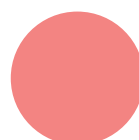
The OM also regularly collaborates with other high-calibre cultural organizations in Quebec, serving as the Opéra de Montréal's orchestra. Following the success of its 2017 European tour, the OM and Yannick Nézet-Séguin travelled to the US in November 2019 with soprano Joyce DiDonato, winning over audiences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





THE OM IS BUZZING: *GÉNIAL!*

A free virtual concert for families

Get down in the dirt with the Orchestre Métropolitain and Nicolas Ellis to explore the fascinating world of insects! Based on symphonic works like “Flight of the Bumblebee” and *The Spider’s Feast*, *The OM is Buzzing: Génial!* is at once a concert and a game show.

How much honey can a bee make? How do fireflies light up? Young and old alike can discover the answers to these questions in a concert hosted by scientist Martin Carli, cohost of Télé-Québec’s *Génial!*



Watch it here

Time to explore!

In your classroom or at home with your family, discover more resources related to the concert on the OM’s website:

- Our interactive educational kit
- Three educational videos about *The Spider’s Feast*



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

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^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.
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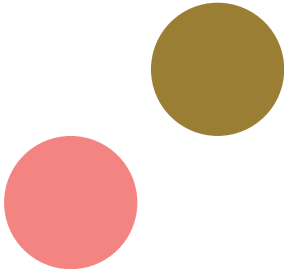
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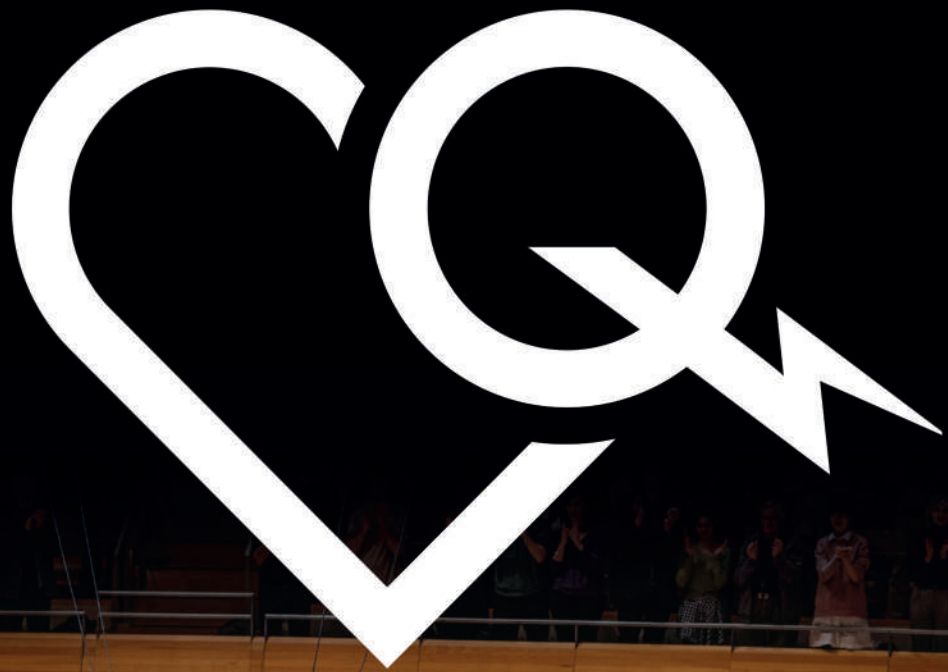
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