



**Tonight
we dance!**

**Salle André-
Mathieu**

**22.09.28
7:30 p.m**



OSL Orchestre
symphonique
de Laval



Lise Beauchamp

The entire Orchestre symphonique de Laval team wishes to extend its deepest condolences to the friends and family of Lise Beauchamp, our beloved principal oboist. It was an honour to count this remarkably fine musician, whose dedication to pedagogy was exceptional, among the musicians of the OSL. It is certain that her humanity, dedication and engagement were felt far beyond the musicians in her immediate surroundings. Her passion and kindness will surely remain indelibly etched in our memories. All of us remember a person whose energy and cheerfulness were coupled with fantastic musicianship. For close to twenty years, the tender notes and phrases played by her will, without any doubt, continue to resound within us for a long time.

Lise Beauchamp was Principal Oboe with the Orchestre Métropolitain and the Orchestre symphonique de Laval since 1993. A renowned oboist, she represented Canada with the Jeunesses Musicales World Orchestra on three occasions (Spain, the United States, Japan/Korea). She performed as a soloist with the Orchestre Métropolitain, Orchestre symphonique de Laval, Les Violons du Roy, I Musici de Montréal, the McGill Chamber Orchestra and the Montreal Baroque Orchestra. She was a member of the ensemble of the Société de musique contemporaine du Québec for over twenty years. She has contributed to the recording of some sixty albums, from Mozart to Vivier, and even including Coeur de Pirate. Since 2013, she served as an artist with the Société pour les arts en milieux de Santé (SAMS). Born in Montreal, Ms. Beauchamp completed her studies at the Conservatoire de musique de Montréal and at the Juilliard School of Music in New York City. She also taught at the Conservatoire de musique de Montréal and the Faculty of Music of the Université de Montréal.

May your journey hereafter, Lise, be sweet and harmonious, like a beautiful symphony.



Program

Stravinsky, Suite from The Firebird (1919)
Prokofiev, Cinderella, Suite No. 2, op. 108
Tchaïkovski, Suite from the Swan Lake, op. 20a

Conductor

Nicolas Ellis

Let yourself be lulled by the enchanting and romantic music of Cinderella, Swan Lake, and The Firebird! Three classics of the ballet repertoire that combine love stories, fantasy, and superb mastery of musical composition that continues to delight listeners!

Preludes program

Boogie Blues
Michel Perrault
Le Doux chagrin
Gilles Vigneault

Six cellos

Tristan Boisrond
Cynthia Chouha
Frédérique Goulet
Thomas Lortie
Elizabeth Parent
Albert Perron

We are proud to showcase the musical talent of tomorrow. Tonight, we are pleased to present the musicians of the Cèdres school music department.





Nicolas Ellis

Nicolas Ellis is the Artistic Director, Conductor and Founder of the Orchestre de l'Agora and currently serves as Artistic Partner to the Orchestre Métropolitain and Yannick Nézet-Séguin.

Mr. Ellis appeared as guest conductor with Les Violons du Roy, the National Arts Centre Orchestra, the Orchestre de chambre I Musici de Montréal, the Kitchener-Waterloo Symphony, among others. He also regularly collaborates with the Opéra de Montréal's Atelier lyrique. In addition to his collaboration with Yannick Nézet-Séguin in Montreal, Mr. Ellis has also served as Cover conductor at the Philadelphia Orchestra.

He has had the opportunity to perform with artists such as Jean-Guihen Queyras, Marie-Nicole Lemieux, Karina Gauvin, and many others.

In 2013, he founded the Orchestre de l'Agora, an orchestra now recognized on the Montreal scene for its artistically audacious programs and its social engagement.

Nicolas Ellis has participated in a number of conducting workshops, most notably at the Verbier Festival, assisting Maestro Valery Gergiev, the Aspen Music Festival where he studied with Robert Spano, and at the Accademia Chigiana di Siena with Gianluigi Gelmetti.

He is the recipient of the 2017 Bourse de carrière Fernand-Lindsay and was named Revelation of the Year 2018-2019 by Radio-Canada. He is also the recipient of the Heinz Unger Award 2015 sponsored by the Ontario Arts Council. More recently, he won the Prix Goyer Mécénat Musica 2021.

The Orchestre symphonique de Laval

The Orchestre symphonique de Laval is a leading artistic organization of the Laval region. Founded in 1984, it is made up of forty professional musicians who are graduates of Quebec's conservatories and universities.

For nearly 40 years, the Orchestra has pursued its mission of sharing symphonic music in a spirit of conviviality and togetherness. Each year, the Orchestra offers a variety of symphonic and chamber music concerts. During the winter period, the OSL runs its Winter Classical Festival, a friendly annual event with concerts and various activities that bring together all generations. The OSL's summer season is a chance for the Orchestre to go out and connect with its public through its offer of outdoor concerts.

In 2016, the Orchestre inaugurated the series Bébé Musique, an activity that welcomes new parents and their young to attend a dress rehearsal. Alongside all its concerts, the Orchestre also offers various educational activities for young people at the primary, secondary, CÉGEP and university levels. In 2013, the Conseil québécois de la musique awarded the OSL an Opus Prize for Production of the Year—Young Audiences. The Orchestre is also actively involved with young musicians, including through its Preludes features and its youth orchestra, the Orchestre des jeunes de Laval-Laurentides, showcasing the musical artistry of young people in our community.

The Alain Trudel—Orchestre symphonique de Laval tandem has recorded three albums on the ATMA Classique label: Il Tramonto—Respighi in 2015, Femmes with soprano Marie-Josée Lord in 2018 and Jacques Hétu: Concertos in 2020.

The 2022–2023 season will be a year of transition for the Orchestre as it enjoys the opportunity to welcome several guest conductors.



First violins

Antoine Bareil
Solo violin

Marie-Josée Arpin
Associate solo violin

Ana Drobac

Flavie Gagnon

Maude Fréchette

Gabrielle Bouchard

Solange Bouchard

Élise Lortie

Daniel Godin

Second violins

Johanne Morin
Second violin solo

Helga Dathé
Second violin solo
assistant

Pascale Frenette

Sylvie Harvey

Nancy Ricard

Josiane Breault

Amélie Lamontagne

Violas

Julie Dupras
Violas solo

Bojana Milinov
Assistant solo viola

François Vallières

Jean-Marc Martel

Brian Bacon

Cellos

Chantal Marcil
Solo cello

Carla Antoun
Assistant solo
cello

Thérèse Ryan

Monika Risi

Annie Gadbois

Double basses

Catherine Lefebvre
Solo double bass

Jacques Tardif
Assistant double bass
solo

Richard Capolla

Flutes

Yuki Isami
Solo flute

Jonathan Laperle

Jean-Philippe
Tanguay
Piccolo

Oboe

Andréanne Chartier
Labrecque
Solo oboe

David Jomphe

Josée Marchand

Clarinets

Zaven Zakarian
Clarinet solo

Ludovik Lesage-
Hinse

Simon Aldrich
Bass Clarinet

Bassoon

Michel Bettez
Bassoon solo

Françoise Henri
Carmelle

Préfontaine
Double bassoon

Horns

Jocelyn Veilleux
Solo horns

Simon Bourget

Maude Lussier

Lyne Santamaria

Trumpets

Lise Bouchard
Solo trumpet and
cornet

Antoine Mailloux
Solo trumpet

Francis Pigeon

Henri Ferland
Cornet

Trombone

Sébastien Côté
Solo trombone

Renaud Gratton

Mathieu Bourget
Bass trombone

Tuba

Justin Hickmott
Solo tuba

Timpani

François St-Jean
Solo timpani

Percussion

Robert Slapcoff
Solo percussion

Catherine Meunier

Léo Guiollot

Anne-Julie Caron

Harp

Matt Dupont
Solo harp

Piano/Celesta

Rosalie Asselin
Solo piano

Igor Stravinsky

Born in Oranienbaum, Russia on June 17, 1882
Died in New York City on April 6, 1971

Suite from *The Firebird* (1919)

1. Introduction—Dance of the Firebird—The Firebird's Variation
2. The Princesses' Round Dance
3. Infernal dance of King Koschei
4. Berceuse (Lullaby)
5. Finale

Composed in 1910, *The Firebird* was the first of three major ballets written by Igor Stravinsky for Sergei Diaghilev's company Les Ballets russes, followed by *Petrushka* in 1911 and *The Rite of Spring* in 1913. Over a 21-year period, Diaghilev commissioned some forty scores to several composers, including nine to Stravinsky and two to Prokofiev. A worthy reflection of Stravinsky's teacher and friend Rimsky-Korsakov, this first ballet of the series is markedly influenced by the Orientalism and lush orchestral colours particular to the composer of *Scheherazade*.

While hunting, Ivan Tsarevich captures the Firebird who is perched in the golden apple tree in King Koschei's garden. In exchange for her release, the Firebird offers Ivan one of her blazing feathers to summon her with as needed. Thirteen princesses then emerge from Koschei's castle to pick apples. As the Princess of Sublime Beauty tries to pick an apple and it falls into a bush where Ivan is hiding, the two fall hopelessly in love at first sight. Ivan attempts to follow the Princesses inside the castle walls, which sets off magical chimes. Upon seeing Ivan, Koschei attempts to turn him to stone, but remembering the blazing feather, Ivan waves it, conjuring the Firebird, who breaks the spell and plunges Koschei into a deep sleep. Ivan and the Princess of Sublime Beauty marry, as in all great fairy tales...

The first movement lets us imagine Ivan as he enters King Koschei's enchanted estate before introducing us to the Firebird. The Princesses' Round Dance as they pick golden apples is followed by the menacing arrival of Koschei, who is drawn into an infernal dance by the Firebird. The imposing Finale precedes a lullaby to appease the King and finally put him to sleep.

Serge Prokofiev

Born in Sontsovka, Ukraine on April 23, 1891
Died in Nikolina Gora, near Moscow, on March 5, 1953

Cinderella, Suite No. 2, op. 108

1. Cinderella's Dreams
2. Dancing Lesson and Gavotte
3. Spring Fairy and Summer Fairy
4. Bourrée
5. Cinderella Arrives at the Ball
6. Galop

Prokofiev, like Stravinsky, responded favourably to an invitation by Diaghilev and Les Ballets russes, for whom he composed two ballets during the 1920s. It took until 1941, in the middle of the Second World War, for Prokofiev to accept a commission from the Mariinsky Theatre in Saint Petersburg for which he composed, following the massive success of *Romeo and Juliet*, his ballet *Cinderella*. Its subject was hardly novel at the time, given that since the beginning of the 19th century, about a dozen pantomimes, ballets and operas had emerged based on this famous tale by Charles Perrault, published in 1697.

The ballet's narrative follows the tale's plotline exactly. Cinderella is raised by her stepmother, who continually tasks her with the most tedious household chores, such as emptying the hearth of its ashes, while her two stepsisters spend their time in idleness. One day, a stranger shows up, who is in fact the Fairy Godmother in disguise, and offers her a horse-drawn carriage and finery so she can attend the royal ball, where she dances with the Prince. This burgeoning love story is suddenly interrupted by the fateful twelve strokes of midnight. Cinderella flees the ball, leaving behind a glass slipper, one only she can fit into and with which the Prince eventually succeeds in finding her. They marry...

In *Cinderella*, Prokofiev revisited dance forms widely used in the Baroque period, from around the time Perrault's tale was published. As previously ventured in his "Classical" Symphony in 1917, Prokofiev adapted formulas from the past to suit modern tastes. Hence, the gavotte and bourrée in *Cinderella* deploy their original rhythmic structures within a 20th-century musical language. Dedicated to Tchaikovsky, this ballet expresses, in the words of the composer himself, a hymn to love and to the dream fulfilled.

Piotr Ilytch Tchaïkovski

Born in Votkinsk, Russia on May 7, 1840
Died in Saint Petersburg on November 18, 1893

Suite from Swan Lake, op. 20a

1. Scene
2. Waltz
3. Dance of the Little Swans
4. Scene
5. Hungarian Dance—Czardas
6. Spanish Dance
7. Neapolitan Dance
8. Mazurka

Tchaikovsky had long dreamed of writing music for a ballet; in the summer of 1871, he composed a short ballet for his sister's children, the initial *Swan Lake*. Therefore, he enthusiastically accepted the proposition in 1875 from Moscow's Bolshoi Theatre, to write what was to be the first of his three ballets, continuing on the theme of *Swan Lake*. *Sleeping Beauty* and *The Nutcracker*, premiered in 1890 and 1892 respectively.

Similar to Ivan Tsarevich in *The Firebird*, while Prince Siegfried is hunting, he sees a flock of white swans land near a lake. Just as he is about to kill one with his crossbow, she transforms into a beautiful young woman, Princess Odette, who tells him that the sorcerer Rothbart cast a spell on her that turns her into a swan by day and a young woman by night. Siegfried takes pity on her and declares his love for her, vowing to slay Rothbart, which Odette dissuades him from doing, since killing him would make the spell irreversible. At a ball, Rothbart's daughter Odile appears, who is Odette's doppelgänger, and whom Siegfried is about to marry. Here is where the plotline gets tricky: since its premiere, at various times or according to the whims of different choreographers, the story is sometimes given a harsh dramatic ending, or conversely, a Hollywood happy ending, where, as we might imagine, the two main characters marry...

Despite its convoluted plot in which one can easily get lost, the music of *Swan Lake* is directly compelling. Ever thoroughly captivating and irresistible, it transports us through waltzes, and, just as *The Nutcracker* accomplished later with yet more brilliance, through a sequence of different national character dances.

\$10 000 and +

Fondation Azrieli
Fondation du Grand Montréal
Fondation Sandra Chartrand
Elie Halwagi
Claude Marchand
Jacques Marchand
Fondation Sandra et Alain
Bouchard
Power Corporation du Canada
Sylvie Aubé

5 000 to \$9 999

Groupe Financier Pericles

1 000 to \$4 999

Monique Sauvé, député de Fabre
Saul Polo, député de Laval-des-Rapides
Jacques Bédard
François Reeves
Media Classique
Line Bissonnette

500 to \$999

Donateurs anonymes
Brago Construction Inc.
Carole Therrien
David de Cotis
Francine Charbonneau, député de Mille-îles
Jean Roussele, député de vimont
Gilles Drouin
Guy Ouellet, député de Chomedey
Les Marronniers
Picto Communication

100 to \$499

Donateurs anonymes
Andrée Lanneville
Ann Thompson
Anne Charbonneau
Benoît Moreau
Bertrand Dudemaine
Cécile Goudreault
Céline Hade
Christine boulais
Nadia Cappola
Claude Choinière
Claude Frigon
Denise Melançon

Diane Archambault
Gabrielle Belisle Régnier
Georges Ferland
Georges Roy
Gilles Bertrand
Gilles Dupaul
Gisèle Cromier Barbeau
Gisèle Migneault Bédard
Guy Lagarde
Hélène Parent
Hélène Perras
Jeanne Desaulniers
Jean-Pierre Duplantie
Kathleen Nantais
Les placements Serge Ménard
Lise Beauregard
Lise Chevrier
Lise Labelle
Lise Laurin
Lise Ledoux
Madeleine Dalphond Guiral
Manon Lavoie
Marc-Aurèle Joly
Marcelle Lefebvre
Marianne Langlois
Martine Riopelle
Maryse Gagné
Michael Strumpf
Michel Baillargeon
Mireille L'Archevêque
Monika Risi
Monique Hétu
Marc-André Nadon
Pascal Langelier
Patrick Choquette
Paule Brunelle
Productions Alain Trudel Inc.
Raynald Cloutier
Régine Tremblay
Sherley Henry
Simon Blackburn
Sophie Henault
Virginie Dufour
Sophie deCorwin
Jeannine Turgeon
Anne Cléroux

In Memoriam

In memory of Marcel Risi

Through the loan of quality instruments, Canimex Group enriches the sound of the Orchestra.

Laurence Leclerc plays on a Giovanni Battista Rugeri cello, Cremona c.1710 and a Schaeffer bow in Paris generously lent by Canimex.

Jeanne de Chantal plays on a Stradivarius «Kaiser» cello c.1706 and an Emile-Auguste Ouchard 1955 bow generously loaned by Canimex.

Helga Dathe plays on a Carlo Carletti violin, Pieve di Cento, ca. 1930, a Louis Morizot violin bow and a case for both instruments, generously loaned by Canimex.

Donate, and give yourself the gift of an orchestra that is...

...everywhere:

Offer yourself more opportunities to be enthralled by the excellence of your orchestra. Your generosity will contribute to broadening and diversifying what we do, enable us to perform in local parks, forge amazing collaborations, add inventive experiences to your Winter Classical Festival and ramp up our recordings, concerts and broadcasts.

Reconnect with the wonder of your inner child!



You can also donate online! Learn about the impact of donations and consult our donor recognition plan. For further information, please contact info@osl.ca.

Special Cocktail Reception

To celebrate the opening of the 2022–2023 season, we invite you to gather in the foyer of the Salle André-Mathieu for a special cocktail reception, which includes a free beverage.* It will be held immediately following the Grand Concert Tonight we dance!

For this occasion, we are delighted to have with us the quartet Atipika Tango, a group whose purpose is to create tango with a distinct sound through atypical instrumentation, while remaining strongly connected to the tanguera tradition. On this evening, the ensemble's Pablo Bonacina on electric guitar, Catherine Chabot on flute, Pablo Seib on double bass, and Sebastian Verdugo on piano, will perform Latin music songs for you.

And there's more! You can also enjoy a brief tango performance. Our guest dance couple, Corinne Krikorian and Luis Lopez, will explain the basics of tango and give an express class on how it is danced. Don't miss this fine opportunity and join us, one and all, because tonight we dance!

* House wine, beer, and non-alcoholic drinks only.



Our partners

Public Sponsors



Artistic partners



Services Sponsors



Concert Sponsors



Les Chambristes Series Sponsors



CONCOURS MUSIQUE À PARTAGER !



Réponse : 1984

Alfred Dallaire | MEMORIA
514 277.7778 memoria.ca

Administrative team

- Jean Letarte**
Music Advisor
- Richard Capolla**
Orchestra Manager
- Samuel Morier**
Production Manager
- Camille Roy**
Production Coordinator
Community component
- Vincent Tremblay**
Production Coordinator
- Catherine Deschênes**
Accounting and Administration
Manager
- William Corbeil**
Customer Relations,
Philanthropy and Partnerships
Manager
- Vicky Bertrand**
Marketing and communica-
tions Manager
- Aude Lestra**
Marketing and communica-
tions Coordinator
- Alice Beaupré**
Marketing and communica-
tions Assistant
- Martine Michaud**
Music Librarian
- Rachelle C. Taylor**
Translation

Board of Director

- Interim Chairman
Claude Choinière
Conseiller en placements
Valeurs Mobilières Desjardins
Succursale de Laval
- Secretary
Jeannette Rioux
Directrice du marketing
Alfred Dallaire Memoria
- Vice-President
Marc André Nadon
Associé, avocat
Agent de marques de
commerce Prévost Fortin
D'Aoust s.e.n.c.r.l.
- Treasurer
Fouad Raji
Conseiller comptable et
fiscaliste

Société de comptables
professionnels agréés

Administrators

- Luc M. Allard**
Architecte
- Martin Duval**
Associé et directeur des
opérations
Picto Communication
- Manon Lavoie**
Avocate
Therrien Couture Jolicoeur
s.e.n.c.r.l.
- Levon Afeyan**
Président et directeur général
Seatply
- Éric Olivier**
Directeur principal
Bioproduits FP Innovations
- Monika Risi**
Représentante des musicien-
ne.s
Orchestre symphonique de Laval
- Frédéric Cardin**
Animateur et chroniqueur
Radio-Canada

**Honorary members of
the Orchestra**

- Lucille Bédard
Céline Bigras-Brousseau
Guy Bernard
Robert N. Cloutier
Sandra Chartrand
Bertrand Dudemaine
Alain Demers
Robert Cummins
Johanne Faucher
Gilbert Patenaude
Saul Polo
Jean-François Rivest
Thérèse Spénard-Pilon
Régent Watier
Jacques Marchand
Marie-Pierre Rolland

Volunteers

Thank you to our volunteers;
they are passionate and dedi-
cated people.



**Lise Bouchard's
Carte blanche**

And don't miss our Grand Concert Cryptic Love on November 9!

Tickets and informations:

T. (450) 978-3666, extension 802
osl.ca



(514) 858-1500

lemarronnier.ca

22.10.08
3:00 p.m
**Église St-Maurice-
de-Duverney**

