



WHITE ROCK
CONCERTS

ARION

DIRECTED BY CLAIRE GUIMOND

WITH SOLOISTS

CLAIRE GUIMOND, FLUTE

CHANTAL RÉMILLARD, VIOLIN

HANK KNOX, HARPSICHORD

MATHIEU LUSSIER, BASSOON

OCTOBER 23, 2009



Montreal-based **Arion** was founded in 1981 by flautist Claire Guimond, violinist Chantal Rémillard, gambist Betsy MacMillan and harpsichordist Hank Knox. Claire Guimond has been Arion's artistic director ever since its earliest concerts. From the outset, Arion's concerts were hailed for their clarity and gusto as well as their refined and expressive performances of a repertoire chosen from a vast array of early music works. Meticulous attention to detail has placed Arion's artistic achievements amongst those of today's top period instrument ensembles.

A recipient of numerous awards and grants, Arion has toured extensively throughout Canada, Europe, Mexico and the United States, and most recently, Japan.

Arion's discography features 25 CDs, many created in collaboration with such artists as sopranos Agnès Mellon and Suzie LeBlanc, mezzo Kimberly Barber, countertenors Matthew White and Daniel Taylor, baritone Max van Egmond, 'cellist Jaap ter Linden, conductor Barthold Kuijken, and violinist and conductor Monica Huggett.

For more information, go to www.earlymusic.com



Baroque flautist, **Claire Guimond** is recognized both in Canada and abroad as a leading exponent of her instrument. She is a founding member and artistic director of the ARION, with which she has frequently toured in North and South America, Japan and Europe. She performs regularly with Tafelmusik and plays at many festivals in Europe and North America, under such distinguished conductors as Ton Koopman, Andrew Parrot, Barthold Kuijken, Jordi Savall, Nicholas McGegan, Philippe Herreweghe and Bruno Weil. Ms. Guimond's extensive discography includes over 30 recordings.

Harpsichordist **Hank Knox** directs the Early Music program at McGill University, where he teaches harpsichord and figured bass accompaniment, conducts the McGill Baroque Orchestra, coordinates the



Early Music Ensembles, and in collaboration with Opera McGill has directed productions of major Operatic works by Telemann, Purcell, Handel, Rameau and Peri. A founding member of ARION, he has also performed and toured with Tafelmusik and he plays regularly with the Orchestre Symphonique de Montréal. He has many recordings both with ARION and in other chamber music combinations. He studied with John Grew at McGill University in Montreal and with Kenneth Gilbert in Paris.



Mathieu Lussier is one of the most active early music bassoonists in North America. As well as playing with ARION, he is also principal bassoonist of Les Violons du Roy and Cleveland's Apollo's Fire. He also frequently appears with Tafelmusik and the Boston Early-Music Festival. M. Lussier has recorded extensively with ARION and also with the Caliban Bassoon Quartet, In addition he has numerous recordings of bassoon concertos and chamber music from the 18th century. M. Lussier is also well known as a composer. His White Rock Sonata was premiered by George Zukerman in 2008. Mathieu Lussier teaches Baroque bassoon at McGill University and modern bassoon at the Université du Québec à Montréal.



Violinist **Chantal Rémillard** was also a founding member of ARION, In addition she performs with l'Orchestre de la Chapelle Royale de Paris, Il Complesso Barocco, Ars Musica, The American Baroque Ensemble, l'Ensemble Carl Philipp, Les Nations, The Orchestra of the Haydn Heritage Society, l'Ensemble Stradivaria and Tafelmusik. Since its founding in 1988 she has also been concertmaster for the Studio de musique ancienne de Montréal. She took part in a recent Festival des Flandres, where she appeared for a series of recorded concerts, as soloist with the Belgian ensemble, Anima Eterna. Chantal Rémillard teaches baroque violin at McGill University.

Arion Baroque Orchestra

Baroque music forever!

Works by Vivaldi, Telemann, Fasch and Bach

Claire Guimond, Traverso and Artistic Direction

Mathieu Lussier, Bassoon . Chantal Rémillard, Violin

Chloe Meyers, Violin . Stéphanie Bozzini, Viola

Isabelle Bozzini, Cello . Nicolas Lessard, Double Bass

Hank Knox, Harpsichord

Antonio Vivaldi (1678-1741)

Concerto in A Minor for Bassoon, Strings and

Basso Continuo, F.VIII no.7

Allegro Molto / Andante Molto / Allegro

Concerto in D Major for Flute, Strings and Basso Continuo,

"Il Gardellino", F.VI no.14

Allegro / Cantabile / Allegro

Trio Sonata opus 1 no. 12 'La Follia'

Theme / Variations I to XX

◆ Interval ◆

Georg Philipp Telemann (1681-1767)

Concerto for Flute, Strings and Basso Continuo

(with a reconstructed bass line) TWV 51: G2

Andante / Vivace / Adagio / Allegro

Johann Friedrich Fasch (1688-1758)

Concerto in C Major for Bassoon, Strings and Continuo

Allegro / Largo e staccato / Allegro

Johann Sebastian Bach (1685-1750)

Concerto Brandebourgeois no 5 in D Major

for Flute, Violin, Harpsichord, Strings and and Basso Continuo BWV 1050

Allegro / Affetuoso / Allegro

ARION wish to thank the Conseil des Arts et des Lettres du Québec, as well as the Canada Council for the Arts for their generous contributions.

message from the artistic director

There's a special reason why I want to address these few lines to you at tonight's concert. ARION's programme features many remarkable soloists but one of them, for obvious reasons is particularly close to my heart.

Mathieu Lussier is playing two bassoon concertos, by Antonio Vivaldi and Johann Friederich Fasch.

You may recognize M. Lussier's name, because he is also the composer of the White Rock Sonata which I had the pleasure of playing for you a year ago. At that time, Mathieu was unable to be present for the premiere performance of his new work.

Well, we have him here, now, and I propose to start tonight's concert with a special guest curtain call for Mathieu Lussier. Please share with me a profound appreciation for the new Sonata, for a wonderful contribution to the bassoon repertoire, and for last year's happy musical salute from Québec City to White Rock.

George Zukerman

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Wednesday, December 23



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Information: 604 732-1610 or www.earlymusic.bc.ca

Programme Notes by Lucie Renaud

[Translation Phillip Seebold]

In its original Latin, *concertare* meant not only “to contend with” or “to vie with” but also “to bring into agreement with” or “to converse”; the epithet “concerto” has been affixed to many genres. However, one thing has always remained constant: in a concerto, voices or instruments hold a dialog and confront one another. Starting in 1581, Gastoldi published a series of *Concerti musicali* for variable musical formations. In the 18th century, the *concerto de chiesa* (church concerto, a vocal piece with accompaniment), the *concerto da camera* (chamber concerto, its secular equivalent), and then the *concerto grosso*, for *ripieno* (grand ensemble) and solo section taken from the same ensemble would each flourish in turn. Over the years and with musical instruments’ evolution, one lone soloist would emerge, backed by the rest of the orchestra. The baroque concerto’s basic element is the *ritornello*, a short recurring passage that the soloist and *ripieno* share but with modulations and variations. This format seduced the Italian, French, and German composers alike.

Antonio Vivaldi would irrevocably rock the rules of instrumental writing by revisiting the trio sonata but above all, by giving the concerto respectability. With remarkable dexterity he brought out the register of nearly all the instruments in use in his time, devoting more than 500 pages to them. Throughout, he favoured brilliant technique, a remarkable melodic verve, and an exceptional variety, as much in the nature of his themes as in his treatment of them.

In Germany, the very prolific **Georg Philipp Telemann** was busy developing the genre repeatedly, producing more than 100 concertos for various solo instruments. **Johann Friedrich Fasch** would write nearly 70 concertos in his career, ushering in the subtle transition from baroque to classicism. In his Brandenburg Concertos, which could be considered his “art” of the concerto, **Johann Sebastian Bach**, for his part, borrowed as much from the *concerto grosso* as from the solo, wedding refined counterpoint with pure virtuosity. The instrumental dialogues multiply, the orchestration is particularly finely wrought, and *joie de vivre* shines forth from every page. At the premier of the Fifth Concerto, the most modern of all six, Bach himself played the particularly elaborate harpsichord part, thus creating what is now recognized as the first concerto for harpsichord in the history of music.

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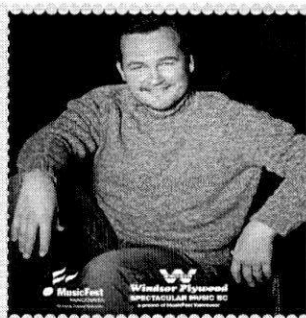


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