



# PENTAEDRE

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DANIÈLE BOURGET, FLUTE

NORMAN FORGET, OBOE

MARTIN CARPENTIER, CLARINET

MATHIEU LUSSIER, BASSOON

LOUIS-PHILIPPE MARSOLAIS, HORN  
AND ARTISTIC DIRECTOR

JANUARY 20, 2012

## *About the members of Pentaèdre*

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### **Danièle Bourget, flute**

With a coveted first prize in flute and chamber music from the Conservatoire de musique du Québec, Danièle Bourget is a very active musician on the Montreal scene. She has been guest soloist with a variety of ensembles, including Les Violons du Roy, La Chapelle de Montréal, I Musici de Montréal, Orchestre symphonique de Laval, Orchestre symphonique de Trois-Rivières and Orchestre de Radio-Canada. She also performs regularly with major Montreal orchestras, including Orchestre des Grands Ballets Canadiens, Orchestre métropolitain du Grand Montréal, Les Violons du Roy and Orchestre symphonique de Montréal.

### **Normand Forget, oboe**

Born in a family where music was always present, Normand Forget played music as a hobby until he finally decided, at 20, to study music at school in Ste-Thérèse, qc. He then studied at McGill University and at Oberlin College, usa, where he won the Artistry in Oboe Performance prize. A founding member of Pentaèdre and Le Nouvel Ensemble Moderne (nem), his musical career has seen him perform with all of Québec's major orchestras. He has been teaching at McGill University since 1992.

### **Martin Carpentier, clarinet**

A clarinetist in great demand, Martin Carpentier performs regularly with Orchestre Métropolitain du Grand Montréal, Société de musique contemporaine du Québec, Opéra de Montréal, Les Violons du Roy and I Musici de Montréal. Martin Carpentier studied clarinet with Emilio Iacurto at McGill University where he graduated with Distinction. He now teaches clarinet at Université du Québec à Montréal (UQÀM) and Université de Montréal.

### **Mathieu Lussier, bassoon**

A versatile musician, Mathieu Lussier is a dynamic bassoonist, and composer. As instrumentalist, he champions the baroque bassoon as a solo instrument and he has performed as guest soloist with Arion Baroque Orchestra (Montreal) and Les Violons du Roy (Quebec City) and he also appears regularly with Tafelmusik Baroque Orchestra (Toronto), the Boston Early Music Festival Orchestra and the Cleveland Baroque Orchestra, Apollo's Fire. Among his numerous recordings as soloist, are over a dozen bassoon concertos by Vivaldi, Graupner, Telemann and Corette, and a CD of Sonatas for bassoon by Boismortier.

## About the members of Pentaèdre

### Louis-Philippe Marsolais, horn

After playing as solo horn with the Kitchener-Waterloo Symphony Orchestra and associate solo horn with the Orchestre symphonique de Québec, Louis-Philippe Marsolais is now Artistic Director of Pentaèdre and solo horn with the Orchestre Métropolitain du Grand Montréal. Renowned recitalist, concert and chamber music musician, he performs regularly in North America, Europe and Asia. As a soloist, he performed with various symphony orchestras, such as Montréal, Québec, Calgary, Halifax, the Bavarian Radio Orchestra, and chamber orchestras of Munich, Geneva, Neuchatel, Zurich and Montreal, as well as Les Violons du Roy. Louis-Philippe Marsolais teaches horn and chamber music at the Conservatoire de musique de Montréal and at the music faculty of Université de Montréal.



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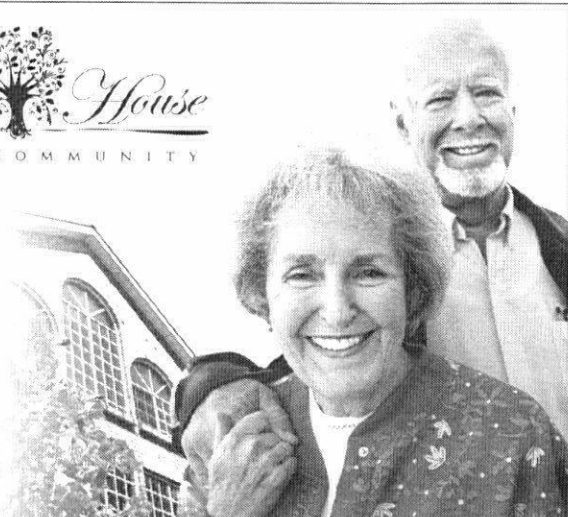


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# Programme

## **György Ligeti**

*Six Bagatelles*

- I. Allegro con spirito
- II. Rubato, Lamentoso
- III. Allegro grazioso
- IV. Presto ruvido
- V. Adagio, Mesto
- VI. Molto vivace, Capriccioso

## **Samuel Barber**

*Summer Music Op. 31*

## **Paquito D'Rivera**

*Aires Tropicales*

*I. Alborada*

*II. Son*

*III. Vals Venezolano*

*IV. Afro*

*V. Contradanza*

\*\*\*INTERMISSION\*\*\*

## **Giulio Briccialdi**

*Quintet, Op. 124*

- I. Allegro marziale
- II. Andante B Allegretto
- III. Allegro

## **Gioacchino Rossini**

*from the Opera, La Cenerentola [Cinderella]*

*arr. U.-G. Schäfer*

- I. Aria \* Si, ritrovarla io giuvo +
- II. Canzone e Duetto \* Un soave non so che +
- III. Finale

## **Wolfgang Amadeus Mozart**

*from the Opera, Così fan tutte [K 588]*

*arr. U.-G. Schäfer*

- I. La mia Dorabella
- II. Una bella serenata
- III. Bella vita militar
- IV. Soave sia il vento
- V. Come scoglio immoto resta

## Programme Notes

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In the music world at the end of the 18<sup>th</sup> century, an important distinction was made between the treatment and the use of string and wind instruments. The string quartet, newly formed, was an ideal canvas for the explorations and innovations of the masters of classicism. Haydn gave to this genre its quintessential form, and Mozart and Beethoven pursued in the same vein, assuring a perennial life to this form.

The winds however, had a much different fate, where the string instruments found themselves a niche in the salons of the nobility, the wind ensembles were used mostly in outdoor context and mainly for entertainment purposes. Mozart, Beethoven and Haydn all wrote such outdoor music for winds, but it was the lesser composers such as Reicha and Danzi who carried on, giving birth to the woodwind quintet. Wind music lovers are totally justified to sigh about all the missed opportunity that would have been if Schubert, Schumann, Brahms and Mendelssohn had written a little less string quartets and a little more wind music.

Severe neurasthenia is of course a possible consequence of this way of thinking, but we like to think that there is no shame in being entertaining and it is in that spirit that we assembled this programme.

The first part of the concert introduces Ligeti's « Six Bagatelles for wind quintet » now part of the treasures of this ensemble's repertoire. Originally composed in 1951 as part of an eleven movements work for solo piano called "Musica Ricercata," Ligeti extracted six of the movements to orchestrate for winds in 1953. The basic principle of this work is the addition, at every new section, of one note from the chromatic scale. Though to today's ears this music is hardly shocking, the Hungarian government banned a complete premiere in 1956 citing dissonance that posed a danger to the public. The work finally received its first complete performance in Stockholm 13 years after its composition.

Summer Music, by Samuel Barber, belongs squarely in the tradition of the nocturne. We can hear a little of Ravel's influence—not to mention that of Bartók—, but the rhythm remains truly American. Barber composed Summer Music in 1955-1956 when he was working on his first full-length opera, Vanessa. Can we also hear, in the nocturne, some

## Programme Notes (continued)

melodic effusions flowing from the opera? It's hard to say. Barber was always primarily a melodist, a quality happily highlighted by his sometimes more modern rhapsodic flights and harmonic daring. Though light, Barber's work is far from trivial; its unified form delivers the pleasure that results from intelligence being applied to refined diversion.

We conclude the first half of the programme with Aires Tropicales, a large suite of dances written originally for quintet by the fabulous Cuban clarinetist Paquito D'Rivera. It is written out like standard concert music, but this suite means to evoke different styles of tropical music, ranging from Brazilian waltz to African folklore.

The second half of our program is a bit like an opera, the opening piece acting as an overture Giulio Bricciardi, one of the finest flutist of the 19<sup>th</sup> century wrote several works for winds in a time where the opera was, in Italy and elsewhere, the genre *a la mode*. This Quintet, op 124, a brilliant and virtuosic work, is definitely written in this operatic style and each of us can think of himself as an opera character.

Having set the table so well, we then stay in the comic world of improbable plots with three excerpts from Rossini's *La Cenerentola* and a selection of five arias from Mozart's *Così fan Tutte*, all wonderfully arranged for our instruments by German clarinetist Ulf-Guido Schäfer.

notes by Louis-Phillipe Marsolais

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