

# BEETHOVEN & MOZART IN THE SPOTLIGHT

2021 — 2022





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# BEETHOVEN & MOZART IN THE SPOTLIGHT



Jane Glover, *conductor*  
Paul Lewis, *piano*

**Friday,  
April 29, 2022  
7:30 p.m.**

Maison symphonique  
de Montréal

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## SAINT-GEORGE

Symphony No. 1 in G major, Op. 11 No. 1

- I. Allegro
- II. Andante
- III. Allegro assai

*Performance time: about 13 minutes*

## MOZART

Symphony No. 31 in D major, K. 297 “Paris”

- I. Allegro assai
- II. Andante
- III. Allegro

*Performance time: about 17 minutes*

20-minute intermission

## BEETHOVEN

Piano Concerto No. 5 in E-flat major,  
Op. 73 “Emperor”

- I. Allegro assai
- II. Adagio un poco mosso
- III. Rondo (Allegro ma non troppo)

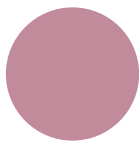
*Performance time: about 38 minutes*

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# JANE GLOVER



Acclaimed British conductor Jane Glover, named Dame Commander of the Order of the British Empire in the 2021 New Year's Honours, has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music where she is now the Felix Mendelssohn Emeritus Professor of Music. She was recently Visiting Professor of Opera at the University of Oxford, her alma mater.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Minnesota Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, the Bamberg Symphony, the Bremen Philharmonic, and the Malaysia Philharmonic. She has worked with the period-instrument orchestras Philharmonia Baroque, and the Handel and Haydn Society. And she has made regular appearances at the BBC Proms. Next season she will make her debut with the Chicago Symphony.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Teatro Real, Madrid, Royal Danish Opera and Teatro La Fenice. A Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, Gluck, and Britten.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. She is the author of the critically acclaimed books *Mozart's Women* and *Handel in London*. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. In 2020 she was given the GameChanger award by the Royal Philharmonic Society.



# PAUL LEWIS

PIANO



Paul Lewis is one of the foremost interpreters of the Central European piano repertoire, his performances and recordings of Beethoven and Schubert receiving universal critical acclaim. He was awarded CBE for his services to music, and the sincerity and depth of his musical approach have won him fans around the world.

This global popularity is reflected in the world-class orchestras with whom he works, including the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, LA Philharmonic, Royal Concertgebouw, and Leipzig Gewandhaus orchestras. His close relationship with Boston Symphony Orchestra led to his selection as the 2020 Koussevitzky Artist at Tanglewood.

With a natural affinity for Beethoven and relentless pursuit of understanding his works, Lewis has been central to celebrations of the composer's 250th anniversary year around the world. He took part in the BBC's three-part documentary Being Beethoven and will perform a concerto cycle at Tanglewood during summer 2022. He has performed the cycle all over the world, including with Orquestra Simfónica Camerá Musíca, the Melbourne Symphony, São Paulo State Symphony, and Royal Flemish Philharmonic orchestras.

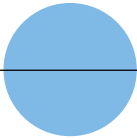
Beyond many award-winning Beethoven recordings, his discography with Harmonia Mundi also demonstrates his characteristic depth of approach in Romantic repertoire such as Schumann, Mussorgsky, Brahms and Liszt. In chamber music, he is a regular at Wigmore Hall. He works closely with tenor Mark Padmore in lied recitals around the world – they have recorded three Schubert song cycles together.

Lewis is co-Artistic Director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK. He is a passionate advocate for music education and the festival offers free tickets to local schoolchildren. He also gives masterclasses around the world alongside his concert performances. He himself studied with Joan Havill at Guildhall School of Music and Drama in London before going on to study privately with Alfred Brendel. In 2021 Paul Lewis became an Irish citizen.



# JOSEPH BOLOGNE DE SAINT-GEORGE

(1745-1799)



## Symphony No. 1 in G major, Op. 11 No. 1

*Published in Paris in 1779 by La Chevardière*

Born in Guadeloupe to a minor noble father and a servant originally from Senegal, Joseph Bologne (or Boulogne) de Saint-George was brought to France by his parents in 1749 or thereabouts – the exact dates of his early years are unclear. He received a gentleman’s education under the supervision of Nicolas Texier de La Boëssière, who taught him the arts and letters as well as fencing and horsemanship. The young man was also a music lover and studied violin (probably with Pierre Gaviniès), which instrument he perfectly mastered, and composition with François-Joseph Gossec, a pioneer of the symphony in France.

Gossec also conducted the Concert des Amateurs, the capital city’s leading orchestra, and hired Saint-George as the ensemble’s concertmaster in 1772. A year later, Gossec gave up the position and handed the reins to Saint-George. It was around this time that Saint-George made a brief if unsuccessful foray into opera. In 1781, after the Concert des Amateurs was disbanded, Saint-George founded and conducted the Concert de la Loge olympique (he was a Free Mason), which commissioned from the so-called “Paris” symphonies from Haydn. Although protected by the Duc d’Orléans and other high-ranking individuals, Saint-George had to contend with discrimination. For example, he was prevented from becoming director of the Paris Opéra when a cabal backed by a few of the institution’s leading ladies announced they would not take orders from a person of colour. In 1789, Saint-George championed revolutionary ideals and joined the army of the young République.

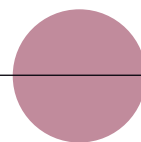
In addition to a handful of vocal works, ballads and light-opera airs, Saint-George left around a dozen violin concertos, two-movement *symphonies concertantes* for two violins (then a very popular genre in Paris), violin sonatas, string quartets and two symphonies. As Michelle Garnier-Butel notes, “[all] his writing combines an elegant virtuosity with simplicity and the charm of the melodic line.”

Published in 1779 by La Chevardière, his two Symphonies, Op. 11, are examples of the burgeoning classical style, which had become “international” under the influence of the composers of the Mannheim school, Johann Christian Bach and the young Haydn, musicians whose works Parisians could hear at the Concert Spirituel. Their orchestration for strings, two oboes and two horns, based on that of Italian opera overtures, was common at the time, as the early symphonies of Haydn and Mozart show. Saint-George’s Symphony No. 1 in G major has two sonata-form Allegro movements, fine and seductive. In lieu of a slow central movement, the French often abandoned the Italian-style adagio for a romance derived from then-fashionable love songs. Gossec had introduced them into symphonies and Saint-George here follows his example. Light music in the very best sense of the term, Saint-George’s work remains a brilliant example of the French symphony toward the end of the 18th century.



# WOLFGANG AMADEUS MOZART

(1756-1791)



## Symphony No. 31 in D major, K. 297 “Paris”

*Premiered in Paris on June 18, 1778, at the Concert Spirituel, conducted by concertmaster Pierre-Nicolas Lahoussay*

In March of 1778, Mozart arrived in Paris full of hope. The capital city was the final stop on a tour in search of employment that had taken him to several cities in Germany, most notably Mannheim, which had an intense musical life. In his pocket, he had a list, drawn up by his father Leopold, of prominent people likely to offer assistance. These included the Baron von Grimm, who had taken him under his wing during his earlier Paris visits as a child prodigy. For this tour, Leopold remained in Salzburg, which is why we have letters full of valuable information, while Wolfgang’s mother accompanied him. However, she died during the stay, leaving the 22-year-old torn between the love he felt for her and a feeling of liberation...

Unfortunately, things did not go as planned. Mozart wasn’t known in Paris as a composer, only as a piano virtuoso, and so had to give lessons, something he did only reluctantly. Grimm neglected him and failed to present him to high society; Mozart’s only private commission was the Concerto for Flute, Harp and Orchestra, K. 299, for the Comte de Guisnes and his daughter. Very aware of his talent, the young composer had little contact with French society, which he judged severely, and mainly kept company with compatriots. As Jean and Brigitte Massin remark: “He was a young man . . . whose recent compositions were all but unknown, a young, not particularly good-looking German man who spoke French with a thick accent.” The visit did, however, introduce Mozart to Free Masonry and its ideal of fraternity.

Despite the generally poor reception, Mozart placed his hopes in the Concert Spirituel, a series of public concerts given on Sundays and religious holidays, when the Opéra was required to close. Its director, Joseph Legros, commissioned from him a *sinfonia concertante* with winds but “forgot”

to have it performed... By way of apology, Legros programmed a symphony, *No. 31 in D major*, K. 297, which enjoyed great success when performed on June 18. He later asked Mozart to compose a different Andante, as he found the first too “modulating,” too rich in ideas! It was this new version that would soon be published by Sieber. The work was often reprogrammed by the Concert Spirituel in the following years.

Composed in three movements, richly orchestrated and the first of Mozart’s symphonies to use clarinets, whose absence in the Mannheim orchestra he had lamented, the “Paris” Symphony was tailored to please the French, with powerful tutti, crescendos, exposed winds and sharp contrasts. Containing no repeats, its three movements instead repeat various melodic cells, not unlike the chaconnes and passacaglias of earlier generations.

The initial and very martial Allegro assai features a rocket effect, which re-occurs until the very end, and is succeeded by a wide range of melodic invention, with a few more dramatic short incursions in a minor mode. The following Andante, loosely built like a rondo, varies the returns of the refrain, its nonchalant balancing act expressing poetry and tenderness, though without pathos, in the spirit of a love song. The final Allegro reconnects with the energy of the first movement. It begins piano on the violins before exploding in a vigorous tutti and offering up a theme in fugal entries that lend a touch of seriousness to its triumphal style. The movement and symphony end, as Michel Parouty writes, “with a sustained vivacity and a search for the most spectacular colours.”





# LUDWIG VAN BEETHOVEN



(1770-1827)

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## Piano Concerto No. 5 in E-flat major, Op. 73 “Emperor”

*Premiered in Leipzig on November 28, 1811, by Friedrich Schneider, conducted by Johann Philipp Christian Schulz*

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After settling in there in 1792, Beethoven needed only a few years to conquer Vienna as a pianist and a composer. Despite his prickly manners, several members of the aristocracy and the middle class recognized his genius, wanted to study with him, purchased his scores and gave him commissions. The taste of the Viennese was clearly changing, intrigues swirled around him and more than one was baffled by the boldness of his style but, as the years passed, nothing could stand in the way of his becoming a true national musician.

Shortly after 1807, when he was denied a position as head of Vienna’s theatres, Beethoven, as ever seeking a permanent, well-paying job, announced his intention to leave the imperial capital and move to Westphalia to enter into the service of Jérôme Bonaparte. To mark his departure, he organized a grand “farewell” concert featuring his latest compositions. Not only was the concert a triumph, but his threat bore fruit: Prince Kinsky, Prince Lobkowitz and Archduke Rudolf joined together to play him a pension of 4,000 florins a year, with no conditions attached other than to remain domiciled in Vienna, to “release [him] from the shadow of need, and thus disperse the miserable obstacles which are so detrimental to his flights of genius.”

It was under these favourable circumstances that, in the fall of 1809, Beethoven began composing his Piano Concerto No. 5, which he dedicated to Archduke Rudolph. Completed in February of the following year, it was published in November in London by Clementi & Co. and in February 1811 in Vienna by Breitkopf & Härtel, before its public premiere. At the time, composers who were also pianists would perform their concertos while conducting the orchestra from the keyboard and more or less improvising certain passages, the soloist’s part sometimes not yet being fully scored.

But as the years progressed, no doubt due to his deafness, Beethoven abandoned his career as a soloist, and his concerto was premiered, successfully, by Friedrich Schneider in Leipzig on November 28, 1811 – that is, after its publication, a rare occurrence at the time – and before its Viennese premiere on February 12, 1812, with Carl Czerny at the keyboard.

As for its nickname, “no one can say why the concerto was dubbed the ‘Emperor’ or who was behind the initiative. Some claim it was the English composer Cramer, but nothing could be less certain. In any case, it wasn’t Beethoven,” as Jean and Brigitte Massin point out. The work contains no allusions to any emperor, not that of Austria and even less that of France. Perhaps its imposing dimensions and perfection caused it to be viewed as the “emperor” of concertos.

Beethoven wrote the opening Allegro during the occupation of Vienna by Napoleon’s armies and in the margins of his sketches wrote “Song of triumph for the battles,” “Attack!” and “Victory!” Unusually, the movement begins with a long, seemingly improvised prelude for the soloist underpinned by powerful orchestral chords. Then, during a “large-scale harmonic expansion [given to the piano] . . . two opposing themes converge in a kind of dialectic between power and emotion.” The succeeding Adagio takes the form of a lied, its melancholic simplicity the product of hard work, to judge by the sketches. The concluding Rondo follows without a break, sounding like a folk dance in which the soloist plays with relentless virtuosity. At the very end, as the Massins note, “a pianissimo drumroll in near silence leads to the last chords and gives great depth to the ultimate triumph that is the very essence of this fifth concerto.”





**First violins**

Yukari Cousineau  
Concertmaster  
Marcelle Mallette  
Associate Concertmaster  
Johanne Morin  
Assistant Concertmaster  
Alain Giguère  
Second Assistant  
Concertmaster  
Monica Duschênes  
Carolyn Klause  
Florence Mallette  
Ryan Truby  
Mary-Elizabeth Brown  
Ariane Bresse

**Seconds violins**

Lyne Allard  
Principal  
Dominic Guilbault  
Associate Principal  
Lucie Ménard  
Assistant Principal  
Lizann Gervais  
Sylvie Harvey  
Claudio Ricignuolo  
Amélie Benoît-Bastien  
Jean-Aï Seow

**Violas**

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Principal  
Julie Dupras  
Associate Principal  
Gérald Daigle  
Assistant Principal  
Brian Bacon  
Suzanne Careau  
Jean René

**Cellos**

Christopher Best  
Principal  
Caroline Milot  
Associate Principal  
Thérèse Ryan  
Assistant Principal  
Louise Trudel  
Vincent Bergeron  
Sheila Hannigan

**Double basses**

René Gosselin  
Principal  
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Associate Principal  
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Réal Montminy

**Flutes**

Jocelyne Roy  
Principal  
Caroline Séguin

**Oboes**

Mélanie Harel  
Principal  
Marjorie Tremblay

**Clarinets**

Simon Aldrich  
Principal  
François Martel

**Bassoons**

Michel Bettez  
Principal  
Gabrièle Dostie-Poirier

**Horns**

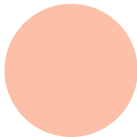
Simon Bourget  
Principal  
Florence Rousseau

**Trumpets**

Antoine Mailloux  
Principal  
Lise Bouchard

**Timpani**

Julien Bélanger  
Principal



Lizann Gervais plays on a Michele Deconet 1754 violin with a Claude Thomassin bow, generously made available to her by Canimex Inc., Drummondville.

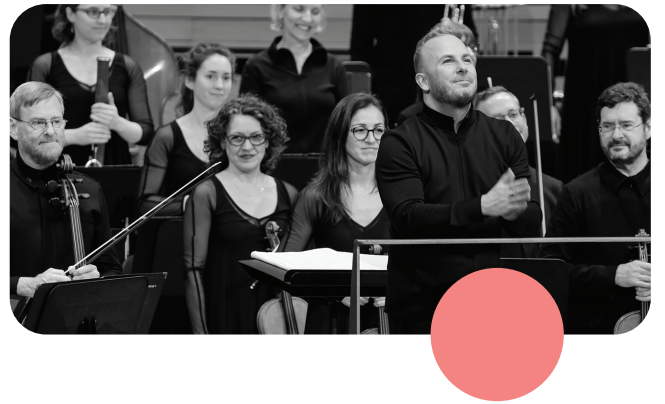


One of Quebec's key cultural ambassadors, the Orchestre Métropolitain de Montréal (OM) is celebrating its 40th anniversary this season. At its inception in 1981, the OM set the bar high: to build a unique relationship with the community through high-impact initiatives. Over the last 20 years, the Orchestre 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.



# TUTTI: SHARE THE STAGE!

On April 24, the Conseil des arts de Montréal en tournée (Touring Program) and the Orchestre Métropolitain presented their first Tutti events in the boroughs of Mercier–Hochelaga-Maisonneuve and Verdun. In collaboration with the Maison de la culture Mercier and the Maison de la culture de Verdun, the OM was able to invite string players from the community to join its professional musicians for a public rehearsal led by conductor Naomi Woo.

Inspired by PlayIn, a concept adapted by the Philadelphia Orchestra, this free activity gives music lovers of every age and level the opportunity to share the pleasure of playing together.

Stay tuned! Additional Tutti events will be announced next season!



**Watch this video  
to learn more!**







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

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<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.





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François Lafortune  
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Zofia Szymasiak  
Administrative Coordinator, Funding and Partnerships

Olivia Gomez  
Intern, Funding and Partnerships

**Artistic**

Kim Lajeunesse, MBA  
Programming Director

Luc Chaput  
Production and Tours Director

Laura Eaton  
Head of Education

Lysandre Dunberry  
Education Coordinator

Jean Paquin  
Orchestra Personnel Manager

Dany Leblanc  
Technical Director

Jeff Domoto  
Music Librarian

**Marketing & Communications**

Evelyne Rheault  
Marketing and Communications Director (interim)

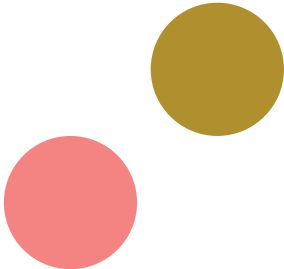
Geneviève Lalonde  
Marketing and Communications Director (on maternity leave)

Isabelle Brien  
Public Relations Manager

Olivia St-Pierre  
Marketing Manager

Ariane Carpentier  
Web and Social Media Coordinator

Philippe Desjardins  
Box Office and Customer Service Manager



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THE OM FOR YOUNG TALENT



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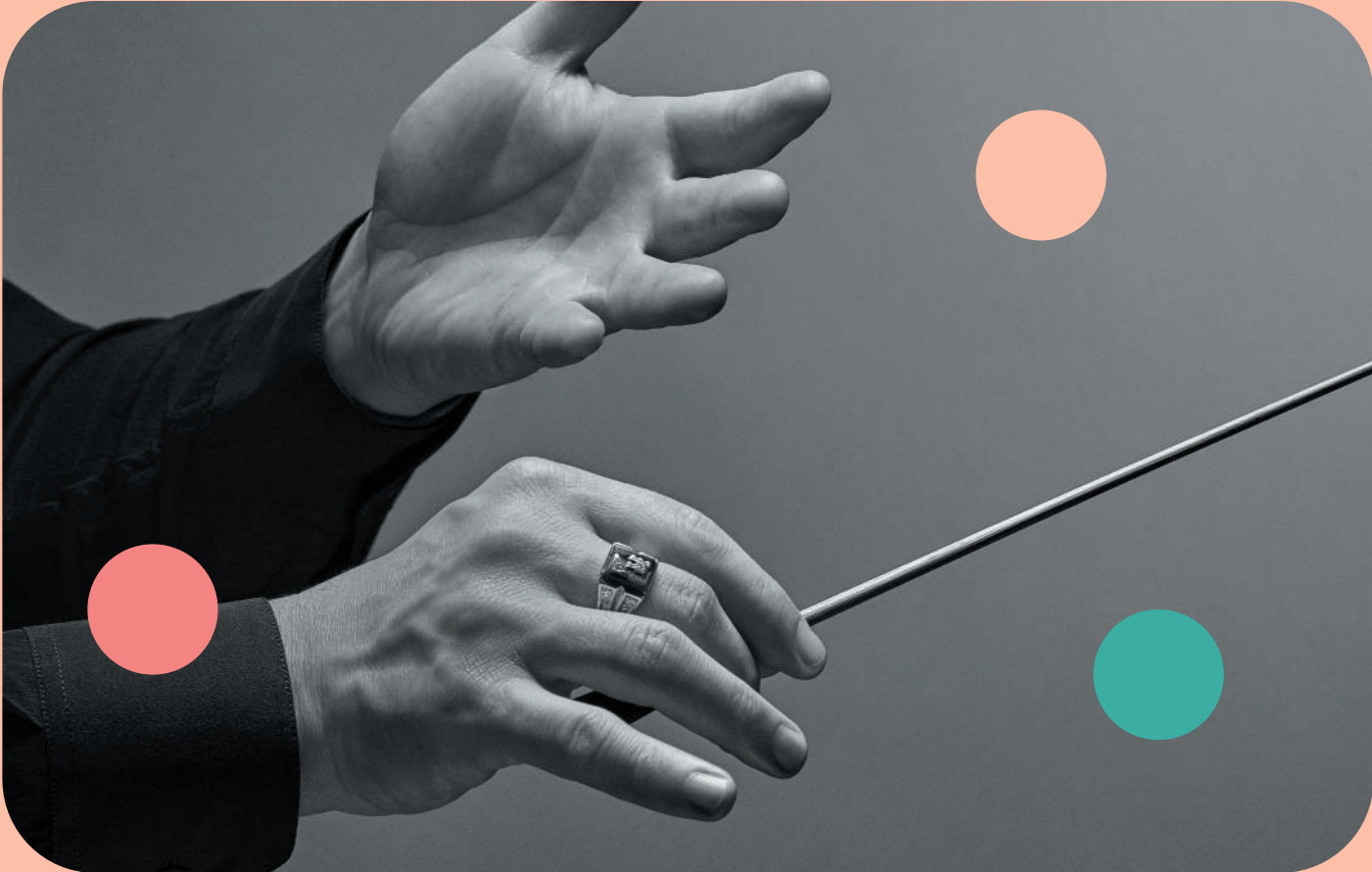


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# BRAHMS: A GERMAN REQUIEM



**LIVE CONCERT**  
MAY 20, 7:30 p.m.



**WEBCAST**  
JUNE 10—19, 2022



Yannick Nézet-Séguin, *conductor*  
Suzanne Taffot, *soprano*  
Eric Owens, *bass-baritone*







ORCHESTRE  
MÉTROPOLITAIN  
Yannick Nézet-Séguin



# CONTEST

A NIGHT AT THE SYMPHONY

Enter our contest to win a magical night on Friday, May 20!



[Details here](#)

**\$750\***

PRIZE VALUE



\*Conditions apply.





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