



LES VIOLONS DU ROY

MATHIEU LUSSIER, CONDUCTOR
LOUIS-PHILIPPE MARSOLAIS, FRENCH HORN

FRIDAY NOVEMBER 14, 2014

Vancouver Chamber Choir
 JON WASHBURN, CONDUCTOR

Handel's Messiah

The Christmas Masterpiece

8 pm | December 12, 2014 Orpheum Theatre

Vancouver Chamber Choir | Monica Whicher, soprano
 Allyson McHardy, mezzo soprano | Benjamin Butterfield, tenor
 Stephen Hegedus, bass baritone | Pacifica Singers
 Vancouver Chamber Orchestra | Jon Washburn, conductor

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Les Violons du Roy | Chamber Orchestra



**“...powerful ensemble
...remarkable tightness and focus.”**

Zachary Woolfe, *The New York Times*, New York, October 23, 2012

The Internationally renowned chamber orchestra Les Violons du Roy was brought together in 1984 by music director Bernard Labadie. The orchestra has performed dozens of times in Europe at such legendary venues as the Concertgebouw in Amsterdam, and is a frequent visitor to the U.S., with regular stops in New York City, Chicago, and Los Angeles. A recent highlight was an acclaimed performance at the Berliner Philharmonie with Magdalena Kožená during its January 2014 European tour. Les Violons du Roy's discography, which includes three Juno Award-winning recordings and one Félix Award, boasts 26 titles that have garnered wide critical acclaim. The distinguished ensemble, touring BC with 17 players, will include Louis-Philippe Marsolais, celebrated Quebec horn virtuoso as featured soloist, and Mathieu Lussier as conductor.

“The Music Center at Strathmore presented what was probably one of the top 10 concerts of the year... The Quebec-based chamber orchestra played with stylistic panache... and laser-precise ensemble”.
Charles T. Downey, *The Washington Post*, Washington, October 16, 2013

Les Violons du Roy would like to thank the following partners:



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About the Artists



Mathieu Lussier, Conductor

Newly appointed as Associate Conductor of Les Violons du Roy, Matthieu Lussier is already equally well known as a composer and virtuoso bassoon soloist - and a champion of the baroque bassoon. As a composer, Lussier's works are heard regularly in concert halls in North America, Europe and Australia.

As a soloist, Lussier has toured extensively in North America and Europe with the wind ensemble, Pentaèdre, and he has appeared as guest soloist and conductor with Arion Baroque Orchestra, Tafelmusik Baroque Orchestra, Boston Early Music Festival Orchestra and the Cleveland Baroque Orchestra, Apollo's Fire.

Since 2007, Lussier has been Artistic Director of the Lamèque International Baroque Music Festival. He has recorded extensively for the ATMA and MSR Classical labels, and is on the faculty of the Université de Montréal.



Louis-Phillipe Marsolais, French horn

Louis-Phillipe Marsolais is the well known solo horn of the Orchestre Métropolitain du Grand Montréal. Formerly solo horn with the Kitchener-Waterloo Symphony Orchestra and associate solo horn with the Orchestre symphonique de Québec, Marsolais is also Artistic Director of the wind quintet, Pentaèdre.

Renowned recitalist, concert and chamber musician, he performs regularly in North America, Europe and Asia, and has appeared with the Bavarian Radio Orchestra, and the chamber orchestras of Munich, Geneva, Neuchatel, Zurich and Bolzano.

At home, he is heard frequently with Les Violons du Roy, the Société de musique contemporaine du Québec (SMCQ), and as soloist with orchestras in Montréal, Québec, Trois-Rivières, Longueuil and Peterborough. Louis-Phillipe Marsolais was the recipient of the prestigious Munich Competition prize, the Geneva Competition, the Mozart Competition of Rovereto and the Concours International de cor de Trévoux. He is on the faculty of the Université de Montréal.

LES VIOLONS DU ROY

MATHIEU LUSSIER, CONDUCTOR
LOUIS-PHILIPPE MARSOLAIS, FRENCH HORN

VIOLINS 1

Pascale Giguère
Véronique Vychytil
Maud Langlois
Noëlla Bouchard
Nicole Trotier

VIOLINS 2

Pascale Gagnon
Michelle Seto
Angélique Duguay
Bénédicte Lauzière

VIOLAS

Isaac Chalk
Annie Morrier
Marie-Claude Perron

CELLOS

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LES VIOLONS DU ROY

MATHIEU LUSSIER, CONDUCTOR
LOUIS-PHILIPPE MARSOLAIS, FRENCH HORN

HORN CONCERTO NO.2 IN D MAJOR, HOB.VIID:4

Allegro moderato
Adagio
Allegro

F.J. HAYDN
(1732-1809)

STRING SYMPHONY NO. 10 IN B MINOR, MWN N 10

Adagio - Allegro - Più Presto

F. MENDELSSOHN
(1809-1847)

ADAGIO AND ALLEGRO, OP. 70
(ORCHESTRATED BY L.P. MARSOLAIS)

R. SCHUMANN
(1810-1856)

INTERMISSION

STRING QUARTET NO. 14 IN D MINOR "DEATH AND THE MAIDEN"
(ARR. M. LUSSIER)

Allegro
Andante con Moto
Scherzo - Allegro Molto
Presto

F. SCHUBERT
(1797-1828)



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Programme Notes

F. J. HAYDN Horn Concerto No. 2 in D Major, Hob. VIIId:4

Solo horn music in the Classical period was written for virtuosos performing on the 'natural' horn, an instrument differing from the modern version in that it had no valves. Among the best-known horn works from the period are concertos by J. Haydn, Carl Stamitz, and Mozart, a horn quintet by Mozart and a sonata for horn & piano by Beethoven.

The style of Haydn's second concerto has cast doubt on the attribution to Franz Joseph Haydn, and many experts believe it to be the work of his brother Michael (1737-1806). Worth noting, however, is that although Michael Haydn today is entirely eclipsed by his illustrious brother, he was in his day very highly regarded and much esteemed by composers such as Mozart. Current thought is that the D Major Concerto was composed between 1760 and 1762 when Michael Haydn held the position of Kapellmeister at Grosswardein (now Oradea in Romania). The manuscript indicates that it was intended for corno secundo, which indicates a specialist in the instrument's middle and lower registers.

F. MENDELSSOHN String Symphony No. 10 in B Minor

Mendelssohn's five major symphonies are staples of the symphonic repertoire, but buried deep in the Mendelssohn catalogue are also 12 string symphonies. They were written between 1821 and 1823 when Mendelssohn was entering his teens and were, in a sense, intended to mark the completion of the young artist's counterpoint and figured bass studies with Carl Friedrich Zelter.

Good Evening White Rock Concerts Members.

During this evening's intermission, the Youth of White Rock Baptist Church will be selling snacks and refreshments in the gym. The money raised, will go towards future events that our youth will take part in. Such events will not only benefit our church community but other areas who are in need of assistance. On behalf of the White Rock Baptist Church Youth Group, we thank you very much for your support. Enjoy tonight's performance. Have a great evening and God Bless.



Jason Rahardjo
WRBC Youth Coordinator

white rock
baptist church

Programme Notes (continued)

They are modelled on the mid-18th-century Berlin school of Carl Philipp Emanuel Bach (1714-1788) and Johann Gottlieb Graun (1702-1771), a pre-Classical style, and are full of accomplished academic counterpoint and rich chromaticism. They were first performed in special Sunday concerts staged by Felix's father at the Mendelssohns' opulent Berlin home—both a testing lab and a promotional venue for Felix and his sister Fanny. At these premieres the young Felix followed 18th-century practice by leading the string quintet (filling in for the orchestra) from the piano as he covered the continuo part.

R. SCHUMANN Adagio and Allegro, op. 70

Schumann considered 1849 the most productive year of his career. He thought of the relentless pace as a refuge from the unsettling circumstances of the bourgeois revolutions then sweeping Germany and which struck with particular force in Dresden, where he lived. "I've been working very hard the whole time," he wrote to a friend, "it's been my most fruitful year ever—as if the storms raging outside were driving me back inside myself. There alone have I found a counterweight sufficient to balance all that is so frightfully breaking in on me."

Schumann's 1849 production runs to nearly 40 works ranging from chamber to piano and choral music. New in all this was an interest in winds, yielding works for clarinet and oboe as well as two that featured the horn. Between February 14 and 17 he wrote his Adagio and Allegro Op. 70 for horn and piano, and on February 18 began work on his Konzertstück ("concert piece") Op. 86 for four horns and orchestra. Both were composed not for the traditional natural horn of Haydn,



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Programme Notes (continued)

Mozart, and Beethoven, but for the new 'Vienna' horn with three valves, which had emerged around 1823 and was beginning its ascendancy. Improvements to the instrument made for a more uniform tone, made chromatic passages easier to play, and allowed the production of notes not even available on the natural horn. Schumann's Adagio and Allegro, originally titled "Romance and Allegro," explores all the new instrument's technical potential and moves from poetry to high spirits, lyricism, and bravura. Adagio and Allegro is performed here in Louis-Philippe Marsolais's own orchestral arrangement.

F. SCHUBERT String Quartet No. 14 in D Minor ("Death and the Maiden") D. 810

Schubert in his last chamber music works, including Quartet No. 14, was getting ready to write orchestral pieces. In 1824 he wrote to a friend:

I've tried my hand at some things for instruments: there are two quartets for violins, viola and cello and an octet, and I want to write another quartet. It's all supposed to pave the way for the great symphony. the news in Vienna is that Beethoven is giving a concert where they'll play his new symphony, three pieces from his new mass and a new overture. I'm thinking of putting on a concert like that myself next year, God willing.

String Quartet No. 14 in D Minor is known as "Death and the Maiden" because of the quotation from Schubert's 1817 Lied "Der Tod und das Mädchen" (Death and the Maiden) that opens the second movement Andante. In this Lied, a setting of a poem by Mathias Claudius, Death insistently, tenderly—almost seductively—pleads with the maid to come sleep in his arms. Schubert's transposition of this to the instrumental string setting allows him to develop its essence in the pure medium of sound. Poetry and music fuse into a bold and original work that became a touchstone for all subsequent 19th-century music.

Death, explicitly evoked in the second movement, infuses the entire work. In four tableaux, Schubert portrays this shadowy companion in various guises, by turns brutal, gentle, implacable, comforting, and liberating. Schubert uses the key of D minor—traditionally associated with tragedy—for his musical language and builds powerful, almost orchestral textures that set his sound pictures in bold relief. The work lends itself quite naturally to large ensemble transcription, as in the arrangement by Mathieu Lussier performed today.

The first movement opens with a motif reminiscent of Beethoven—its forceful rhythms lending an urgency not typically associated with Schubert's works. The second movement, the only one of the four in G minor, quotes the piano introduction of "Der Tod und das Mädchen" as a death march not unlike the second movement of Beethoven's 7th symphony (1812), and subjects it to a series of five variations. The theme of the third movement draws on Schubert's innocuous German Dance D. 790 No. 6 and infuses it with a new vehemence before abruptly shifting to the unreserved lyricism of the trio for a brief moment of tranquility. The finale, a lively saltarello, then takes off in a frantic gallop to the end.

by Pierre Grondines

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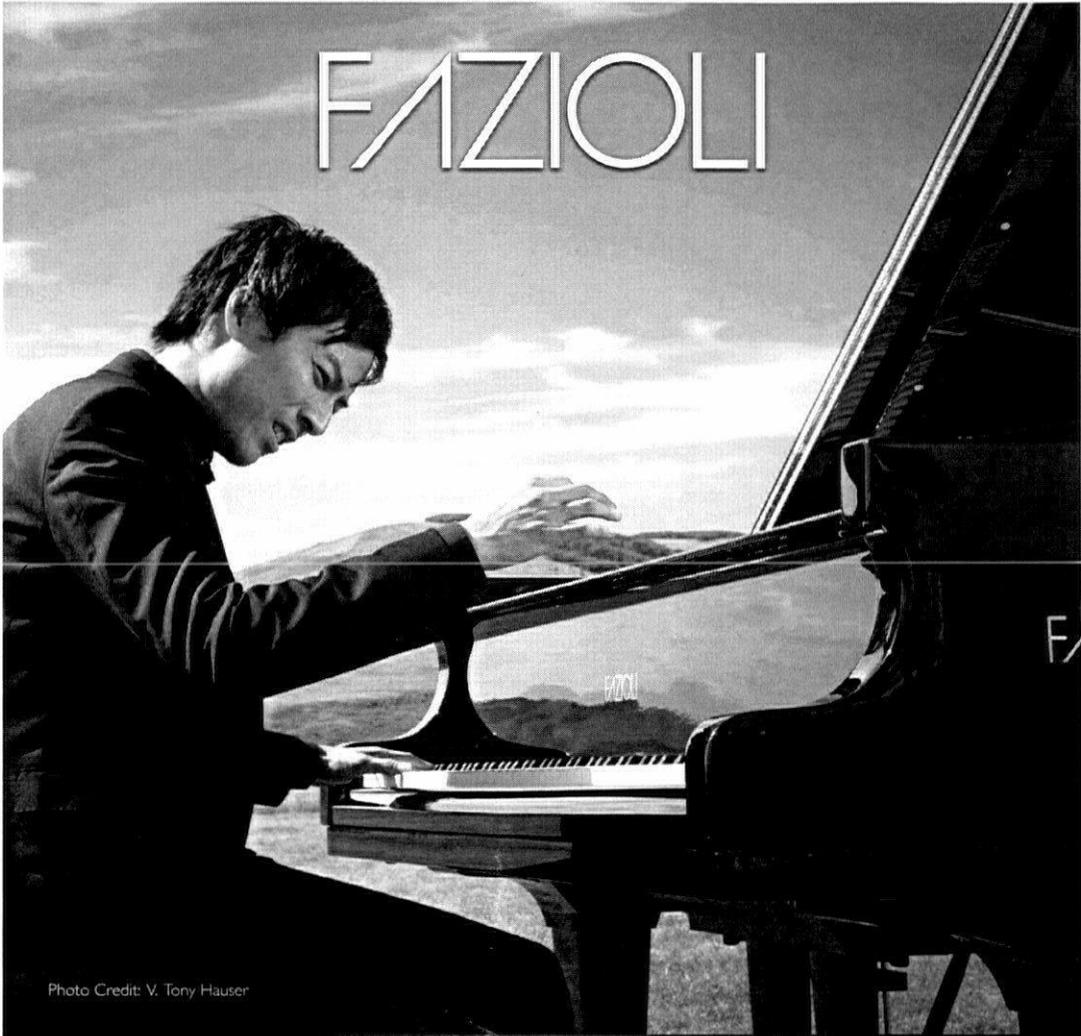
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