

barbican



Classical Music

Concert programme

**Orchestre
symphonique de
Montréal/Rafael
Payare with
Javier Perianes**

Tue 19 Nov 7.30pm

Hall

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.30pm, with a 20-minute interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please ...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

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Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



Looking for refreshments?

Bars are located on Levels -1, G and 1.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



Carrying bags and coats?

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Orchestre symphonique de Montréal/Rafael Payare with Javier Perianes

Tue 19 Nov 7.30pm, Hall

Orchestre symphonique de Montréal
Rafael Payare conductor
Javier Perianes piano

Iman Habibi *Jeder Baum spricht*

Ludwig van Beethoven Piano Concerto No 1

- 1 Allegro con brio
- 2 Largo
- 3 Rondo: Allegro scherzando

Interval 20 minutes

Hector Berlioz *Symphonie fantastique*

- 1 Rêveries – Passions [Daydreams – Passions]
- 2 Un bal [A Ball]
- 3 Scène aux champs [Scene in the Countryside]
- 4 Marche au supplice [March to the Scaffold]
- 5 Songe d'une nuit du Sabbat [Dream of a Witches' Sabbath]

Produced by the Barbican

Programme produced by Harriet Smith
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The dynamic Venezuelan conductor Rafael Payare and his Orchestre symphonique de Montréal launch their European tour with music centred around two giants: Beethoven's First Piano Concerto, which is tonight performed by Javier Perianes, and Berlioz's no-holds barred *Symphonie fantastique*. They begin with Iman Habibi's heartfelt Beethoven-inspired *Jeder Baum spricht*.

The Iranian-Canadian composer Iman Habibi found the phrase 'Jeder baum spricht' ('Every tree can speak') among Beethoven's sketchbooks – those priceless treasure-chests of insight into the workings of a great creative mind. For Beethoven, nature was more than just a refuge from the storms and stresses of his working life in Vienna, it was a revelation of divine truth. Trees, rivers, storms, the sounds of countryfolk celebrating – all these had something to say to Beethoven, and in the closing pages of his wonderful *Pastoral Symphony* (No 6) he hymns them ecstatically.

Iman Habibi has also felt nature speaking to him, but the message is no longer so comforting. In *Jeder Baum spricht* (2020), the trees now warn of impending climate catastrophe and of the havoc we, by our greed and short-sightedness, are wreaking on the very nature that inspired Beethoven and so many of his successors. But Habibi also finds hope

and encouragement in Beethoven's music, in which so often a sense of resolve and collective will confronts seemingly implacable obstacles, and eventually triumphs. *Jeder Baum spricht* also ends in hope, though it is hard won.

As the 18th century rolled into the 19th, Beethoven made his debut in the three forms he was to transform almost beyond recognition: the symphony, the string quartet and the concerto. The piano concerto he published as his official 'No 1' was actually his third, if you include an unpublished teenage effort. But it's not hard to see why Beethoven chose the C major Concerto for his grand entrance. Aside from the new-found confidence, there's a fresh kind of dramatic tension in the relationship between the soloist and the orchestra. Beethoven had clearly learned a lot from the concertos of Mozart, but even so, the element of strife – of piano and orchestra struggling with each other for supremacy – is entirely Beethovenian.

Where most Classical concertos have the orchestra introduce the main themes simply, leaving the soloist to do the theatrical embellishment, Beethoven brings in an element of drama from that start. The first statement of the theme is on strings, *pianissimo*, then suddenly it explodes on full orchestra, enhanced by martial trumpets and drums. When the piano enters for the first time, it doesn't try to assert itself against the orchestra, opting instead for soothing melody. Only when the orchestra fights back does the soloist respond with brilliant cascading *fortissimo* figures.

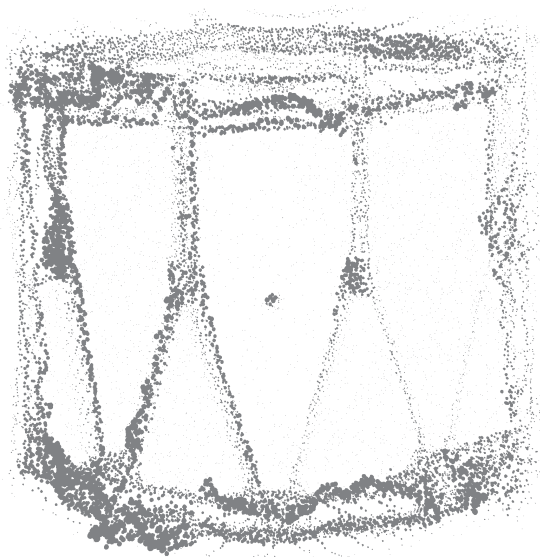
The slow movement is gentler in tone, with displays of almost vocal lyricism for the piano well suited to the singing quality several of Beethoven's contemporaries observed in his playing. But there are also moments of telling dialogue, even outright contention, between piano and orchestra. And the same is true, in simpler, more knockabout terms, of the Rondo finale, a bracing demonstration of Beethoven's tigerish sense of humour. There is one moment of quiet reflection just before the end – then a brief but thunderous orchestral *fortissimo* sweeps the work to a suitably brilliant close.

Beethoven could be a dramatic presence, both on and off the stage. But when it comes to characters who were larger than life, you can't beat Hector Berlioz. He was prone to tempestuous mood-swings and was a spectacularly daring innovator, his life and work mirroring each other so closely that it's often hard to tell where one ends and the other begins. Many composers have fallen passionately, hopelessly in love; some have attempted to work through their feelings in music. But how many would invite the object of their desire to a public performance of a huge, ambitious symphony in which the agonies and ecstasies of that love are publicly, even graphically, displayed? That's exactly what the 26-year-old Berlioz did in his wild and brilliant *Symphonie fantastique* (1830). Three years before he wrote it, the composer had seen the Irish actress Harriet Smithson playing Shakespeare and fallen cataclysmically in love, both with the playwright and

with Harriet herself, the Bard's beautiful advocate. Understandably, she backed off when he started making wild declarations of love, so instead Berlioz threw his passion into one of the most vivid pieces of musical storytelling ever composed.

Berlioz's programme note describes the *Symphonie fantastique* as the evocation of an 'opium dream', in which we hear the thwarted lover's longings and despair, his subsequent feelings of loneliness and rejection even amid the consolations of nature, and the way everything finally turns nasty. He dreams that he has killed his beloved and is led to the scaffold for her murder, after which she returns, horrifically, in a grotesque 'Witches' Sabbath', where she gloats over the apparently still-conscious body of her former lover. Ten months after the *Symphonie's* second performance, in 1832, at which Smithson was guest, Berlioz and his ideal love were married, but (not too surprisingly) married life was a disaster. Fortunately, the *Symphonie* wasn't. Rapturously received at its premiere, it has been thrilling audiences ever since.

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Rafael Payare

Rafael Payare's prodigious musicianship, technical brilliance and charismatic presence on the podium have made him one of the world's most sought-after conductors.

He is a graduate of the El Sistema music education programme in Venezuela, and began his formal conducting studies in 2004 with José Antonio Abreu. Since winning the Malko International Competition for Young

Conductors in 2012, his career has advanced rapidly. Since 2015 he has been Principal Conductor of the Castleton Festival, founded by his mentor the late Lorin Maazel. He was Chief Conductor and Music Director of the Ulster Orchestra from 2014 to 2019 and in 2019 took up the position of Music Director of the San Diego Symphony. In the 2022–23 season he became the ninth Music Director of the Orchestre symphonique de Montréal.

In recent years, he has conducted many of the world's most prestigious orchestras, including the Berlin, Los Angeles, Munich, New York and Vienna Philharmonic orchestras, Chicago, London and San Francisco Symphony orchestras, Philadelphia, Zurich Tonhalle and Orchestre de Paris.

He has also made major opera debuts at the Glyndebourne Festival, Stockholm's Royal Swedish Opera, the Royal Danish Opera, and, most recently, at London's Royal Opera House, Covent Garden.



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Javier Perianes

The celebrated Spanish pianist Javier Perianes has performed at the most prestigious concert halls with the world's foremost orchestras and celebrated conductors, including Daniel Barenboim, Klaus Mäkelä and Gustavo Gimeno.

Highlights this season includes debuts with the Dallas and Melbourne Symphony orchestras and Royal Liverpool Philharmonic Orchestra and returns to the Budapest Festival Orchestra, Los Angeles Philharmonic, Konzerthausorchester Berlin, among others. He is Artist-in-Residence with the Galicia and Castilla y León Symphony orchestras. In addition he tours with the Madrid Symphony Orchestra, including an appearance at Carnegie Hall, and continues

a multi-year Beethoven concerto cycle with the Sydney Symphony Orchestra.

In previous seasons he has performed with the Boston, Chicago and San Francisco Symphony orchestras, Czech, London, New York and Vienna Philharmonic orchestras, National Symphony Orchestras Washington DC, Cleveland Orchestra, and Orchestre de Paris, as well as orchestras throughout Europe and Asia.

Javier Perianes records exclusively for Harmonia Mundi, and has an award-winning discography ranging from Beethoven and Schubert via Grieg and Chopin to Debussy, Ravel, Bartók, Falla, Granados and Turina.

Orchestre symphonique de Montréal

Founded in 1934 by Antonia Nantel, Wilfrid Pelletier and Athanase David, the Orchestre symphonique de Montréal is a distinguished leader of musical life in Quebec and the rest of Canada.

It is recognised as one of the finest orchestras in the world, performing a vast orchestral repertoire with conductors and soloists of the highest calibre; as such, it is an essential cultural ambassador.

Under the direction of Venezuelan conductor Rafael Payare, the OSM perpetuates several rich traditions rooted in its long history of social involvement and embodied in far-reaching projects, world-class tours and an extensive, award-winning 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 US, Latin America and several countries in Europe and Asia.

The OSM's discography totals more than 100 recordings on leading labels including Decca, Analekta, CBC Records, ECM, EMI, Philips, Sony and Pentatone, which have garnered more than 110 national and international awards.

The Orchestre symphonique de Montréal is presented by Hydro-Québec. It also 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, Bombardier and the OSM Fondation for their support.



Orchestre symphonique de Montréal

violin I

Andrew Wan *leader*
Olivier Thouin
first co-leader
Marianne Dugal
second co-leader
Jean-Sébastien Roy ‡
Sydney Adedamola
Dominique Bégin
Marc Béliveau
Marie Lacasse
Ariane Lajoie
Timothy Steeves
Abby Walsh
Richard Zheng
Chloé Chabanole
Ladusa Chang-Ou
Laura D'Angelo
Annie Guénette

violin II

Alexander Read *
Marie-André
Chevette #
Brigitte Rolland ‡
Joshua Peters ¥
Ann Chow
Mary Ann Fujino
Jean-Marc Leclerc
Isabelle Lessard
Alison Mah-Poy
Monique Poitras
Daniel Yakymyshyn
Katelyn Emery
Katherine Manker
TJ Skinner

viola

Victor Fournelle-
Blain *
Charles Pilon ¥
Joseph Burke
Scott Chancey
Sofia Gentile
Natalie Racine
Rose Shaw
Lyne Allard

Wilhelmina Hos
David Montreuil
Emily Rekrut-Pressey
Amina Tebini

cello

Brian Manker *
Tavi Ungerleider ‡
Sophie van
der Sloot ¥
Geneviève Guimond
Gerald Morin
Sylvain Murray
Peter Parthun
Alexandre
Castonguay
Caroline Milot

double bass

Ali Kian Yazdanfar *
Eric Chappell #
Scott Feltham
Andrew Goodlett
Peter Rosenfeld
Edouard Wingell
Andrew Horton
Brandyn Lewis

flute

Timothy Hutchins *
Albert Brouwer #
Florence Laurain

piccolo

Christopher James

oboe

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Vincent Boilard #
Josée Marchand

cor anglais

Jean-Luc Côté

clarinet

Todd Cope *
Alain Desgagné #

clarinet/e flat

clarinet
Ryan Toher

bass clarinet
André Moisan

bassoon
Stéphane Lévesque *
Mathieu Harel #
Martin Mangrum

contrabassoon
Michael Sundell

horn

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Denys Derome #
Corine Chartré-
Lefebvre
Florence Rousseau
Nadia Côté
Sarah Amahrit
Jessica Duranleau
Xavier Fortin
Guillaume Roy

trumpet

Paul Merkelo *
Stéphane Beaulac #
Robert Weymouth
Samuel Dusinberre

trombone

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Charles Benaroya
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bass trombone
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tuba

Austin Howle *
David Kutz

timpani

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Hugues Tremblay #

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Corey Rae
Joshua Wynnyk

harp

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organ

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Michel Léonard

* *principal*

assistant principal

‡ *first assistant*

string principal

¥ *second assistant*

string principal

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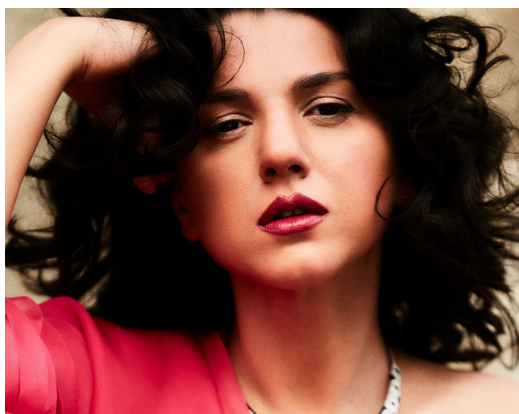
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Stephen Hough in recital
Wed 4 Dec, Hall



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