



Orchestre Métropolitain de Montréal

Yannick Nézet-Séguin

Artistic Director and Principal Conductor

Joyce DiDonato / Mezzo-Soprano

Wednesday Evening, November 20, 2019 at 7:30 pm

Hill Auditorium

Ann Arbor

23rd Performance of the 141st Annual Season

141st Annual Choral Union Series

This evening's performance is supported by the Menakka & Essel Bailey Endowment Fund for International Artistic Brilliance; Martha Krehbiel, in memory of Jeffrey Krehbiel; KLA; and Peter Toogood and Hannah Song.

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Special thanks to Bill King, Matt Albert, Davin Torre, Alesia Johnson, Carol Fitzgerald, Gerald Vazquez, Flint School of Performing Arts, Scarlett Middle School, and the U-M School of Music, Theatre & Dance for their participation in events surrounding this evening's performance.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

Special thanks to Pamela Ruitter-Feenstra, visiting university carillonist, for coordinating this evening's pre-concert music on the Charles Baird Carillon.

Orchestre Métropolitain de Montréal and Ms. DiDonato appear by arrangement with Askonas Holt.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Wolfgang Amadeus Mozart

La Clemenza di Tito, K. 621 (excerpts)

Overture

Aria: Parto, parto, ma tu ben mio

Aria: Non più di fiori

Ms. DiDonato

Intermission

Anton Bruckner

Symphony No. 4 in E-flat Major, WAB 104

Bewegt, nicht zu schnell (With motion, not too fast)

Andante quasi allegretto

Scherzo: Bewegt (With motion)

Finale: Bewegt, doch nicht zu schnell (With motion, not too fast)

LA CLEMENZA DI TITO, K. 621 (EXCERPTS) (1791)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

UMS premieres:

“Overture”: Prague Chamber Orchestra; October 1979 in Hill Auditorium.

“Parto, parto”: Elena Nikolaidi and pianist Stuart Ross; March 1954 in Hill Auditorium.

“Non più di fiori”: Ernestine Schumann-Heink with the Boston Festival Orchestra conducted by Emil Mollenhauer; May 1900 in University Hall.

Snapshots of History...In 1791:

- The capital of the United States is named after President George Washington
- St. Clair’s Defeat, the worst loss suffered by the United States Army in fighting against American Indians, takes place in what is now Mercer County, Ohio
- Louis XVI of France accepts the final version of the completed constitution

Emperor Leopold II was crowned King of Bohemia in Prague on September 6, 1791. A new opera was commissioned for the occasion, an *opera seria* — a “serious” opera, a very stylized form of 17th-century Italian opera — that was to have a castrato in the lead role and music written by a distinguished composer. The libretto was *La Clemenza di Tito* (The Clemency of Titus) by Pietro Metastasio (1698–1782), which portrays an episode in the life of the Roman emperor Titus, who ruled from 79 to 81 AD. Written half a century earlier, the book was edited and adapted by Caterino Mazzolà (1745–1806).

Impresario Domenico Guardasoni, the director of the Prague National Opera, was placed in charge of the production. He first approached Antonio Salieri, who declined due to

other commitments. Guardasoni then turned to Mozart, who composed the key parts of the score in only a few weeks while also working on *Die Zauberflöte* (The Magic Flute) and his *Requiem*. Too often overshadowed by *The Magic Flute*, *La Clemenza di Tito* contains some of Mozart’s most sublime passages.

The remarkably concise overture begins with a slow introduction whose solemn character recalls that of *The Magic Flute*. This is followed by a very vigorous first theme with ascending and descending figures and a second sweeter and softer theme in which the flute and oboe join voices in a delicate duo. After a stormy development section, the earlier elements return. The conclusion is as laconic as it is effective.

Among the opera’s highlights are two *concertante* or *obbligato* arias that

feature a solo instrument given a role nearly as important as the voice's. In Sextus's first-act aria "Parto, parto," the instrument is a basset clarinet, a clarinet with a wider range than modern-day versions.

The other aria, "Non più di fiori," sung in the second act by the character Vitellia, spotlights the basset horn, a kind of alto clarinet

with a particularly suave tone and an even lower range than a basset clarinet. The two arias are probably the most beautiful moments in *La Clemenza di Tito*.

*Program note by Claudio Ricignuolo;
English translation by Craig
Schweickert.*

TEXTS AND TRANSLATIONS

Parto, parto, ma tu ben mio

(Text by Caterino Mazzolà, 1745–1806)

Parto, parto, ma tu, ben mio,
meco ritorna in pace.
Sarò qual più ti piace,
quel che vorrai farò.

Guardami e tutto oblio,
e a vendicarti io volo.
A questo sguardo solo
da me si penserà.
Ah qual poter, o Dei!
donaste alla beltà.

I go, I go, but you, my love,
look kindly upon me again.
I shall be whatever pleases you,
I shall do whatever you want.

Look at me, and, oblivious to all else,
I shall hasten to avenge you.
I shall think of nothing
but your glance.
Ah, what power you gave, o Gods,
to beauty!

Non più di fiori

(Text by Caterino Mazzolà)

Non più di fiori, vaghe catene
Discenda Imene ad intrecciar.
Stretta fra barbare aspre ritorte
Veggio la morte ver me avanzar.

Infelice! qual orrore!
Ah, di me che si dirà?
Chi vedesse il mio dolore,
Pur avria di me pietà.

No longer let Hymen descend
to weave lovely garlands of flowers.
Bound in cruel, severe chains,
I see death coming towards me.

Woe is me! What horror!
Ah, what will be said of me?
Yet anyone who could see my grief
would have pity on me.

English translations by Charles Johnston (Chandos Records).



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SYMPHONY NO. 4 IN E-FLAT MAJOR, WAB 104, “ROMANTIC” (1874, REV. 1880–81)

Anton Bruckner

Born September 4, 1824 in Ansfelden, Upper Austria

Died October 11, 1896 in Vienna

UMS premiere: Los Angeles Philharmonic conducted by Zubin Mehta;
November 1970 in Hill Auditorium.

Snapshots of History...In 1874:

- Levi Strauss and Jacob Davis receive a US patent for blue jeans
- New York City annexes The Bronx
- The Sholes and Glidden typewriter, with a QWERTY keyboard, is first marketed in the US

The philosopher Sir Isaiah Berlin (1909–97) entitled one of his most celebrated essays *The Hedgehog and the Fox*, taking his cue from the following ancient Greek fragment: “The fox knows many things, but the hedgehog knows one big thing.” Berlin applied this distinction to the history of literature, positing that the “hedgehog” types “relate everything to a single central vision, one system less or more coherent or articulate, in terms of which they understand, think, and feel.” Foxes, on the other hand, “pursue many ends, often unrelated and even contradictory... seizing upon the essence of a vast variety of experiences and objects for what they are in themselves.” Berlin classified Dante, Plato, Dostoyevsky, Nietzsche, and Proust as hedgehogs, and Shakespeare, Goethe, Balzac, and Joyce as foxes.

There is no doubt that among composers, Anton Bruckner was the quintessential hedgehog. His “one big thing” was to write large-scale symphonies that, without being

programmatic in the strict sense of the world, strove to convey the composer’s spiritual world view. That was quite an ambitious proposition, and one that hardly had a precedent in Western music. Beethoven’s Ninth is often cited as Bruckner’s principal source of inspiration, but its tragedy-to-joy program was much more concrete and specific than Bruckner’s transcendent mysticism.

The cornerstone of Bruckner’s life was his strong, unwavering Catholic faith, which determined the direction of his evolution as a composer. He spent his formative years in the monastery of St. Florian in Upper Austria, a sumptuous architectural complex that is one of the glories of Austrian Baroque architecture. It has often been suggested that the grandiosity of St. Florian had a direct impact on the development of Bruckner’s artistic outlook. But the vast spaces in Bruckner’s musical edifices are often filled out with ornamental elements evoking the countryside around the monastery:

echoes of Austrian folk music and the works of Franz Schubert (himself deeply influenced by folk music) account for more than a few building blocks in Bruckner's expansive cathedrals in sound.

To listen to a Bruckner symphony is to experience the composer putting those blocks on top of one another until the building stands before us in all its splendor. A master of gradual, almost imperceptible changes, Bruckner moves slowly toward his appointed goal, which makes the triumph all the greater, once the goal has been reached.

Like many Bruckner symphonies, No. 4 begins with soft string *tremolos* (very rapid note repeats) before a theme emerges from the mist. But in this particular instance, the theme, played softly by the solo horn, proceeds much more directly than usual to the first entrance of the full orchestra. The gentle inequality of the so-called "Bruckner rhythm" (in which the first half of the measure is divided into two and the second half into three) ensures continuity and coherence through much of the movement, except during the graceful second theme, which represents the Schubertian/folk-like moment.

The opening motif and the idea with the "Bruckner rhythm" have a built-in potential for massive *crescendos* leading to structural high points of great dramatic power. The folk-like theme, by contrast, brings much-needed relief. Together they provide the musical material of the entire movement through an elaborate, constantly modulating development section, a considerably tightened recapitulation, and a masterful coda

which contains a breathtaking final *crescendo*. At the end, the opening mystical horn theme reappears as a glorious fanfare.

The mood of the second-movement "Andante quasi Allegretto" was best characterized by Robert Simpson, in his influential book *The Essence of Bruckner*, first published in 1967: "The 'Andante' has something of the veiled funeral march about it, as if it were dreamt; sometimes we seem close to it, even involved, sometimes we seem to see it from so great a distance that it appears almost to stand still." Michael Steinberg, in a program note for the San Francisco Symphony, added: "The sounds are articulate and clearly defined; nevertheless, we perceive the music as though through a scrim." Long-breathed singing melodies, often featuring the cellos and violas, are the "essence of Bruckner" in this movement, accompanied by a steady pulse. The winds amplify the string melodies but do not actually come into their own until the final repeat of the themes, at which point the "veil" comes off and the melodies receive the "royal" treatment from the entire orchestra. Then, a sudden *diminuendo* (decrease in volume) brings back the mystery in a brief and subdued coda.

The third movement is the celebrated "hunting" "Scherzo," so called because of the vigorous horn calls that open it. (Even the hunters use the duple/triple combination of the "Bruckner rhythm!") The brass clearly dominates this movement which, like other Bruckner scherzos, approaches sonata form in the complexity of its thematic development. (Bruckner may have

been inspired to expand scherzo form this way by the example of Schubert's "Great" C-Major symphony.) The grandiosity of the scherzo contrasts with the rustic simplicity of the trio, a *Ländler* in the best Schubertian tradition (albeit with a few modulatory quirks à la Bruckner in the middle). Following tradition, the "Scherzo" is subsequently repeated in its entirety.

Bruckner's symphonic scheme placed almost superhuman demands on the finale: it had to serve as summation and culmination, the capstone to a magnificent symphonic edifice. It had to surpass in import and complexity three earlier movements which were already quite substantial. No wonder the finale presented Bruckner with extremely difficult problems; at the end of his life, he was unable to write a finale to his Ninth Symphony which thus remained incomplete.

In the Fourth, Bruckner was still grappling with the finale problem that he was to solve so brilliantly in the Fifth Symphony. The "Finale" of the Fourth proceeds by fits and starts as it retraces the symphonic journey of the earlier movements, from the mysterious opening through *grandioso* and *rustico* episodes to the concluding climax. Occasionally, the musical process nearly grinds to a halt in what seem like temporary losses of momentum. But if we can avoid the pitfall of superimposing our own expectations on what Bruckner chose to write, we may discover some deeper sense in what some commentators have dismissed as flaws. In fact, instead of moving ahead slowly but inexorably toward a goal as he often did, Bruckner

opted for a more circuitous route here. He allowed himself to voice what sometimes sound like doubts or uncertainties, especially in one particular, strangely fragmented slower section about two-thirds through the movement. Simpson, otherwise a great admirer of Bruckner's, found that something was "seriously wrong" here, even though he admitted at the same time that this was an "extraordinary passage."

We may choose to see these moments of doubt as structural weaknesses; or we may see them as portrayals of a *human* weakness; there *may* be bumps on the road to salvation. In any event, though the edifice does threaten to crumble at a certain point, Bruckner manages to put the pieces back together so the glorious conclusion of the symphony is not in jeopardy. At the very end, the horn call that opened the first movement returns one final time to remind us of the journey we have just completed.

The "bumpy road to salvation" in the last movement of the symphony seems to parallel the road Bruckner himself had to travel before the work found its way to an audience. Many Bruckner symphonies exist in multiple versions, an often-confusing situation; but in no other instance are the differences between the extant versions greater than in the case of the Fourth. The first version (1874), which was never performed or published until 1875, is a vastly different work from the one we are hearing tonight. In the place of the "hunting" scherzo, it contains an entirely different movement. The slow movement — and especially the finale

— though sharing the same basic thematic material, were so thoroughly reworked in 1880–81 as to be barely recognizable. The first movement is closest to the familiar version, but even there, one finds many changes, large and small.

It is in the version of 1881 that the work is most often performed today (including this evening), but what Bruckner himself heard performed during the last years of his life was an even later revision, dating from 1888 and published the following year. This version amounts to a completely new orchestration of the symphony; the notes themselves were not changed although a few cuts were made. This version has for many years been rejected as inauthentic because it was thought to have been prepared by Bruckner's pupils Ferdinand Löwe and the brothers Franz and Joseph Schalk, without much input from the composer. (In recent years, it has found some champions again.)

In all its versions, the Fourth Symphony bears the subtitle "Romantic." The nickname, the only one ever attached to a Bruckner symphony (by the composer, no less*), has understandably invited a lot of speculation. Bruckner himself explained the title to his friends by alluding to medieval towns, knights, hunting scenes, and the like. He may well have been haunted by images of far away and long ago, all those times and places the Romantic poets used to long for; but he himself was hardly a Romantic in an emotional sense.

The most obvious "Romantic" quality of the symphony is its prominent use of the horns, an instrument evocative of the nature so dear to the hearts of the Romantics; other "Romantic" moments, such as the mysterious *tremolos* or the mighty *crescendos* are by no means peculiar to this work. In the end, Robert Simpson may have been right to dismiss the nickname as irrelevant. As he wrote: "the music is so much more than this! ...We had better forget the title of No. 4; it leads us away from the music."

Program note by Peter Laki.

*Bruckner occasionally referred to his Fifth Symphony as his "Fantastic," but that name was never used at a performance or on a printed score.

ARTISTS

Artistic director and principal conductor of the Orchestre Métropolitain (OM) since 2000, **Yannick Nézet-Séguin** became, in September 2018, the third music director of the Metropolitan Opera (MET), New York; adding this to his music directorship of the Philadelphia Orchestra where he has served since 2012. In 2016–17, he joined Harnoncourt and Haitink to become the third-ever honorary member of the Chamber Orchestra of Europe. After his 10-year tenure with the Rotterdam Philharmonic Orchestra, he was named honorary conductor.

He has worked regularly with many leading European ensembles and has enjoyed many close collaborations with the Berliner Philharmoniker, the Wiener Philharmoniker, Sinfonieorchester des Bayerischen Rundfunk, and Chamber Orchestra of Europe, as well as with the London Philharmonic Orchestra, of which he was principal guest conductor from 2008–14. His opera interpretations have been acclaimed in many of the world's most famous houses, such as the Metropolitan Opera (New York), the Salzburg Festival, La Scala (Milan), and the Royal Opera House (Covent Garden, London), as well as in such renowned concert halls as the Musikverein (Vienna), the Concertgebouw (Amsterdam), and Carnegie Hall (New York) where, as Perspectives Artist, he will present a nine-concert series this year.

In September 2019, on the cusp of his 20th season with the Orchestre Métropolitain, Maestro Nézet-Séguin announced the renewal for life of his contract with the OM. This open-ended commitment is based on mutual trust.

Maestro Nézet-Séguin records exclusively for the Deutsche Grammophon label while continuing his role in the collaborative partnership between ATMA Classique and the Orchestre Métropolitain. His honors include “Artist of the Year” by the prestigious magazine *Musical America*, a Royal Philharmonic Society Award (RPS, London), Canada’s National Arts Centre Award (Ottawa), the Prix Denise-Pelletier awarded by the Quebec government, the Medal of Honor of the National Assembly of Quebec, and the Oskar Morawetz Award.

Maestro Nézet-Séguin holds six honorary doctorates (Université du Québec à Montréal, 2011; Curtis Institute of Music, Philadelphia, 2014; Rider University, Princeton, 2015; McGill University, Montreal, 2017; Université de Montréal, 2017; University of Pennsylvania, 2018); and has been made a Companion of the Order of Canada (2012), Companion of the Quebec Order for the Arts and Literature (2015), Officer of the National Order of Quebec (2015), and Officer of the Ordre de Montréal (2017). For more information, please visit yannicknezetseguin.com.

Since its founding in 1981, the **Orchestre Métropolitain de Montréal** (OM) has had but one mission: to share its passion for symphonic music and make it accessible to all. Building on its special relationship with audiences, the quality of its concerts, and its many recordings, the OM has made a place for itself, in the process becoming one of Quebec’s leading cultural ambassadors and acquiring an enviable international reputation. At the Orchestre’s helm for the last two decades, artistic director and principal conductor Yannick Nézet-Séguin has developed an exceptional rapport with his musicians. In

September 2019, the OM announced the lifetime extension of his contract, a rare commitment for such a young conductor and an orchestra not founded by him.

Each year, the Orchestre Métropolitain performs around 50 concerts that fill the Maison symphonique de Montréal with sound and resonate in a dozen of the city's boroughs through the Conseil des arts de Montréal on Tour program. In the summer of 2019, more than 35,000 music lovers attended the free outdoor concert performed at the foot of Mount Royal, while more than double that number were welcomed during the OM's entire summer season.

The Orchestre also stands apart through the vitality of its The OM for Schools and The OM for Young Talent programs. In addition, it works closely with other performing arts organizations, most notably as the Opéra de Montréal's main orchestra.

The recipient of numerous national awards, the Orchestre Métropolitain owes its international reputation largely to the nearly 20 recordings it has made for the Canadian ATMA Classique label. Published in the spring of 2018 and showered with critical praise, its complete Bruckner symphony cycle is proof of the Orchestre's daring as well as its excellence. The OM's collaboration with the famous Deutsche Grammophon label began in 2017, first with tenor Rolando Villazón and bass Ildar Abdrazakov on a disc titled *Duets*, then for *Verdi*, a solo album with the latter artist. The OM is also the subject of *Ensemble*, a 2018 documentary film by Jean-Nicolas Orhon that has been screened at many festivals.

In November 2019, encouraged by the success of its highly lauded 2017 European tour, the OM will embark on a tour of four US cities — Chicago, Ann

Arbor, New York, and Philadelphia — with its conductor Yannick Nézet-Séguin and one of the world's most acclaimed singers, mezzo-soprano Joyce DiDonato. In the fall of 2020, the Orchestre will celebrate the start of its 40th season.

Multi-Grammy Award-winner and 2018 Olivier Award-winner for "Outstanding Achievement in Opera," Kansas-born **Joyce DiDonato** entrances audiences across the globe, and has been proclaimed "perhaps the most potent female singer of her generation" by the *New Yorker*. With a voice "nothing less than 24-carat gold" according to the *Times*, she has soared to the top of the industry both as a performer and a fierce advocate for the arts, gaining international prominence in operas by Handel and Mozart, as well as through her wide-ranging, acclaimed discography. She is also widely acclaimed for the *bel canto* roles of Rossini and Donizetti.

Much in demand on the concert and recital circuit, she has recently held residencies at Carnegie Hall and at London's Barbican Centre, toured extensively in the US, South America, Europe, and Asia, and appeared as guest soloist at the BBC's Last Night of the Proms. Recent concert highlights include the Chicago Symphony Orchestra under Ricardo Muti, the Berlin Philharmonic under Sir Simon Rattle, Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner, the Philadelphia Orchestra under Yannick Nézet-Séguin, and the Accademia Santa Cecilia Orchestra and the National Youth Orchestra USA under Sir Antonio Pappano.

In opera, Ms. DiDonato's recent roles include Didon in *Les Troyens* at the Vienna State Opera; Sesto in *Cendrillon* and Adalgisa in *Norma* at the Metropolitan Opera; *Agrippina* in concert with Il Pomo

d'Oro under Maxim Emelyanchev; Sister Helen in *Dead Man Walking* at the Teatro Real Madrid and London's Barbican Centre; *Semiramide* at the Bavarian State Opera and Royal Opera House, and Charlotte in *Werther* at the Royal Opera. The current season sees her staged debut as Agrippina in a new production at the Royal Opera House, returns to the Metropolitan Opera as Agrippina and Charlotte in *Werther*, and performances as Semiramide at the Liceu Barcelona. She is a Carnegie Hall Perspectives Artist with appearances alongside the Chicago Symphony Orchestra under Riccardo Muti, with Yannick Nézet-Séguin in recital performing Schubert's *Winterreise*, a *Joyce & Friends* chamber music concert joined by the Brentano Quartet and pianist Byran Wagorn, a baroque-inspired program *My Favorite Things* with Il Pomo d'Oro, as well as live-streamed master classes. Also with Il Pomo d'Oro, the season holds the final tour of her album *In War & Peace* to South America, culminating in Washington, DC, as well as a European and US tour of *My*

Favorite Things. Other highlights include a tour with the Orchestre Métropolitain under Nézet-Séguin; touring her latest album release *Songplay* in Europe, and recorded concerts of Berlioz's *Roméo & Juliette* with John Nelson and the Orchestre Philharmonique de Strasbourg.

An exclusive recording artist with Erato/Warner Classics, her award-winning discography includes *Les Troyens* which in 2018 won the Recording (Complete Opera) category at the International Opera Awards, the Opera Award at the *BBC Music Magazine Awards*, and *Gramophone's* "Recording of the Year." An extensive recording artist, other recent albums include *Songplay*, *In War & Peace* (which won the 2017 *Gramophone* "Best Recital" award), *Stella di Napoli*, her Grammy Award-winning *Diva Divo*, and *Drama Queens*. Other honors include the *Gramophone* "Artist of the Year" and "Recital of the Year" awards, and an induction into the *Gramophone* Hall of Fame.

UMS ARCHIVES

Tonight's concert marks the **Orchestre Métropolitain de Montréal's** UMS debut. **Yannick Nézet-Séguin** makes his fourth UMS appearance tonight following his UMS debut in February 2015 conducting the Rotterdam Philharmonic in Hill Auditorium. Tonight's performance marks **Joyce DiDonato's** third appearance under UMS auspices, following her UMS debut in April 2017 with the English Concert and Harry Bicket in an opera-in-concert performance of Handel's *Ariodante* in Hill Auditorium. Ms. DiDonato and Maestro Nézet-Séguin most recently appeared under UMS auspices together in December 2018 in a performance of Schubert's *Winterreise* in Hill Auditorium.



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We want to thank Richard J. Renaud and Android Industries for generously supporting this concert. • For their indispensable assistance, we warmly thank the Sandra and Alain Bouchard Foundation and the Fonds de dotation Jacques Marchand. • We are also proud to enjoy the support and steadfast commitment of Power Corporation of Canada. • Lastly, we thank Tourisme Montréal, the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Conseil des arts de Montréal for their encouragement. • The OM is grateful to Maison Marie Saint Pierre for creating the musicians' attire for this U.S. tour.



ORCHESTRE MÉTROPOLITAIN DE MONTRÉAL

Yannick Nézet-Séguin / *Artistic Director and Principal Conductor*

First Violins

Yukari Cousineau / *Concertmaster*
Marcelle Mallette / *Associate*

Concertmaster

Johanne Morin / *Assistant Concertmaster*

Alain Giguère / *Second Assistant*
Concertmaster

Monica Duschênes

Carolyn Klause

Alexander Lozowski

Florence Mallette

Linda Poirier

Ryan Truby

Ariane Bresse

Mary-Elizabeth Brown

Chloé Chabanole

Caroline Chéhadé

Julien Oberson

Second Violins

Lyne Allard / *Principal*

Dominic Guilbault / *Associate*
Principal

Lucie Ménard / *Assistant Principal*

Lizann Gervais

Sylvie Harvey

Monique Lagacé

Claudio Ricignuolo

Céline Arcand

Marie-Claire Cousineau

Helga Dathe

Daniel Godin

Myriam Pelletier

Violas

Brian Bacon / *Principal*

Elvira Misbakhova / *Associate*
Principal

Pierre Tourville / *Assistant Principal*

Gérald Daigle

Julie Dupras

Pierre Lupien

Élisa Boudreau

Suzanne Careau

Jean René

François Vallières

Cellos

Christopher Best / *Principal*

Caroline Milot / *Associate Principal*

Thérèse Ryan / *Assistant Principal*

Louise Trudel

Vincent Bergeron

Iona Corber

Christine Giguère

Sheila Hannigan

Veronika Ronkos

Basses

René Gosselin / *Principal*

Marc Denis / *Associate*
Principal

Réal Montminy

Gilbert Fleury

Yannick Chênevert

Catherine Lefebvre

Flutes

Marie-Andrée Benny / *Principal*

Jocelyne Roy

Oboes

Lise Beauchamp / *Principal*

Marjorie Tremblay

Clarinets

Simon Aldrich / *Principal*

François Martel

Bassoons

Michel Bettez / *Principal*

Gabrièle Dostie-Poirier

French Horns

Louis-Philippe Marsolais / *Principal*

Simon Bourget

Pierre Savoie

Jean Paquin

Jocelyn Veilleux / *Assistant Principal*

Trumpets

Stéphane Beaulac / *Principal*

Lise Bouchard

Benjamin Raymond

Trombones

Patrice Richer / *Principal*

Michael Wilson

Trevor Dix / *Principal Bass Trombone*

Tuba

Alain Cazes / *Principal*

Timpani

Julien Bélanger / *Principal*

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ON THE EDUCATION HORIZON...

11/22 Post-Performance Artist Q&A: Stew & The Negro Problem
(Lydia Mendelssohn Theatre)

Must have a ticket to that evening's performance to attend.

12/1 Keeping it Jazzy: A Family Holiday Jazz Experience
(Hill Auditorium Mezzanine Lobby, 2:00 pm)

Must have a ticket to the Jazz at Lincoln Center performance to attend.

12/7 Handel's *Messiah* Pre-Performance Talk:

Fortunate the Eyes That See and the Ears That Hear

(Michigan League, 911 N. University Avenue, 6:00 pm)

Educational events are free and open to the public unless otherwise noted.