



SPRING AT THE ORCHESTRE MÉTROPOLITAIN

YANNICK'S RETURNS TO THE PODIUM

in Brahms' consoling *German Requiem*, Ravel's brilliant *La Valse*
and Stravinsky's dramatic *Funeral Song* played for the first time in Montreal!

TWO CHANGES OF GUEST IN APRIL

conductor **Kensho Watanabe** replaces **Speranza Scappucci** on the 8th
and pianist **Paul Lewis** replaces **Nicholas Angelich** on the 29th

A CANADIAN PREMIERE

of an early work by composer **Paola Prestini**

ONLINE CONCERT

Brahms' *German Requiem* will be available **online**

Montreal, Thursday, March 31, 2022 – The spotlight is on women in the Orchestre Métropolitain's next two months. These unmissable symphonic events will feature performers from here and abroad whose artistry has captivated music lovers around the globe, before capping a 41st season that has audiences thrilled on the beat of each passage they perform, and to the sound of each chord they strike.

IN YOUR AGENDA!

June concerts will soon be announced

The OM will reveal its 2022-2023
on Wednesday, Avril 20th!

SYMPHONIC WAVES: ALMA & LA MER

Friday, April 8, 7:30 p.m. – Maison symphonique de Montréal
Karina Gauvin, soprano – Kensho Watanabe, conductor

The sun rises over *La Mer*, Debussy's best-known orchestral work and his ultimate tribute to the marine world. Colours, textures and nuance combine to conjure the ocean, the cradle of life, with its changing waters, now shimmering, now angry. In three sketches, we marvel at the play of light, the violent winds, and the return to peace at sea. Through the voice of internationally renowned Canadian soprano **Karina Gauvin**, the ambitious musician and composer **Alma Mahler** takes centre stage. This Viennese artist drew upon poignant and passionate verse by some of the greatest poets of her generation to craft her *Seven Lieder*, a delicate and chromatic piece whose sensual moments are intensified and elevated in this orchestration by Matthews.

Opening the concert, *Barcarola* (1996), an early composition from Italian American composer **Paola Prestini**, internationally recognized for her music and innovative ideas, will receive its **Canadian premiere**.

"Paola is an artistic visionary... there is a kind of energy system that follows her and her work everywhere she goes." — Philip Glass

Change of conductor

The OM regretfully announces the withdrawal of Italian conductor Speranza Scappucci for personal reasons, who has previously been announced. Replacing her will be a newcomer to the international stage, the young American conductor **Kensho Watanabe**, who returns to lead the Orchestre Métropolitain in this much anticipated Montreal concert.

Kensho Watanabe has already earned an enviable reputation for dynamism and versatility. An accomplished violinist, he received his Master of Music degree from the Yale School of Music before joining the Philadelphia Orchestra as a substitute violinist from 2012 to 2016. He then enrolled at the Curtis Institute of Music, where he studied conducting with Otto-Werner Müller. **Apprentice conductor under Yannick Nézet-Séguin from 2013 to 2015** and the recipient of a Career Assistance Award from the Solti Foundation US, Mr. Watanabe served as Assistant Conductor of the Philadelphia Orchestra from 2016 to 2019, taking over from his mentor Yannick Nézet-Séguin to make his subscription concert debut with the orchestra and pianist Daniel Trifonov. He was also assistant conductor to Yannick Nézet-Séguin for the Opéra de Montréal production of Strauss's *Elektra* in November 2015.

[Tickets and information](#)

BEETHOVEN AND MOZART IN THE SPOTLIGHT

Friday, April 29, 7:30 p.m. – Maison symphonique de Montréal

Paul Lewis, piano – Jane Glover, conductor

With its military rhythms, unprecedented scale and expressive piano in dialogue with a rapt orchestra, there's no question as to why **Beethoven's *Piano Concerto No. 5*** was nicknamed the "Emperor." For his part, **Mozart** composed a symphony he knew Parisian audiences would adore. Grandiose in its effects, bold in its use of clarinet and overflowing with melodic ideas, his ***Symphony No. 31 "Paris"*** radiates with the charm and exuberance of youth. With a melodic talent reminiscent of Mozart's, **Chevalier de Saint-George**, a composer born in Guadeloupe to a French nobleman and an African slave, puts the strings centre stage in his dazzling ***Symphony No. 1 in G major***.

Change of soloist

The OM regretfully announces the withdrawal of pianist Nicholas Angelich who was previously announced, for health issues. Replacing him will be pianist **Paul Lewis**, renowned worldwide for his performances of the classical repertoire. He will make his debut with the Orchestre in a monumental work by his favourite composer: **Beethoven**.

The sincerity and depth of his musical approach have made Paul Lewis one of the foremost interpreters of the Central European and Romantic piano repertoire. His performances of Beethoven, Schubert, Liszt, Mussorgsky and Brahms have received universal critical acclaim. Throughout his career he has been awarded many honours for his concert performances and recordings, including two Edison awards, a *Diapason d'or de l'année* and honorary degrees from Liverpool and Southampton universities. He was appointed a Commander of the Order of the British Empire (CBE) in 2016.

[Tickets and information](#)

BRAHMS: A GERMAN REQUIEM

Friday, May 20, 7:30 p.m. – Maison symphonique de Montréal

Suzanne Taffot, soprano – Eric Owens, barytone-bass – Yannick Nézet-Séguin, conductor

With the participation of the Chœur Métropolitain

This concert will also be available as a webcast from June 10 to 19.

The solace afforded by the human voice reaches new heights in **Brahms' *A German Requiem***. Yannick Nézet-Séguin conducts the OM and the Chœur Métropolitain in this work whose universal themes confront the inevitability of death with serenity and wonder and celebrate life on earth and beyond. In contrast to Latin requiems full of God's wrath and repentance, Brahms' is a calming ode to the human spirit. The innovative and dramatic composition's carefully worded German libretto evokes feelings of hopefulness and is sung by a chorus and soloists in the style of an oratorio. *A German Requiem* is positively one of a kind.

Oraison, pour chœur et orchestre by Cuban-born Canadian composer **Luis Ernesto Pena Laguna** rounds out the program.

[Tickets and information](#)

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For complete details of the 2021-2022 season: orchestremetropolitain.com

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