

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

Presented by



DISCOVERING THE OSM







STRONGER COMMUNITIES TOGETHER

OSM

THE OSM FROM YESTERDAY TO TODAY

SINCE ITS FOUNDING IN 1934, THE ORCHESTRE SYMPHONIQUE DE MONTRÉAL HAS DISTINGUISHED ITSELF AS A LEADER IN THE ORCHESTRAL LIFE OF CANADA AND QUEBEC, AND AS A CULTURAL AMBASSADOR OF THE HIGHEST ORDER.

The first concert given by the OSM—which bore the name Société des Concerts symphoniques de Montréal from 1934 to 1954—took place on January 14, 1935, in the auditorium of Le Plateau school in Lafontaine Park. Canadian conductor Rosario Bourdon led the orchestra in works by Beethoven, Tchaikovsky, Mendelssohn, Debussy, and Goldmark, in addition to a work by Canadian composer Calixa Lavallée.

Soon after, Wilfrid Pelletier, a Montrealer by birth and the conductor at the Metropolitan Opera in New York, would become the orchestra's first music director. He founded the matinee performances for young people that are today known as Youth Concerts.

In 1941, Belgian conductor Désiré Defauw succeeded Wilfrid Pelletier. Over the following decade, guest conductors of great prestige contributed to the growth of the OSM, including Charles Munch, Bruno Walter, Leopold Stokowski, Leonard Bernstein, Pierre Monteux, Joseph Krips, Ernest Ansermet, and Otto Klemperer. In 1957, Igor Markevitch became the music director. Under his guidance, the OSM increased its activities and achieved full professional status.

From 1961 to 1967, the young Zubin Mehta steered the OSM, bringing increased prestige to the orchestra. Under his direction, the OSM began its touring career and became the first Canadian orchestra ever to play in Europe. Successors to Zubin Mehta were Franz-Paul Decker (1967-1975), Rafael Frühbeck de Burgos (1975-1976), and Charles Dutoit (1977-2002), with whom the OSM assumed an important place on the international stage. Kent Nagano has been the OSM's music director since 2006.

A MULTITUDE OF CONCERTS EACH SEASON

In addition to its regular subscription series, the OSM also presents free outdoor popular concerts in various parks in Montreal and the surrounding areas. As well, the Orchestra takes part in diverse events, including classical music festivals. In all, the OSM puts on close to 100 concerts every year!

OSM TOURS AND RECORDINGS

The excellence of the OSM has been amply proven over the course of over 40 national and international tours, including visits to Asia, Europe, and the Americas. In addition, the OSM has produced more than 100 recordings, which have garnered 50 awards.

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The OSM (formerly known as the Société des concerts symphoniques de Montréal) under the direction of WILFRID PELLETIER



WILFRID PELLETIER, music director from 1934 to 1941



KENT NAGANO, music director of the OSM

KENT NAGANO & THE OSM

Under the guidance of Kent Nagano, the OSM's reputation has been growing steadily, through innovative programming whose goal is to update the symphonic repertoire and strengthen the Orchestra's position within the heart of its community.

Together, they presented concerts at Montréal's Bell Centre—in front of 15,000 people, marking both the OSM's 75th anniversary and the centenary of the Montréal Canadiens—the Percival Molson Stadium with the Montréal Alouettes, the Molson Coors Brewery in an original concert combining symphonic and electronic music, and at the Olympic Park before an audience of 45,000. Kent Nagano and the OSM have paid

homage to personalities such as Lieutenant-General Roméo Dallaire and Father Emmett Johns. "Pops." and have collaborated with author Yann Martel (Life of Pi), environmentalist and writer David Suzuki, and storyteller Fred Pellerin, among many others.

Under Kent Nagano's direction, the OSM gave a concert at the Théâtre du Châtelet in Paris, completed a coast-to-coast Canadian tour, visited Nunavik in Northern Quebec (with seven OSM musicians). toured twice in Asia, twice in Europe, once in South America and once in the United States. Maestro Nagano has also conducted the OSM at New York's prestigious Carnegie

Hall on three occasions, and led the OSM in its first performance at the Edinburgh International Festival.

Kent Nagano and the OSM have produced 14 recordings and one DVD. These recordings include the complete Beethoven symphonies, an original concept that invites the participation of contemporary personalities and seeks to take a fresh look at Beethoven's work and thought.

The OSM inaugurated its new home, Maison symphonique de Montréal, on September 7, 2011.

MUSIC EDUCATION AT THE OSM:

A VOCATION IN THE HEART **OF THE COMMUNITY** FOR MORE THAN 80 YEARS

Firmly rooted in the heart of its community, the OSM invests in the development of symphonic music in all its forms. Driven by the ideals of Wilfrid Pelletier, its with the artists, master classes, and first music director, the Orchestra's vocation to promote musical education, especially to young audiences who will

become the music lovers of tomorrow, remains strong. Looking boldly towards the future and investing in the next generation by helping young people discover the beauties of the symphonic repertoire through concert programs designed especially for them; what better ways to connect with the very heart of a community?

Whether through the Youth Concerts (created in 1935), the OSM Manulife Competition—which celebrated its 75th anniversary in 2014—the Children's Corner family series, public rehearsals, pre-concert discussions and interviews volunteers and musicians who visit schools, the OSM is constantly dreaming up new ways to help foster the love of music.

A NEW HOME FOR THE OSM

THE INAUGURATION OF THE MAISON SYMPHONIQUE DE MONTRÉAL IN SEPTEMBER 2011 WAS A DREAM OF MANY YEARS COME TRUE—TO HAVE A WORLD-CLASS HOME FOR THE **OSM, WHERE IT COULD REHEARSE** AND PRESENT ITS CONCERTS. THE EXTRAORDINARY ACOUSTICS OF THIS HALL FULLY SHOWCASE THE RANGE OF THE ORCHESTRA'S TONAL RESOURCES, AND ITS WARM DESIGN CREATES AN INTIMACY BETWEEN THE MUSICIANS AND THE AUDIENCE. THESE FEATURES HAVE SEDUCED CRITICS, MONTRÉAL MUSIC LOVERS, INTERNATIONAL VISITORS, AND ARTISTS ALIKE SINCE ITS INAUGURATION. MOREOVER, THANKS TO THE HALL'S ACOUSTICS AND INTIMATE SETTING, THE OSM HAS BEEN ABLE TO EXPAND ITS REPERTOIRE.



THE MAISON SYMPHONIQUE DE MONTRÉAL A FEW LANDMARK MOMENTS

2005

In 2005, the Government of Quebec hires experts from the Artec firm as acousticians and theatre designers specialists to

DEVELOP THE PROJECT.

2006

In June 2006, Premier Jean Charest and the Minister of Culture and Communications and Minister responsible for the region of Montréal, Line Beauchamp, **ANNOUNCE THE CONSTRUCTION OF A NEW CONCERT HALL.**



Following a selection process, the Quebec government signs a 30-year partnership agreement with Groupe immobilier Ovation, a subsidiary of SNC-Lavalin, for the design, construction, funding, operation, and maintenance of the new concert hall.

Spring sees the demolition work of the parking lot begin, where the future hall will be located.

CONSTRUCTION WORK BEGINS IN THE FALL.





2010 THE STRUCTURE is completed in the summer of 2010.

2011

On September 7, 2011, THE OSM INAUGURATES ITS NEW HOME.

2014

On May 28, 2014, THE OSM INAUGURATES THE GRAND ORGUE PIERRE-BÉIQUE. DISCOVER A FEW FEATURES OF MONTREAL'S NEW CONCERT HALL, HOME OF THE OSM

The new hall has a seating capacity of 2,100 SEATED SPECTATORS, including 200 seats in the

area reserved for the chorus, when not in use.

The stage will accommodate UP TO 120 MUSICIANS AND A CHORUS OF UP TO 200 VOICES.

The hall features a "SHOEBOX"

design, distinguished among other elements by its relatively narrow, high and long straight geometry with audience seating on multiple balcony levels and surrounding the performers. These geometric features have proven to deliver a superior acoustic environment and create an intimate relationship between performers and audience. All surfaces in the auditorium are clad in wood. WHITE BEECH

is the main material used in the design, serving both acoustic and visual purposes.

The auditorium meets the

N1 NOISE CRITERION

in which the background noise level in the hall is not audible to the human ear. This is achieved in part by creating a "box within a box," where the hall is structurally separated from everything surrounding it and sits on rubber and steel pads that prevent the transmission of vibration from the outside. The massive wall construction of the interior box is designed to prevent the transmission of exterior noise. The hall's mechanical and electrical systems are also designed not to generate any audible noise.





The OSM under the direction of MAESTRO KENT NAGANO

WHAT HAPPENS AT A CONCERT?



WHEN YOU WALK INTO THE CONCERT HALL, YOU MAY NOTICE SOME MUSICIANS ALREADY ON STAGE, PLAYING BY THEMSELVES. THE MUSIC THEY PLAY MAY NOT SOUND VERY PLEASANT; IN FACT, THEY ARE WARMING UP BEFORE THEIR CONCERT, JUST AS ATHLETES DO BEFORE A GAME OF SOCCER OR HOCKEY.

ON STAGE, PLEASE!

Five minutes before the beginning of the concert, the personnel manager calls the musicians on stage over the P. A. system. He can be heard backstage and in the dressing rooms but not in the concert hall.

STAGE LEFT OR STAGE RIGHT?

The musicians enter from either stage left or stage right, depending on where they sit in the orchestra. Stage left refers to the side of the stage to the musician's left—to the right of the audience—and vice versa. Some musicians, such as brass players, enter from stage left, while the conductor almost always enters from stage right. In French theatres, these sides of the stage are known as "côté cour" and "côté jardin."

LET'S GET IN TUNE!

Just before the concert starts, the concertmaster enters and the oboist plays the note "A" to allow the musicians to tune their instruments. At the OSM, the wind instruments tune first, followed by the string instruments. After the musicians have tuned their instruments, the conductor comes on stage. The audience applauds to welcome him. The concert begins!



During the concert, we listen to the music, but we can also look at the conductor and at the musicians.

- Do the conductor's arm movements change when the orchestra is playing softly, loudly, slowly, or quickly?
- Are all the bows of the string players synchronized?
- Where are the instruments in the brass, woodwind, percussion, and string families located?



Applause is appreciated at the end of each piece of music. However, it is sometimes difficult to know if the piece has really ended because it often consists of many sections called "movements." Here is a tip: watch the conductor. When his hands drop to his sides and he turns around to face the audience, it is time to applaud. At the end of the concert, the conductor will ask all the musicians to stand up. This is the moment to clap loudly to show them appreciation for the concert.

THE ORCHESTRA

IN ANCIENT GREECE, THE WORD "ORCHESTRA" WAS USED TO DESIGNATE THE SPACE BETWEEN THE STAGE AND THE AUDIENCE IN A THEATRE. IN ANCIENT GREEK THEATRE, THE CHORUS WAS LOCATED HERE. SINCE MUSICIANS WERE LATER SEATED IN THAT SPACE, IT BECAME COMMON TO REFER TO THEM AS THE "ORCHESTRA."

An orchestra is made up of four families of instruments: the strings, the woodwinds, the brass, and the percussion. From the 17th to the 20th century, the number of musicians playing in the orchestra grew from 20 to 100, and even more in some cases. Many years went by before the orchestra began to resemble what it is today. IN THE 16TH CENTURY, the orchestra was made up of the instruments that were available at that time, and composers did not always specify for what instruments the parts were intended.

The orchestra continued to evolve, and, BY THE 17TH CENTURY, its composition began to firm up. Until then, strings had dominated the orchestra, but they were now joined by the flute, oboe, bassoon, horn, timpani and, occasionally, the clarinet (a recent invention) and the trumpet.

IN THE 19TH CENTURY, composers looking for new sounds made increasing use of wind and percussion instruments. Thus, the English horn, contrabassoon, trombone, tuba, harp, piccolo, bass clarinet, and numerous instruments from the percussion family joined the orchestra, each one, in turn, bringing with it a new sound.

> today, major symphony orchestras are made up of anywhere from **80 to 100 MUSICIANS.**

THE INSTRUMENT FAMILIES



ANDREW WAN (concertmaster), OLIVIER THOUIN (associate concertmaster)

THE STRINGS

The string family is the largest in the orchestra. It comprises four instruments: the violin, the viola, the cello, and the double bass. These instruments are all made of wood with four strings stretched along a fingerboard. The larger the instrument, the lower the sounds it produces.

It is played with a bow—made from the hair of a horse's tail—held in a musician's right hand and dragged across the strings of the instrument. Its strings can also be plucked with a finger, a technique known as pizzicato.

Each instrument in this family is made of over 70 parts. A luthier is someone who makes and repairs string instruments. The most famous luthier ever was undoubtedly Antonio Stradivari (1645-1737).





1. First violins 2. Second violins

4. Cellos 5. Double basses

3. Violas



ERIC CHAPPELL (assistant bass), SCOTT FELTHAM (bass)

PIERRE DJOKIC (1st assistant cello) JEAN FORTIN (1st assistant viola)

NEAL GRIPP (principal viola) MARIE-ANDRÉ CHEVRETTE (associate second violin)



THE VIOLIN

The violin is the smallest instrument of the string family and the highest sounding. In the orchestra, the violins are divided in two groups: the firsts and the seconds. Composers generally write different music for each of these groups.

THE VIOLA

The viola is slightly bigger than the violin, but musicians hold it just like the violin, resting on their left shoulder and supporting it with their chin.

THE CELLO

The cello is much bigger than the violin and it sounds much lower. To play the cello, you have to sit on a chair and hold the instrument between your legs while resting it on your left shoulder. The cello also has a metal pin that sticks into the floor to help support the instrument.

THE DOUBLE BASS

The double bass is the largest and the lowest-sounding instrument of the string family. It is approximately 2 metres high, which means the musician must play it standing up or sitting on a high stool.

THE HARP

The harp is one of the oldest musical instruments. To play the harp, you rest the instrument on your right shoulder and pluck the strings (47) using all fingers except the little one. There are 7 pedals that are used to change the tension on the strings. More tension produces a higher sound and less tension produces a lower sound.

THE PIANO

The piano is a string instrument that can also be included in the percussion family because its strings are struck by little hammers located inside the instrument. A hammer strikes a string when a key on the piano's keyboard is depressed. The piano has been used as a solo instrument since the second half of the 17th century, but only joined the orchestra at the end of the 19th century.

THE CONCERTMASTER

In the 16th century, the concertmaster was expected to conduct the orchestra while playing the violin. Today his primary function is to be an intermediary between the conductor and the musicians of the orchestra, especially the string players.

Sometimes during the rehearsals the conductor will describe what he would like to hear and it is the job of the concertmaster to explain to the string players how to achieve the style wanted by the conductor. Some pieces for orchestra contain solo passages for the violin. These solos are played by the concertmaster.

In a sense, the concertmaster is the "right hand" of the conductor. Our present first concertmaster, Richard Roberts, has held this challenging position with the OSM since 1982 Andrew Wan, who was born in Alberta in 1983 won the OSM Standard Life Competition Grand Prize in 2007 and was also appointed concertmaster the following year.



THE WOODWIND FAMILY

The common characteristic of the woodwinds is that they are all made of a tube pierced with holes. Most are made of wood, with the exception of the flute, which is made of metal. The sound of these instruments is produced in different ways: by blowing air across a hole (flute and piccolo) or by blowing through a mouthpiece to make a single or double reed vibrate (clarinet, oboe, and bassoon).



- 1. Flutes and piccolos
- 2. Clarinets and bass clarinets
- 3. Oboes and English horns
- 4. Bassoons and contrabassoons



The sound is produced by blowing air across a hole (flute and piccolo).



The clarinet and the bass clarinet are single-reed instruments. The sound of these instruments is produced by the vibration of a reed against the mouthpiece of the instrument. A reed is a thin piece of cane.

THE FLUTE

In the 17th century, the transverse flute replaced the recorder in the orchestra. This instrument consists of a long tube (approximately 26 inches long) made of silver, gold, or even platinum. The flute was originally made of wood, but in the 19th century the flutist Theobald Boehm modified the instrument; the flute was now made of metal and 15 keys were added to make it easier to play. There are generally two flutes in the orchestra.

THE PICCOLO

Piccolo means "small" in Italian. As its name suggests, the piccolo is much shorter than the flute, and its sound is much higher. The piccolo was used in the orchestra for the first time in Ludwig van Beethoven's Fifth Symphony.

THE CLARINET

The clarinet is an instrument made of wood ending with a flared bell. It joined the orchestra at the end of the 17th century. In modern orchestras, there are usually three clarinets (including the bass clarinet).

THE BASS CLARINET

The tube of the bass clarinet is much longer than the clarinet, and it has a curved bell. Its sound is also much lower.



flute





STÉPHANE LÉVESQUE (principal bassoon)

CAROLYN CHRISTIE (2nd flute), TIMOTHY HUTCHINS (principal flute), THEODORE BASKIN (principal oboe)



The oboe, the English horn, the bassoon, and the contrabassoon are all double-reed instruments. The double reed is made of two pieces of cane tied together. The sound of these instruments is produced by blowing air between the two reeds. The quality of the reeds influences the sound the instrument produces, so the musicians often make their own reeds.

THE OBOE

The oboe is usually made of ebony. It is the first instrument heard at a concert since the oboist plays the note "A" to allow all the musicians to tune their instruments. The oboe is a very lyrical instrument, and its sound is easily recognized by its slightly nasal quality. There are generally two oboes in the orchestra.

oboe

THE ENGLISH HORN

The reason why this instrument is called the English horn remains a mystery. The most plausible reason is the following: the reed of the instrument fits in a curved metal tube. In French, this tube is described as being "anglé" or at an angle. As time passed, the word changed from "anglé" to "anglais," which was later translated to English. In Europe, however, the instrument is not called an English horn but a cor anglais. The English horn has a longer tube than the oboe, and it ends in a pear-shaped bell. These elements contribute to the characteristic warm and melancholic sound of the instrument.

THE BASSOON

The bassoon is made of two parallel wooden tubes joined by a U-shaped tube. The sound of the bassoon is low, yet it is a very agile instrument. There are generally two bassoons in the orchestra.

THE CONTRABASSOON

The contrabassoon is made of a tube almost six metres long. It is the lowest-sounding instrument in the orchestra.



JEAN-LUC GAGNON (2nd trumpet), PAUL MERKELO (principal trumpet), JAMES BOX (principal trombone), VIVIAN LEE (2nd trombone)

THE BRASS FAMILY

The brass instruments are the most powerful instruments in the orchestra. The brass family is made up of four instruments: the trumpet, the horn, the trombone, and the tuba. All these instruments are made of bent metal tubing and end in a flared bell. The sound is produced by blowing air through the lips into a cup-shaped mouthpiece.

A mute inserted into the bell of the instrument muffles the sound and changes its tone. Brass instruments were not used very much in the orchestra before the 19th century. By adding valves, the instruments were able to produce more notes, which encouraged composers to use them more often.









Horns
Trumpets
Trombones and tuba

tuba

THE TRUMPET

The trumpet has three valves. In general, there are three or four trumpet players in the orchestra, but it is up to the composer to decide how many trumpets he would like. The trumpet has a very bright tone.

JEAN GAUDREAULT (horn)

THE HORN

The horn is made of 5 metres of tubing wound in coils. To play the horn, the musician inserts his right hand into the bell and places his left hand on the valves. There are usually four horns in the orchestra. The tone of the horn is very warm and sounds like it is being played far off in the distance.

THE TROMBONE

The trombone player uses a slide to move from one pitch to another. There are usually three trombones in the orchestra. The trombone has a very powerful and majestic tone.

THE TUBA

The tuba is the biggest and the lowestsounding instrument of the brass family. It is made of almost 7.5 metres of tubing, and its bell points toward the ceiling. There is only one tuba in the orchestra.

trombone



THE PERCUSSION FAMILY

The percussion family includes a large variety of instruments made of wood and metal, some of which have a skin stretched over a wooden or metal frame.

There are two types of percussion instruments: instruments that can produce actual pitches and play a melody, and those that produce sounds without a specific pitch.

The sound of a percussion instrument is produced by either striking, shaking, or scratching it. Composers started using percussion instruments in the orchestra in the 19th century.





glockenspiel







THE TIMPANI (OR KETTLEDRUMS)

The timpani were the first percussion instruments to join the orchestra. Each drum is made of a copper "pot" that rests on a tripod and is covered by either skin or plastic. The timpani player is surrounded by drums of different sizes and strikes the skin with mallets. During the concert, the musician sometimes modifies the tension of the skin to change the pitch. The tighter the skin, the higher the pitch will be.

THE GLOCKENSPIEL

This instrument is made of metal bars that the musician strikes with sticks. The word "glockenspiel" means bell-play.

THE CELESTA

The celesta looks likes an upright piano. By pressing down the keys, the hammers inside the celesta strike metal bars, which produce a bell-like sound.

THE XYLOPHONE

The xylophone is made of wooden bars fixed to a metal frame. Metal tubes are placed under the wooden bars to amplify the sound of the instrument. The percussionist plays the instrument by striking the wooden bars with mallets.



ANDREI MALASHENKO (principal timpani)

THE PERCUSSION FAMILY







THE TUBULAR BELLS

This instrument is made of a series of cylindrical tubes of varying lengths that hang from a metal frame. The percussionist strikes the tubes with a wooden hammer.

THE CYMBALS

Cymbals are large circular metal plates 35 to 55 cm in diameter, made of a special copper alloy, whose composition is a jealously guarded secret by cymbal makers because it greatly influences the quality of the sound. The percussionist holds the cymbals by two leather handles and strikes them against one another. Cymbals are sometimes hung horizontally and struck with one or two mallets.

THE BASS DRUM

The bass drum has a diameter of 90 cm and rests vertically on a frame. To play the bass drum, the percussionist strikes the skin with one or two large mallets. The tone produced is very deep and low and is ideal for imitating the sound of thunder or a cannon.

THE TAM-TAM

This instrument, commonly known as a gong, is made of a large bronze disc that hangs from a frame. Its sound is produced by striking the disc with a mallet.



THE SNARE DRUM

The snare drum was originally used in military bands and to announce important events in villages. Its construction is unique: a series of metal wires stretched across the lower skin vibrate when the top skin is struck with wooden drumsticks. It usually rests on a tripod on a slight angle.

THE TAMBOURINE

The tambourine is a circular wooden frame about 25 cm in diameter with a skin stretched over one side. Small metal discs called jingles are inserted into the frame and produce sound when the percussionist either shakes or strikes the tambourine.

THE TRIANGLE

This instrument is made of a steel rod bent into the shape of a triangle that's open at one end. The percussionist plays it by striking either the sides or the inside of the instrument with a small metal stick, or beater.

MUSIC AND HISTORY



THE CONDUCTOR

TODAY'S MAESTRO JETS AROUND THE WORLD, AND JUST AS A CONDUCTOR'S DUTIES HAVE EVOLVED, THE WORLD OF ORCHESTRAL CONDUCTING HAS ALSO CHANGED GREATLY OVER THE YEARS. FROM SIMPLY BEATING TIME, THE CONDUCTOR'S ROLE HAS EMERGED AS AN INTERPRETATIVE ART IN WHICH HE "PLAYS THE ORCHESTRA" THE WAY A MUSICIAN PLAYS AN INSTRUMENT.

CONDUCTING IN ANCIENT TIMES

AS FAR BACK AS ANCIENT GREECE,

rhythm was marked for instrumental and vocal pieces by tapping the floor with a piece of metal attached to the right foot. It is believed that from this period arose the tradition of raising the hand on the weak beat of the measure (the second beat for a measure in duple meter, for example) and bringing it down for the strong beat (the first beat in the measure).

IN THE EARLY MIDDLE AGES,

choir directors used hand directions to indicate to singers when the musical line should go up or down, as staff notation did not exist at the time. When polyphony came along, music became rhythmically more complex, and the conductor held a baton (a thin stick) in his left hand to help keep a regular beat.

A MUSICIAN WITH MULTIPLE FUNCTIONS

DURING THE BAROQUE PERIOD (see page 15), instrumental ensembles consisted of only a few players, and the composer was also the conductor, organizing rehearsals and playing the harpsichord as part of the basso continuo. This is how Vivaldi (1678-1741), Bach (1685-1750), Handel (1685-1759), and even the young Haydn (1732-1809) did things.

OVER THE COURSE OF THE 18TH CENTURY,

authority gradually passed into the hands of violinists, since string writing was becoming more and more virtuosic, thus justifying this change. The lead violinist beat time with his bow (when he wasn't playing), indicated the downbeat with a bodily gesture and, if necessary, he could resume playing his instrument if there were rhythmic or ensemble problems.

Church music on the other hand constituted an exception since, quite often, the choirmaster simply banged a staff or stick on the floor. But this clumsy procedure was rapidly abandoned—even though Lully (1632-1687) continued to use it throughout his career in favour of a short baton or a roll of paper, as we can clearly determine from numerous paintings of the time.





THE BIRTH OF THE CONDUCTOR

THE NEXT PHASE in the evolution of the conductor begins with Beethoven (1770-1827). Symphonic writing was becoming more complex, and composers were calling for unexpected changes in dynamics (such as from forte to piano, or a crescendo that led to sudden piano). The lead violinist was no longer capable of ensuring that the orchestra played well together. For greater ease of movement, the bow was shortened into the baton as we know it today. Back then it was made of ebony with a tip and central portion of ivory. Hence we witness the birth of the conductor as we know him today. He stands in front of the musicians to conduct. Some composers—Weber (1786-1826), Berlioz (1803-1869), Mendelssohn (1809-1847), Liszt (1811-1886), and Wagner (1813-1883) among them—were also master conductors.

THE CONDUCTOR AS INTERPRETER

AFTER 1850, the appearance on the scene of the conductor as interpreter (that is, someone other than the composer), brought a new face to the world of orchestral conducting. Since the composer was no longer always around to explain things, ambiguous or uncertain situations arose, especially since up until World War II there were no courses of study for conductors. Nowadays, anyone who wants to be a conductor has to learn to play an instrument first and acquire a solid background in theory. He plays in an orchestra, (or, if he is a pianist, becomes a rehearsal assistant) and observes the conductor at work. If the conductor needs an assistant during a rehearsal, so he can go out into the hall to hear what the orchestra sounds like from a distance for example, that's the assistant's chance to mount the podium.

THE CONDUCTOR TODAY

IN THESE EARLY YEARS OF THE 21ST CENTURY, conductors are known chiefly for their technical perfection, just as pianists are known for the fluidity of their scales or string players for their intonation or bow control. This attribute has become essential for conductors today due to the limited rehearsal time at their disposal and the need for precision when working in radio, television, and the recording studio.

To achieve the status of "super-maestro," the hero audiences eagerly identify with, one must put in countless hours of practice. Conducting is far more complex than it might appear.

CONDUCTING TECHNIQUE—THE CONDUCTOR'S BODILY MOTIONS (ARMS, HANDS, FACIAL EXPRESSIONS)— FOLLOWS CERTAIN CONVENTIONS BUT MUST BE ADAPTED TO EACH INDIVIDUAL COMPOSITION.

The right arm, which holds the baton, keeps the tempo and controls minor adjustments that are indicated in the score or that the conductor wishes to impose. The conductor also uses his right hand to indicate overall dynamic levels, which he controls with size of his gestures, and different kinds of articulation such as staccato or legato, separated or connected. The baton used today is a slender stick, its length dependent on what each conductor prefers. It is usually white so that the musicians can see it easily. The lower end has a bulb made of cork to facilitate the grasp. It is held between the first three fingers; movement is controlled with the wrist and forearm.

The left arm is used to remind individual musicians of their entrances (even though they may be quite confident of having counted the correct number of measures rest). It also is used to express the feeling of the music.

The conductor's eyes are his third arm. A look can communicate information that cannot be expressed with the baton and can remind musicians of technical or interpretive details that have been discussed in rehearsal.

Before coming to rehearsal, the conductor must make a detailed study of his score (see next page). He must not only know how to read all the different lines of music but must also have a thorough understanding of different types of musical structure and style periods. He must have a keen ear in order to hear mistakes in the notes, in intonation (pitch), and ensemble (making sure everyone plays together).

THE CONDUCTOR'S SCORE

A CONDUCTOR'S SCORE IS ALWAYS STRUCTURED THE SAME WAY, WITH THE INSTRUMENTS APPEARING IN A SET ORDER, WHICH MAKES IT EASY FOR THE CONDUCTOR TO FOLLOW BECAUSE HE READS THE SCORE BOTH FROM TOP TO BOTTOM AS WELL AS FROM LEFT TO RIGHT AT THE SAME TIME. THE WOODWINDS ARE ALWAYS AT THE TOP, FOLLOWED BY THE BRASS, THE PERCUSSION (IN THIS EXAMPLE A SINGLE LINE FOR THE TIMPANI), AND, FINALLY, THE STRINGS.

But the conductor still has to deal with certain transposing instruments, meaning that the notes that appear in his score are not those he hears. For example, when the first and second clarinets play a C, what we actually hear is a B flat.

In this section of the fourth movement of his *Ninth Symphony*, Beethoven wrote a tempo and mood indication in the score: *Presto*, meaning "very fast." He also supplied a metronomic indication (here, a half note is equal to 132, or the number of beats per minute), which helps the conductor to better understand the energy he must communicate to the musicians.

This page is especially dense because not only are all the instruments in the orchestra playing at once but the chorus sings as well! The conductor has his work cut out for him cuing each entrance (the strings in the fourth bar, the chorus in the fifth, and so on). The whole thing has to be played *fortissimo* (written as *ff* in the score, meaning "very loud") and with great energy. The *sforzandos* (*sf*) are accents that must jump out of the mass of sound, and the inversed triangles indicate that the notes must be very short and accented.

THE FOURTH MOVEMENT OF BEETHOVEN'S NINTH SYMPHONY



THE GRAND ORGUE PIERRE-BÉIQUE

The organ at Maison symphonique de Montréal was designed and built on behalf of the OSM by the house of Casavant with the collaboration of architects Diamond Schmitt + Ædifica for its visual design, and is the Orchestra's property. This is a large organ intended for orchestral use, and is recorded in the books of the Saint- Hyacinthe builder as Opus 3,900. It consists of 109 registers, 83 stops, 116 ranks and 6,489 pipes.

The instrument bears the name Grand Orgue Pierre- Béique, in tribute to the OSM founder and first general manager (from 1939 to 1970). An astute administrator and a committed music lover, Pierre Béique took over from Dame Antonia Nantel, wife of Mr. Athanase David, who had acted, since 1934, as secretary of the Board of Directors of the Société des Concerts symphoniques de Montréal, the forerunner of the OSM.

Purchase of this organ was made possible, courtesy of Mrs. Jacqueline Desmarais, who assumed the total cost and, in so doing, wished to keep alive the memory of the lasting contribution made by Mr. Pierre Béique to the OSM's mission of excellence.





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