Wednesday, February 19, 2020 at 8:00pm

**Beethoven Pastoral with OSM**

Kent Nagano, conductor
Olivier Latry, OSM organist emeritus
Orchestre symphonique de Montréal

Hector Berlioz
“Royal Hunt and Storm” from *Les Troyens* (concert version)

Pascal Dusapin
*Waves, Duo for Organ and Orchestra*
(Commissioned by the OSM, Hamburg Elbphilharmonie, Philharmonie de Paris, Orchestre philharmonique de Radio-France, Orchestre du Théâtre de la Monnaie in Brussels, and Orchestre de la Suisse romande in Geneva.)

Intermission

Ludwig van Beethoven
*Symphony No. 6 in F Major, Op. 68 “Pastoral”*

I. Awakening of cheerful feelings on arriving in the country: Allegro ma non troppo
II. Scene by the brook: Andante molto mosso
III. Merry assembly of country folk: Allegro
IV. Thunderstorm: Allegro
V. Shepherd’s Song – Happy, grateful feelings after the storm: Allegretto

*The OSM dedicates this concert to the memory of the late L. Jacques Ménard, President Emeritus of BMO Financial Group Québec and a great philanthropist. Among his many accomplishments, we salute his commitment to young people and his important role in the OSM’s development as a member of its Executive Committee and as Treasurer for more than ten years.*

*The Orchestre symphonique de Montréal is presented by Hydro-Québec. The OSM thanks the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Gouvernement du Québec, the Conseil des arts de Montréal, OSM Foundation, BMO, Bombardier, and Saputo for their precious contributions.*

*As a courtesy to musicians, guest artists, and fellow concertgoers, please put your phone away and on silent during the performance.*
Of all the grand operas written in the 19th century, Berlioz’s Les Troyens (The Trojans) is probably the grandest. There are few contenders for this place of honour, and certainly none that surpass Les Troyens in epic sweep, historical grandeur, and the sense of destiny pursued and attained. Donald Grout, in his rather long A Short History of Opera, has written: “Les Troyens is the most important French opera of the 19th century, the masterpiece of one of France’s greatest composers, the Latin counterpart of Wagner’s Teutonic Ring.” The first complete performance anywhere, given as Berlioz conceived it and in French, waited, almost incredibly, until 1969, exactly a century after the composer’s death, when it was produced at the Royal Opera House in London.

Part II of Les Troyens takes place in Carthage, the city in North Africa (present-day Tunisia) founded by Dido, a princess from Tyre. Between Acts III and IV occurs the approximately ten-minute orchestral interlude known as the “Royal Hunt and Storm”. Although ostensibly a musical depiction of Dido’s subjects chasing wild animals to the accompaniment of meteorological phenomena, it is on a deeper level a symbolic representation of the growth and consummation of the love affair between Dido and Aeneas. Virgil covers the event in just a few lines of text; Berlioz expands it into an entire symphonic poem.

Pascal Dusapin’s wide-ranging studies in Paris during the 1970s included various arts and sciences, as well as absorbing ideas from music seminars given by avant-garde composers Iannis Xenakis and Franco Donatoni. Edgar Varèse is another of Dusapin’s spiritual fathers. Dusapin also trained as an organist. He served as composer-in-residence to the Orchestre national de Lyon from 1993–1994, and later to
the Orchestre national des Pays de la Loire from 2014–2016. His music is marked by microtonality, tension, and energy. Dusapin’s large catalogue of works includes much solo instrumental, chamber, and orchestral music, as well as nine operas—the first being *Romeo and Juliet* (1988), and the most recent, *Macbeth*, which premiered last year in Brussels. In 2007 Dusapin shared with conductor Zubin Mehta the $1-million (USD) Dan David Prize in the category of “Contemporary Music”—a prize given annually for “innovative and interdisciplinary research.”

*Waves* was commissioned by a consortium of five orchestras: the OSM, Elbphilharmonie Hamburg, the Orchestre de la Suisse Romande, La Monnaie/De Munt, and the Philharmonie de Paris. Kent Nagano conducted the world première with the Elbphilharmonie and soloist Iveta Apkalna just a few weeks ago in Hamburg, on January 26.

Dusapin notes that in composing *Waves*, he faced a novel challenge: to write a composition in which the organ and the orchestra each seeks to become the other, and in the end become one. In *Waves*, Dusapin was inspired by the motion of waves to create a work in which organ and orchestra interact in similar manner. “The organ part is absorbed into the orchestral writing, and vice versa,” he writes. “The two collide, retract and fall over each other, dodging about in a constant flux of energy until they resemble each other in their respective but confused harmonic worlds.”

Two bugles are positioned away from the orchestra to create reverberating effects with the organ, sounding like the organ’s trumpet stop but also “playing” with the organ’s lines at a distance—anticipating or otherwise indicating different directions to the ensemble. “My intent was to create a dual soundscape between organ and orchestra, creating masks in the manner of harmonic hide and seek, and creating situations of potential confusion between soloist and orchestra using the metaphor of waves rolling forward, then backward, then breaking.”

Ludwig van Beethoven

**Symphony No. 6 in F Major, Op. 68 “Pastoral”**

*Baptized: Bonn, Germany, Dec 16, 1770  
Died: Vienna, Austria, Mar 26, 1827  
Composed: 1802–1808  

The dividing line between program music and absolute music is a thin one, but Beethoven proved himself a master of both in his Sixth Symphony. Although the work has been produced with scenery, with characters who move about on stage, and as part of the cinema classic *Fantasia*, Beethoven took care to advise that the symphony is “more an expression of feeling than painting.” Each listener should let his or her imagination work its own spell. After all, wrote Beethoven, “composing is thinking in sounds.” Hence, he continues, the “Pastoral” Symphony is “no picture, but something in which the emotions aroused by the pleasures of the country are expressed, or something in which some feelings of country life are set forth.”

Beethoven’s own love for the pleasures of the country is well-known. In a life of almost constant turmoil, anxiety, and stormy relationships, the periods he spent in the woods outside Vienna offered his tortured soul precious solace and peace of mind. To quote the composer again: “How glad I am to be able to roam in wood and thicket, among the trees and flowers and rocks. No one can love the country as I do…. My bad hearing does not trouble me here…. In the woods there is enchantment which expresses all things.”

Beethoven’s “Pastoral” Symphony received its first performance in Vienna as part of that incredible marathon concert of December 22, 1808 at the Theater an der Wien, an all-Beethoven concert that also included the Fifth Symphony, Fourth Piano Concerto, *Choral Fantasy* and some vocal and choral music. It is dedicated to two of Beethoven’s most ardent patrons, Prince Lobkowitz and Count Razumovsky.
ABOUT THE WORKS

The symphony’s opening places us immediately in relaxed, beatific surroundings. The day is sunny, warm, and abounding in nature’s fragrances and gentle breezes. But aside from conjuring nature imagery, the music is remarkable for its motivic writing: virtually the entire movement is built from tiny musical cells found in the first two bars. Entire phrases and sentences are often formed from these motivic ideas repeated again and again. The second movement invites contemplation. To musicologist Donald Francis Tovey, this is “a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in doing so never loses flow or falls out of proportion.”

The Sixth is the only symphony in which Beethoven departs from the four-movement format. The remaining three movements are played without interruption. Rough, peasant merry-making and dancing are portrayed, but the boisterous festivities suddenly stop when intimations of an approaching storm are heard. There is not much time to take cover; a few isolated raindrops fall, and then the heavens burst open. Timpani, piccolo, and trombones, hitherto silent in the symphony, now make their entrances. With the tempest over, a shepherd’s pipe is heard in a song of thanksgiving for the renewed freshness and beauty of nature. The joyous hymn is taken up by the full orchestra as if, to quote conductor Edward Downes, “in thanks to some pantheistic god, to Nature, to the sun, to whatever beneficent power one can perceive in a universe that seemed as dark and terrifyingly irrational in Beethoven’s day as it can in ours.”

All program notes by Robert Markow

THE ARTISTS

Kent Nagano
conductor

Kent Nagano made his TSO début in April 2007.

Kent Nagano is renowned for his clarity, elegance, and intelligence in performance. He enjoys a steadfast international reputation, engaging with a vast repertoire spanning the Baroque era to contemporary music, championing little-known works while bringing new ideas to the performance of the established repertoire.

Maestro Nagano has been Music Director of the OSM since 2006. He served as music director of the Deutsches Symphonie-Orchester Berlin—of which he is honorary conductor—from 2000 to 2006, and the Bayerische Staatsoper in Munich from 2006 to 2013. He has been principal guest conductor of the Gothenburg Symphony Orchestra (Sweden), since 2013. In 2015, he was appointed general music director of the Hamburg State Opera and principal conductor of the Hamburg Philharmonic Orchestra.

Born in California, Kent Nagano spent his early professional years at the Boston Opera and subsequently as assistant conductor to Seiji Ozawa at the Boston Symphony Orchestra. He was
Maestro Nagano served as associate guest conductor of the London Symphony Orchestra from 1990 to 1998, music director of Manchester’s Hallé Orchestra from 1991 to 2000, principal conductor of the Los Angeles Opera from 2001 to 2004, and then music director of the latter institution up until 2006. Much in demand as a guest conductor, he has led the best orchestras in the world, including the New York and Vienna Philharmonic Orchestras, Chicago Symphony, Dresden Staatskapelle, and Leipzig Gewandhaus Orchestra, as well as those of leading opera houses such as the Opéra national de Paris, Berlin State Opera, Metropolitan Opera, and Semperoper Dresden. Among many distinctions, he received a JUNO for his recording of Beethoven: The Ideal of the French Revolution (2008), and the Echo Prize for L’Aiglon (2015), both with the OSM.

Maestro Nagano was named Commander of the Ordre de Montréal, Grand Officer of the Ordre national du Québec, and Companion of the Ordre des arts et des lettres du Québec, in addition to receiving the Governor General’s Meritorious Service Medal.

Recent recordings with the OSM include The John Adams Album (Decca, 2019); A Quiet Place (Decca, 2018); Danse macabre (Decca, 2016); L’Aiglon (Decca, 2015); and Saint-Saëns, Moussa, Saariaho: Symphony and New Works for Organ and Orchestra (Analekta, 2015).

Recent tours with the OSM include Europe (March 2019); Nunavik and Côte-Nord (September 2018); Krakow and Salzburg (July 2018); United States (March 2016); and China and Japan (October 2014).

Olivier Latry

OSM organist emeritus

Olivier Latry made his TSO début in November 2005.

Established as a leading global ambassador of his instrument, French organist Olivier Latry has performed at several of the world’s most prestigious venues, appeared with many world-class orchestras under renowned conductors, made several recordings on major labels, and premiered an impressive number of new works. Named Titular Organist of Notre-Dame de Paris at the age of 23 and Organist Emeritus of the Orchestre symphonique de Montréal since 2012, Olivier Latry is first and foremost an accomplished, thoughtful, and adventurous musician who explores all possible facets of organ music, and who demonstrates exceptional talent as an improviser.

Latry’s strong affinity for the French organ repertoire led him to record Olivier Messiaen’s complete works for organ on the Deutsche Grammophon label and to perform this complete cycle in the course of recitals in Paris, London, and New York. His recording of works by César Franck was also released on Deutsche Grammophon in 2015. His various other recordings include Saint-Saëns’s Organ Symphony with the Philadelphia Orchestra conducted by Christoph Eschenbach on the Ondine label. His most recent recording on the Naïve label, titled Trois siècles d’orgue à Notre-Dame de Paris, features music composed by past and current organists of the legendary Notre-Dame Cathedral.

In March 2019, he started a collaboration with La Dolce Volta label with an album called Bach to the Future. Recorded on the organ of Notre-Dame de Paris, the project features Bach’s transcriptions and original works adapted to this extraordinary instrument.
A former student of Gaston Litaize, Olivier Latry now teaches at the Conservatoire de Paris and is the recipient of numerous international distinctions and awards, including the Grand Prix Artistique awarded by the Fondation Simone et Cino Del Duca (Institut de France–Académie des Beaux-Arts) in 2000, and honorary fellowships from the North and Midlands School of Music (UK) in 2006 and the Royal College of Organists (UK) in 2007. He was also named “International Performer of the Year” by the American Guild of Organists in April 2009, and received a Doctor of Music degree honoris causa from McGill University in 2010.

Founded in 1934, the Orchestre symphonique de Montréal (OSM) is a distinguished leader of musical life in Quebec and Canada. Recognized as one of the finest orchestras in the world, whose core activity is to perform the vast orchestral repertoire with conductors and soloists of the highest calibre, the OSM is an essential cultural ambassador. Under the direction of American conductor Kent Nagano since 2006, the OSM perpetuates several rich traditions rooted in its long history of social involvement and embodied in far-reaching projects, world class tours, and a superb discography. Firmly anchored in today’s world, the OSM’s innovative artistic programming in both concerts and recordings brings modern-day relevance to the symphonic repertoire while strengthening the Orchestra’s place at the heart of its home base in Quebec’s metropolis. Over the years, the OSM has crisscrossed Canada and toured abroad, travelling to Quebec’s Far North as well as to the United States, Latin America, and several countries in Europe and Asia, with a total of more than 50 international tours. The OSM’s discography totals more than a hundred recordings on the Decca, Analekta, CBC Records, ECM, EMI, Philips, and Sony labels, earning more than 50 national and international awards.
### First Violins
- **Richard Roberts**
  - CONCERTMASTER

- **Andrew Wan**
  - CONCERTMASTER

- **Olivier Thouin**
  - ASSOCIATE

- **Marianne Dugal**
  - 2ND ASSOCIATE

- **Jean-Sébastien Roy**
  - 1ST ASSISTANT

- **Ramsey Husser**
  - 2ND ASSISTANT

- **Marc Béliveau**

- **Marie Doré**

- **Sophie Dugas**

- **Marianne Dugal**

- **Andrew Wan**

### Second Violins
- **Alexander Read**
  - PRINCIPAL

- **Marie-André Chevrette**
  - ASSOCIATE

- **Brigitte Rolland**
  - 1ST ASSISTANT

- **Joshua Peters**
  - 2ND ASSISTANT

- **Éliane Charest-Beauchamp**

- **Ann Chow**

- **Mary Ann Fujino**
  - Sponsored by the Kenzo Ingram Dingemans Chair

- **Johannes Jansonius**

- **Jean-Marc Leclerc**

- **Isabelle Lessard**

- **Alison Mah-Poy**

- **Katherine Palyga**

- **Monique Poitras**

- **Daniel Yakymyshyn**

### Violas
- **Victor De Almeida**
  - PRINCIPAL

- **Jean Fortin**
  - 1ST ASSISTANT

- **Charles Pilon**
  - 2ND ASSISTANT

- **Chantale Boivin**

- **Sofia Gentile**

- **David Quinn**

- **Natalie Racine**

- **Rose Shaw**

### Cellos
- **Brian Mankar**
  - PRINCIPAL

- **Anna Burden**
  - ASSOCIATE

- **Tavi Ungerleider**
  - 1ST ASSISTANT

- **Karen Baskin**

- **Geneviève Guimond**

- **Sylvie Lambert**

- **Gerald Morin**

- **Sylvain Murray**

- **Peter Parthun**

### Double Basses
- **Ali Kian Yazdanfar**
  - PRINCIPAL

- **Eric Chappell**
  - ASSISTANT

- **Scott Feltham**

- **Peter Rosenfeld**

- **Edouard Wingell**

- **Andrew Horton**
  - Interim

- **Brandyn Lewis**
  - Interim

### Flutes
- **Timothy Hutchins**
  - PRINCIPAL

- **Albert Brouwer**
  - INTERIM ASSOCIATE

### Clarinets
- **Todd Cope**
  - PRINCIPAL

- **Alain Desgagné**
  - ASSOCIATE

- **Michael Dumouchel**
  - 2ND and E-FLAT CLARINET

- **André Moisan**
  - BASS CLARINET and SAXOPHONE

### Bassoons
- **Stéphane Lévesque**
  - PRINCIPAL

- **Mathieu Harel**
  - ASSOCIATE

- **Martin Mangrum**
  - 2ND BASSOON

- **Michael Sundell**
  - CONTRABASSOON

### Horns
- **Denys Derome**
  - ASSOCIATE

- **Catherine Turner**
  - 2ND HORN

- **Nadia Côté**
  - 4TH HORN

### Trumpets
- **Paul Merkelo**
  - PRINCIPAL

- **George Goad**
  - ASSOCIATE and 3RD TRUMPET

- **Jean-Luc Gagnon**
  - 2ND TRUMPET

- **Amy Horvey**
  - Interim

### Trombones
- **James Box**
  - PRINCIPAL

- **Vivian Lee**
  - 2ND TROMBONE

- **Pierre Beaudry**
  - PRINCIPAL BASS TROMBONE

### Tuba
- **Austin Howle**
  - PRINCIPAL

### Timpani
- **Andrei Malashenko**
  - PRINCIPAL

- **Hugues Tremblay**
  - ASSOCIATE

### Percussion
- **Serge Desgagnés**
  - PRINCIPAL

- **Corey Rae**

- **Hugues Tremblay**

### Harp
- **Jennifer Swartz**
  - PRINCIPAL

- **Sponsored by Mr François Schubert, In Loving Memory of Mrs Marie Pineau**

### Piano & Celesta
- **Olga Gross**

### Music Librarian
- **Michel Léonard**

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Andrew Wan’s 1744 Bergonzi violin is generously loaned by philanthropist David B. Sela.

Andrew Wan’s 1860 Dominique Peccatte bow, Marianne Dugal’s 1716 Antonio Stradivarius violin and Sartory bow, Olivier Thounin’s 1754 Michele Deconet violin, Marie-André Chevrette’s 1700 Carlo Tononi violin, Marie Lacasse’s 1695 Giovanni Battista Grancino violin and 1895 Arthur Vigneron bow, Éliane Charest-Beauchamp’s 1840 Jean-Baptiste Vuillaume violin, Brian Mankar’s c.1728–1730 Pietro Guarneri cello and François Peccatte bow, as well as Sylvain Murray’s Domenico Montagnana 1734 cello and c.1950 Louis Gillet bow are generously loaned by Canimex.