



UNA VOCE

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The Organization of Canadian Symphony Musicians (OCSM) is the voice of Canadian professional orchestral musicians. OCSM's mission is to uphold and improve the working conditions of professional Canadian orchestral musicians, to promote communication among its members, and to advocate on behalf of the Canadian cultural community.

As the strings rotate

Barbara Hankins

Editor



Some might say that our orchestra world does have its similarities to soap operas, but I don't intend to cast aspersions on my string colleagues. In fact, the more I learn about their jobs, the more I admire them.

Since my early years with the kws, I have come to appreciate the niceties of up, down, hook, spiccato, and as-it-comes bowing. However, understanding string rotation was continually difficult. And to say one was being "rotated out" gave me images of being tossed into the playground by a spinning merry-go-round.

I thank Michelle Zapf-Bélanger and Thomas Crosby for shedding some light on this topic in this issue. The Thunder Bay Symphony system of string rotation may be unfamiliar even to some string players. It appears to have many benefits to the orchestra as a whole – something we wind players can also appreciate.

I think it's important for us to try to understand aspects of the orchestral jobs in other sections. A few years back our management wanted to continue to delay filling a titled string position in order to save money. One of my wind colleagues said that we should give this to them, to help with the financial issues. Without giving my opinion I asked if he would talk to the players most affected by the situation. My colleague came back after the conversation and said he understood now why it was so important to the string section and he would support them and vote against the management's ease-ment request.

So string players, if you ever want to know why I'm whining about my reeds – I'm happy to give a short demonstration, and I promise I won't turn it into a soap opera.

Also in this issue Liesel Deppe makes some comparisons of Canadian audition processes with those of Germany. Tamsin Johnston and Kirk Ferguson provide ideas for addressing the mental side of audition preparation. Mélanie Harel gives us news about a film made of her orchestra's European tour. Stéphane Lévesque shares stories and pictures of his orchestra's trip to Canada's north. Richard Sandals continues to provide us with articles on contracts and other union news that benefit us all. Thank you contributors!

Is change afoot in the audition process?

By Liesel Deppe

Windsor Symphony



Liesel Deppe

Lisa Chisholm's excellent workshop on decision bias in the audition process during the OCSM conference last August has led me to ponder how orchestras find the ideal musician to join their ensemble. What follows is not directly related to the conference topic; rather these are ideas I have come across in some of my reading about the process in Europe in general, but Germany in particular. Perhaps none of these ideas are new to anyone reading this, but it seems to me that orchestras are grappling with finding better methods to find musicians who will fit in as seamlessly as possible into a new position.

As we all know, auditions demand a lot from both candidates and the auditioning orchestra: solid preparation and concentration is required on both sides, not to mention cost. It is not uncommon for European musicians to play 40 auditions before winning their first job. I suspect that it is not much different in North America.

I am somewhat familiar with the German audition

process, so have focused on what I know. Over the past year, several articles have appeared on this topic in *Das Orchester*, a publication similar to the *International Musician*. It is from the former publication that I draw many of the ideas presented below.

How do orchestras approach the audition process and are they happy with how things are working? In Germany, change is afoot. Too often, auditions have been viewed as competitions, not unlike sports competitions in which the best candidate that day is declared the winner. While this approach is not wrong, it generally fails to offer a complete impression of a candidate. A shift in thinking indicates that social competency and musical flexibility are becoming increasingly important. Orchestras no longer want the best player: they are looking for musicians who will integrate better into their ensemble. Several orchestras mention that they have candidates who play stellar auditions, but do not integrate during the probation period. Or, conversely, they have very capable substitute or apprentice musicians who fail to win an audition.

As a result, several orchestras are considering adding additional requirements for anyone wishing to apply for a position. For example, there could be an interview after the final round, or a brief statement included with the application, stating why a candidate is interested in joining a particular orchestra. Needless to say, these approaches are controversial and bring with them their own set of problems and have therefore not been implemented yet.

One possible reason for the relatively high number of no-hire auditions held in Germany is that many orchestras do not actively engage internally about what it is that they are looking for in a candidate. This lack then only becomes apparent during an audition process. Many orchestras are experimenting with a chamber music round as a means to determine suitability and flexibility of candidates. This is something that larger American orchestras have also started dabbling in. German orchestras would like to see and hear candidates who are genuinely interested in the position rather than those who take a because-I-need-a-job attitude. How feasible this is, too, remains to be seen.

As Lisa's workshop illustrated beautifully, peer pressure can be a factor in the outcome of an audition. German orchestras have begun to implement secret voting – as they say – so that audition candidates do not become victims of internal politics of an orchestra. Also interesting to note is that in German orchestras, the Music Director is not often a member of the audition committee. Selecting future members remains predominantly the purview of the orchestra musicians.

Canadian orchestras, like those in Germany, have

tenure processes that vary in length, but are usually a minimum of one year. In Germany, this is viewed as too long a period, particularly when it becomes apparent that a candidate is not suitable. Instead, German orchestras are now looking at the British model of offering trial weeks to candidates – a practice that we are increasingly seeing in North America as well.

We may never solve all problems associated with the audition process – we have certainly made great strides in making them fairer – but perhaps they can be made more efficient at finding the ideal candidate?

Mindfulness and orchestral auditions

by Tamsin Lorraine Johnston

Regina Symphony

and Kirk C. Ferguson

Milwaukee Symphony



Tamsin Lorraine Johnston

It may be a fair debate whether the experience of taking orchestral auditions is a rational process designed to stack North American orchestras with the best players around, or an arduous journey through an oppressive hellscape. However, hundreds of dauntless musicians commit their time, money, and energy to dozens of auditions every year in pursuit of that magical moment of winning a coveted spot in an organization whose business is making music. Practicing mindfulness and meditation as a central part of audition preparation can start simply as a way to gain a prized position. It can lead to helping us protect our artistic hearts and celebrate our musical identities through deep self-acceptance.

Common sense tells us that confidence is the lifeblood of success in the performing arts, and that feeling confident is a natural benefit of responsible practicing and preparation. An often-missed nuance is that authenticity and self-care are part of preparation. We must frame our work not only in terms of how many months, weeks, or days before the audition takes place, but also how we demonstrate daily respect for our craft, while showing compassion for our ego, which emerges battered and bruised after the multiple rejections which characterize this industry. Meditation can be a powerful tool for relating to ourselves, specifically to our fears and insecurities, making friends with them and working with them.



Kirk C. Ferguson

Honesty in audition preparation goes beyond acknowledging, for example, that intonation, rhythm, or sound is an issue holding us back. At its most fundamental, accepting and embracing divergent emotions frees us to enjoy a worthwhile musical experience that can be dichotomized from gaining employment as a result of a successful audition. In other words, we can remain poised and embrace the situation we find ourselves in, even if it is less than ideal. There is no shame in pursuing an opportunity with an orchestra for any reason that resonates; many musicians struggle with feelings of ambivalence about the job itself which makes practicing the list unfulfilling, and musical sensitivity unavailable, to say nothing of those musicians on the other end of the spectrum, who are so deeply invested in a particular position that each preparation day is infused with debilitating anxiety. We should never desire to win a particular audition out of fear that life will change drastically if the committee chooses another candidate. Rather, our greatest need is to be honest with ourselves about the life we most want to lead as a musician. The repertoire is the sustenance and the job title is incidental.

Pursuing music as a career is complex from the perspective of the ego. The vast majority of the work force in the developed world generally separates work time from leisure time, taking for granted that any discretionary income funds activities and possessions acquired for the purpose of pleasure and for nourishing the soul. When it comes to professional musicians, the over-arching generalization is that the work should bring joy and the earnings pay for instruments and the necessities of the vocation.

For musicians in a transitional state – leaving aside for a moment the obvious: that they are undoubtedly short on either money, or time, or both – the ego may well be the resource most overdrawn. How then, can someone hope to better their circumstances through winning an audition when they already feel incomplete? Being offered a contract with an orchestra is never just the result of one successful day; it is the culmination of numerous auditions and performances, and thousands of hours of practicing. The expectation of validation in the job itself is natural, but in fact many orchestral musicians are deeply unhappy at work. Could this be because the hope for true self-actualization goes unfulfilled? Perhaps, but only in part. There is virtually no opportunity for mobility in the profession except by taking more auditions for increasingly prestigious posi-

tions. Yet, the work remains essentially the same even if a musician is able to vary his or her environment by moving from orchestra to orchestra. For an artistic and sensitive soul who bravely chose music as a career, the lack of a creative outlet in the pursuit of orchestral life hangs like a thick fog.

How do musicians maintain a practice of innovative autonomy amid the symphonic grind? The answer lies with the music itself. Within every repertoire list sent out with the audition notice is the possibility of enchantment tailor-made for your instrument. If you receive an invitation from the committee, an opportunity has crystallized for you to stand on stage in a beautiful concert hall, or at the very least, in an interesting rehearsal space, and perform a series of magnificent orchestral solos. This is what beckons us to our instruments.

As much as the practice of music exists as a *tabula rasa* for the free expression of the self, the discipline of music demands adherence to a community and tradition, appreciation for the audience, and risk-taking within the confines of the studio space. It is the ever-lingering possibility of failure and humiliation in performances that won't let more than a day or two pass before we feel the urge to touch our instruments; conversely it's the audience knowing that even at the highest levels of technical achievement, that a disaster might be just a hair's breadth away. In this way, we recognize that not only is walking on stage to perform a powerful act of bravery, but that courage is inextricably linked to vulnerability.

A musical instrument is not a sword, meant to defend our sense of self; it is a tool that gives voice to what's in our hearts. The combination of empathy and thrill is intensified in an audition scenario not only because every single person on the committee has likely undergone many auditions and is intently following along in the music as the candidate performs, but because they are hoping to find someone with whom they will share an artistic intimacy for many years to come. The advice to just be yourself, so often repeated in job interviews, couldn't be more appropriate, and daily practice of meditation will gently guide us to an appreciative and accepting relationship with ourselves.

The authors have performed many auditions in our combined experience, and we find ourselves increasingly grateful to the personal challenges associated with receiving abrupt rejections time after time. Adjusting to the pain of the dismissals is always possible, but as the years in the business go on, one can cultivate indestructible fibers within the fabric of being. These threads which run throughout the self are symbolic of a great love for making music. Meditation serves as a tool to find freedom from the shackles of expectation and pro-

vides permission to be the true self, as an individual and an artist. What we most deeply want as human beings is to be loved just as we are. The reality is that we don't need to do anything in order to be loved by others. We can accept ourselves just as we are in this moment. When we can recognize that, we gain the freedom to truly perform from the heart.

How meditation can contribute to audition preparation

Meditation can have a transformative effect on one's playing. In meditation, we are reestablishing a relationship with ourselves. We're learning to be with ourselves, no matter the situation. In practicing meditation, we explore radical acceptance of ourselves and how it feels to just be.

Auditions are stressful. They can and do determine where we live and with whom we work, possibly for the rest of our lives. Meditation makes that stressful process easier. It provides space for us to disconnect from our storylines, such as the narrative that we need to win a certain job in order to be worthy and deserving. It offers a container in which to place our stress and the relentless desire to pursue perfection; in using our meditation practice to acknowledge and release these fixations, we take a step toward letting go in order to sing from the heart.

There are numerous books, online guides, and videos about many types of meditation practice that can offer methods to get started. Whether you have some experience with meditation or are completely new to the concept, the ideas below will help connect your meditation practice to your music.

- Don't be afraid to explore places in the body and the psyche which are asking for attention before you are able to settle into your focus.
- Daily meditation can assist in reframing success and failure in relative, rather than absolute, terms when we let go of our expectations. Just showing up is all that's required.
- Mental anxiety is often reflected with muscle tension and taking the time each day to follow the breath can release any tightness in the thoracic cavity and intercostal muscles. If you are a wind player, it goes without saying that emphasis on the quality and fullness of the breath will prove to be vastly beneficial to tone, response, and intonation.

If you're looking for a nonconventional way to integrate meditation practice into your routine or inspire yourself to start a meditation practice, below are some suggestions. Many of these involve connecting with the body. In our modern world it is so easy to become a head on a stick. Reconnecting with the body offers us a path to the meditative experience. These suggestions aren't necessarily the same as a traditional meditation

practice but can certainly be used in tandem with sitting meditation and have a great deal of value.

- Connect with and appreciate nature. Go for a walk in a park to take in the scents, sounds, and sights while focusing on breathing.
- Use gentle stretching or yoga to help build body awareness and draw the attention to various parts of the body so they are not mistreated during long practicing hours.
- The Alexander Technique is a wonderful path to body awareness and ergonomic use of self.
- Moderate cardio such as cycling, walking, swimming, and cross-country skiing builds body awareness and heightens breathing and heart rate.
- Spend time with pets to nurture sensitivity and enjoyment of the present moment.
- Play for friends. No matter how it goes, they'll still like you and it will remind you that your worth as a person is not dependent on the results of the audition.
- Use laughter. This should be obvious!

Rotational seating in violin sections

An interview with the Thunder Bay Symphony Orchestra's concertmaster Thomas Cosbey

by Michelle Zapf-Bélanger

Thunder Bay Symphony Orchestra



Michelle Zapf-Bélanger

MICHELLE ZAPF-BÉLANGER (MZB): What does rotational seating mean in an orchestral context?

THOMAS COSBEY (TC): It's when there are no fixed seats within a section. Instead, players switch around within their sections from concert to concert or within a certain time frame.

MZB: The TBSO uses rotational seating in its violin sections. Can you explain how it works?

TC: In our orchestra there are three fixed violin seats: Concertmaster, Assistant Concertmaster, and Principal Second. All the rest of our violinists rotate from concert to concert, and even from first to second violin.

MZB: How do you determine the rotation?

TC: It's complicated and involves a big spreadsheet! My methods have changed over the years, but I do try to make it so that rotated players are spending roughly equal time in first and second violin through the season.

I may begin the season with more experienced players near the front to give the newer players time to adjust before they have to sit right behind me!

MZB: What are the advantages of rotational seating within the violins?

TC: It balances workload and helps to improve the cohesiveness of the section sound. But most importantly I think it keeps everyone engaged.

MZB: What do you mean by engaged?

TC: Violin players can develop “back-of-the-sectionitis”—when they feel isolated or undervalued where they are sitting, or simply bored, and it affects their playing. Changing seating breaks up the monotony—it keeps things fresh so you are always experiencing the orchestra from a different perspective. I think it is motivational.

MZB: How can moving around improve cohesiveness of the section sound?

TC: I want each violin player to match the front desks as much as possible. I think that players are able to see, hear, and match us better when they are up at the front and then take that style with them when they are rotated again to the back.

MZB: What are some other advantages?

TC: It helps me get to know each player in my section. A concertmaster is on everyone’s review committees, for instance, but I sometimes have to rely on other people’s accounts to know how a new player is doing. With this kind of rotation, each new player has to spend some time sitting directly behind me and I can hear them very well!

MZB: Are you worried about putting weaker players in the first violins?

TC: Every player at the TBSO has had to go through a tough audition to win their spot and I am confident all of them are great players. Getting rotated into first violin half the time keeps everyone practicing hard and in peak shape.

MZB: What about interpersonal relationships between stand partners?

TC: I have heard about stand partners in other orchestras not getting along. That doesn’t happen in my violin sections and it is probably because everyone in the TBSO is a lovely, kind, and professional colleague. But it might also be because I move them around.



Thomas Cosbey

MZB: Are there disadvantages to this rotational approach?

TC: Yes. It is a pain for me to make up seating lists for every concert, and it makes it more complicated for our librarian. When we repeat a piece, sometimes a player will be in a different section and will have to learn another part. I don’t think there are artistic disadvantages because I think rotating makes us sound better, not worse.

MZB: How would you recommend instituting rotation in an orchestra with fixed seating?

TC: Do it! Try it out! The concertmaster and music director need to buy into the idea, and I think some players who have gotten used to where they are sitting might feel nervous about moving around, but give it a few concerts and everyone will adjust. Good luck!

The OSM on tour in Nunavik and Northern Quebec

by Stéphane Lévesque

Orchestre symphonique de Montréal



From 9 to 20 September 2018, musicians of the Orchestre symphonique de Montréal (OSM) and music director Kent Nagano, as well as members of the OSM administration team, a film crew, and a few journalists, embarked on a two-part tour of six concerts in Northern Quebec. We first visited three communities in Nunavik: Kuujuuaq, Salluit and Kuujuarapik, and after a day off in Montreal, we traveled to Oujé-Bougoumou (near Chibougamau), Mashteuiatsh (near Roberval) and Uashat Mak Mani-Utenam (near Sept-Îles).



OSM members at the inuksuk in Salluit

This was the second trip by OSM musicians to Nunavik: in 2008 we presented Stravinsky’s *The Soldier’s*

Tale with narration in Inuktitut, and Alexina Louie's *Take the Dog Sled*, for small ensemble and throat singers. In talking with colleagues who went on the tour in 2008, we knew before we left that this tour to the far north would be particularly touching and inspiring, and it certainly was so.

This tour was made possible in part with the support of the New Chapter initiative of the Canada Council for the Arts. We performed the opera *Chaakapesh, the Trickster's Quest* by Canadian composer Matthew Ricketts, with libretto by Cree writer Tomson Highway. This work was commissioned by the OSM and was premiered this past fall during the opening week of the 85th season of the orchestra.

Given the logistical challenges of touring in these regions, *Chaakapesh* was conceived in two versions: one for 15 musicians for Nunavik, and another for an orchestra of about 45 musicians, which we performed in Montreal and in Northern Quebec. In addition to the musicians, both versions feature two singers (a tenor and a baritone) and a narrator. In Nunavik the story in Inuktitut was told by singer Akinisie Sivuarapik, and in Northern Quebec by singer Florent Vollant in Innu and by filmmaker Ernest Webb in Cree. In addition, local artists from each community we visited participated in *Chaakapesh* during an interlude in the opera – we heard throat singers, pop musicians, and a young cellist.

In addition to *Chaakapesh* we also performed works from the symphonic repertoire such as excerpts from Beethoven's Sixth Symphony and Prokofiev's *Classical Symphony*, and arrangements for 15 musicians of the Overture to the *Marriage of Figaro* by Mozart and of the second movement of Prokofiev's Fifth Symphony!

In addition to discovering new places and performing for new audiences, tours are also important when it comes to the human aspect of being part of an ensemble, and this tour proved especially rewarding in that regard. Among the many anecdotes that still make us smile today, we think of our colleagues who helped cook and wash dishes in the Nunavik Cooperative Hotels where we stayed; the musicians and administration staff who helped launch the boat of a young Inuit in Salluit; the raw beluga prepared by Akinisie Sivuarapik which we sampled after the last concert in Kuujjuarapik; the OSM Polar Bear Club led by André Moisan, who went for an outdoor lake or river swim in almost every town; the incredible efforts displayed by the community of Oujé-Bougoumou so that our rehearsal and concert could take place – on time! – despite a violent storm and major power outage that affected the entire village, including the concert venue; and the impromptu bowling party in the basement bowling alley of our hotel in Roberval after our concert in Mashteuiatsh!

What was even more significant for many of us was to be able to interact with people from the Inuit and Native communities who were hosting us, as well as with people from the south who were in Nunavik for work. We were able to talk to children and young people in our educational workshops as well as with the public before and after the concerts and at receptions and meals organized by our hosts. Lots of photos and selfies were taken. We also had some time to explore the villages and communities that we visited, and we were moved by the beauty of our surroundings and the contrast to what is often represented as the difficulties of daily life for the people of Nunavik.



OSM wind quintet presentation for elementary school children in Kuujjuaq

You can see images and reports from the tour on the OSM website at

<https://www.osm.ca/en/nunavik-and-northern-quebec>

A film by director Roger Frappier about the orchestra and the tour is also planned for release in the spring of 2019. We certainly hope not to have to wait another ten years to return to these spectacular places!

An introduction to the Canadian Symphonic Media Agreement

by Richard Sandals

Associate Director, Symphonic Services Division, CFM



The Integrated Media Agreement (IMA) is a negotiated agreement between the AFM and the Symphony, Opera and Ballet Employers Electronic Media Association, a group that currently represents about 95 orchestras. The IMA provides conditions for recording and broadcasting live orchestral

performances, including conditions for streaming, downloads, and physical media, as well as radio and TV. There's a problem, though: it's not available in Canada. Because the IMA contains terms for national radio and TV, it would be in conflict with the CBC Agreement, so Canadian orchestras can't sign on to it.

The Canadian Symphonic Media Agreement (CSMA) was initially conceived as a Canadian version of the IMA: a negotiated agreement with comprehensive conditions covering a variety of distribution formats. Over a period of about two years, the number of orchestra managers involved in the negotiations got smaller, and so did the variety of included formats. Eventually, we were left with a choice between abandoning the project altogether or moving forward with a much less ambitious agreement.

We chose to proceed with a promulgated agreement that covers only one format, but an important one: streaming of live performances, either recorded or as they happen. ("Promulgated" means that the final form of the agreement wasn't negotiated between the parties, but declared by the CFM — much like a local tariff.) This replaces the OCSM Guidelines for streaming, which were sometimes problematic. They didn't really represent any kind of official AFM agreement, which made them much more liable to misuse or misinterpretation – or just plain confusion over which version was in force and how to apply it.

Because there is only one kind of recording covered by the CSMA, it's easy enough to sum up the financial conditions: 45% of the orchestra's per-service scale or \$56.25, whichever is greater, for two years of streaming rights. Orchestras can purchase additional years of streaming and there is a discount if an orchestra streams three or more programs in a season. As well, orchestras that have never streamed a full performance before can be permitted, upon becoming signatory to this agreement, to live-stream a single performance for free. The musicians must approve of each project in advance, and there is also an approval process for recordings that remain available beyond the live event.

You may have noticed that the minimum fee of \$56.25 is lower than the minimum under the most recent OCSM Guidelines. This agreement did start out with negotiations and we chose to promulgate it using terms we had negotiated. That doesn't, however, mean that musicians have to accept these rates, any more than you are required to accept local Tariff rates. Because the CSMA includes project-by-project musician approval, you don't have to record for the rates in the CSMA if you don't want to. We are happy to work with Locals and Players' Committees to develop side letters that entrench improved conditions for your orchestra when it becomes signatory to the CSMA.

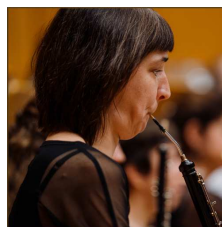
Your OCSM Delegate has access to the CSMA; it's in the OCSM Dropbox (under Media > Agreements). Players' Committees and Locals that have questions about the CSMA can direct them to me (rsandals@afm.org) or to SSD Director Bernard LeBlanc (bleblanc@afm.org).

Ensemble

One year behind the scenes with the Orchestre Métropolitain

Interview by Mélanie Harel

Orchestre Métropolitain



Mélanie Harel

The world premiere of *Ensemble*, a documentary film by Jean-Nicolas Orhon about the Orchestre Métropolitain (OM) took place November 16, 2018, as part of the Montréal International Documentary Festival. What follows is the conversation I had with director Jean-Nicolas Orhon.

MÉLANIE HAREL (MH): How did the idea of this film come about?



Jean-Nicolas Orhon

JEAN-NICOLAS ORHON (JNO): It was born from conversations I had with Jennifer Bourdages, the pianist of the OM who is also part of the management team (my neighbour at the time!), about her work and the OM. Initially, the documentary was supposed

to be an educational project filmed in schools in collaboration with the OM. Then we learned about the tour in Europe and at the same time we witnessed the rise of the OM. The project then evolved into following the orchestra throughout the year before the tour and during the tour. I was curious about what life in an orchestra is like; I wanted to understand the relationship between the musicians and the conductor – the evolution of the orchestra, and to follow the tour.

MH: Are you yourself a musician?

JNO: I play the guitar but without any kind of training and I don't have any training in classical music. But I love music. I therefore had fresh eyes – a neophyte perspective on the symphonic world and its repertoire. The experience of making this film has given me a start and has made me want to pursue my music education. But the end result is a film from the viewpoint of a non-musician.

Over and above the music, I was interested in the

life of the group, the community, the working together, the relationship between the conductor and the musicians. The atmosphere at the OM is good – I sense a very strong family feeling. The tour was the climax of that idea.

MH: Did anything unexpected arise, something that surprised you?

JNO: When I saw you playing for the first time, you were rehearsing Mahler's Fifth Symphony. Having played a little music myself, I thought it was incredible and impressive that 80 people who have never played a work could start to play together and – it works!

I was interested in trying to understand your work. How can a piece of music be played in one way or another, depending on who is playing, of course, but also depending on the conductor's intentions? How can a work that has been played hundreds of times be played differently now by the OM?



Orchestre Métropolitain just before leaving for the tour

MH: Were there any technical challenges?

JNO: Yes. It had to do with the sound recording. We couldn't afford to make any compromises or sacrifices; it had to be good. For shooting during rehearsals I always had a soundman with me, Simon Bellefleur. We talked a lot at first. We couldn't have several microphones like we would have for a record. The challenge was to still have the best sound possible. So Simon used a stereo microphone to pick up the ambient sound in the room plus a microphone on the conductor's stand. For the Montréal concerts we were allowed to use the archives of the OM and some Radio-Canada recordings. In Europe we managed to get our hands on some good recordings made in Amsterdam and Rotterdam.

The co-operation with the OM administration and management team worked very well, they were great. They were extremely present and supportive and helped us every step of the way. Working with them was a real pleasure.

Another challenge was having one single camera for the whole orchestra where all sorts of things are happening at the same time. So we couldn't re-create a filmed concert, a remote. *The* question throughout the

whole year of shooting was where to film from: where do I want to be physically, who or what action do I want to focus on? And I had to make sure I didn't disturb the musicians. The important thing was the music you were making, not the film. I couldn't allow my presence to distract you. That conditioned some of our technical choices such as which lenses to use.

MH: What is on the soundtrack of the film?

JNO: The OM! with one exception: Alexandre Tharaud at the piano playing the Adagietto of Mahler's Fifth in a sequence about childhood. Since the OM had played that symphony and Alexandre Tharaud was one of the soloists on the tour there was still a link with the only musical excerpt when we don't hear the OM.

MH: Jean-Nicolas, thank you for your time and good luck for the release of your movie.

JNO: Thank you also!

* * *

Link for trailer: <https://vimeo.com/298278936>

Ensemble (Québec, 2018, 92 Minutes, original version in French and English)

Written and Directed by Jean-Nicolas Orhon

Producer: Sandra-Dalhia Goyer

Director of Photography: Jean-Nicolas Orhon

Editing: Jean-Nicolas Orhon in collaboration with Hubert Hayaud

Sound: Simon Bellefleur / Bande à Part / Louis Gignac

Production: Les Films Jad

Distribution: Les Films du 3 Mars

Facebook: <https://www.facebook.com/ensemble.film>

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Windsor Symphony Orchestra	Liesel Deppe
Winnipeg Symphony Orchestra	Arlene Dahl

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