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BRUNO ROUSSEL, LOUIS TRÉPANIER

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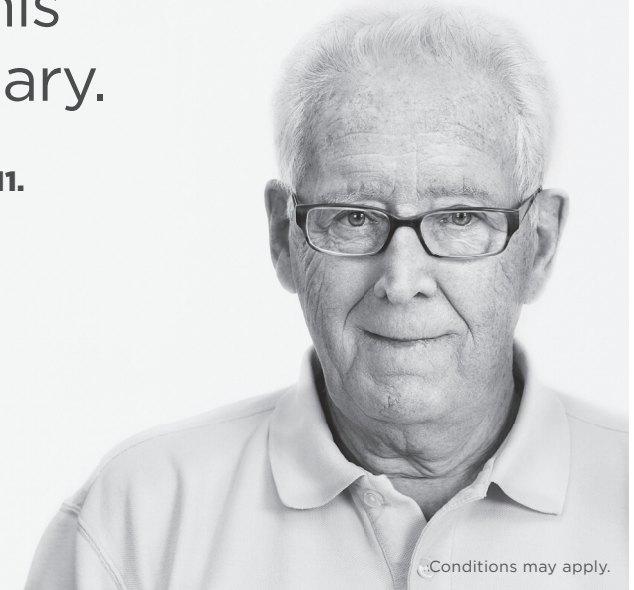
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Jon Washburn, conductor


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Programme Notes *(continued)*

CONCIERTO TRADICIONUEVO (PATRICK ROUX) "On the Streets of Buenos Aires" (Mvmt 2) This work pays homage to the tango of Argentina and particularly the modernized tango-style of Astor Piazzolla (1921-1992). It becomes the sound track of a wild taxi ride through the streets of the Argentine metropolis and is rich in energetic urban sounds and textures. A gentle middle section offers a glimpse of what calm might exist among the hustle and bustle when the taxi cab eventually stops at a light. The composer's sad recollection of a young street urchin pressed into his taxi window (seemingly the same age as his own daughter) informs the melancholy of the section... but then the light turns green and we are hurled forward once again into the streets of Buenos Aires.

DANSE MACABRE (CAMILLE SAINT-SAËNS) The original version of this work was a setting of Danse Macabre (by French poet Henri Casalis) for solo voice and piano. The poem relates a cold dark night in which Death calls souls out of their resting places to partake in lascivious antics throughout the night; their bacchanalia is eventually interrupted by the crowing of the rooster and the arrival of the dawn. The last notes of the piece depict the last coffins banging shut. (Saint-Saëns famously reworked it into an orchestral piece, thus creating the genre known as the symphonic poem). In Louis Trépanier's arrangement, various effects are required to recreate orchestral soundscapes on guitars, including strumming the strings above the headstock nut. This imitates the plink of the xylophone, which was used for the first time in symphonic music in the Danse Macabre.

CONCIERTO ANDALUZ (BY JOAQUIN RODRIGO) Written in 1967, this work was commissioned by Celedonio Romero and first performed by the Romero family [Caledonia and his three sons, Pepe, Celine and Angel]. Rodrigo was born in Sagunto, Valencia, in 1901 and lost his sight at the age of three after contracting diphtheria. His most famous work, Concierto de Aranjuez, for solo guitar and orchestra was composed in 1939 in Paris. The success of this work led to commissions from a number of prominent soloists, including harpist, Nicanor Zabaleta, cellist, Julian Lloyd Webber, flautist, James Galway, and the world celebrated guitar soloist, Andrés Segovia. Rodrigo laboriously wrote his compositions in Braille, which then had to be transcribed into conventional notation. As a result, none of his works were published until 1940. His world-wide recognition was enhanced in 1943, when he received Spain's National Prize for Orchestra for his Five Children's Pieces.



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JULIEN BISAILLON

Since discovering his passion for music at an early age, Julien followed a path that led to obtaining a Doctorate in Guitar performance from the University of Montreal at the age of 24, with his final concert being ranked amongst the top 5% of all doctoral recitals. He also graduated from the Gatineau Music Conservatory with great success, receiving the Prix avec grande distinction. During those years, he had the chance to be guided by two great teachers and mentors, Patrick Roux and Peter McCutcheon.

Throughout his studies, Julien received many scholarships and awards recognizing his hard work and dedication. The Canadian Music Competition, Lachine International Guitar Competition, Clermont-Pépin Music Competition, Guitare-Drummond competition and CIMF competition are only a few where he distinguished himself. He has performed in master class for some of the greatest guitar players of our time: Leo Brouwer, Pepe Romero, Sergio Assad, Fabio Zanon, Hubert Kappel, Roberto Aussel, Pavel Steidl, Scott Tenant, Bill Kanengiser, Nigel North, Lorenzo Micheli and many others.

Julien is an Associate Performance Faculty Member at Carleton University in Ottawa. He enjoys a dynamic career performing internationally with the Canadian Guitar Quartet and other chamber music ensembles, teaching at l'École de musique de l'Outaouais and keeping a busy private studio. He is also a founding member of the flute and guitar duo Vice Versa.

RENAUD CÔTÉ-GIGUÈRE

A guitarist and composer from Montreal, Renaud has performed throughout Canada and the United States. In 2014, his commissions included interpreters such as David Tanenbaum and the Jarring Sound ensemble. In 2013, he was invited to perform at the millennium stage of the John F. Kennedy Center for the Performing Arts where he was broadcasted live around the world. In the spring of 2012, he was invited to play his original compositions at the Switchboard Music Festival in San Francisco.

Renaud began his studies at the Conservatory of Montreal at the age of 16 where he completed his Bachelor's Degree under the tutelage of Jean Vallières. In 2013, he was given a Master's Degree with honorary mention at the San Francisco Conservatory of Music where he studied with Sergio Assad and David Tanenbaum. Renaud is currently doing research on the contemporary music of Toru Takemitsu as part of a Doctorate at the University of Montreal.

WILLIAM TELL OVERTURE (GIOACHINO ROSSINI) The tale of William Tell is quite famous, weaving a dramatic tale of love and uprising amid the splendor of the Swiss Alps. The Overture has become more famous than the full opera. Bruno's arrangement requires the four players to recreate the lush sounds of a full orchestra, and the CGQ's trademark acrobatic juggling of different parts of the music is highlighted. There are four sections: the dawning of the day, the storm over Lake Geneva, the Alphorns among the shepherds and finally, the muster of the Swiss liberation armies. (famously used as the theme for the 'Lone Ranger')

OCTOPUS (HANS BRÜDERL) German guitarist Hans Brüderl wrote Octopus for the G8 project, a collaboration between the CGQ and Brüderl's Salzburger Gitarrenquartet. The title is a 'play on words' - Oct-Opus (work for eight). This happy piece employs jazzy sounds, Turkish melody, pop harmonies, and bouncy rhythms throughout its various episodes, and was so enjoyed by the CGQ players that Louis Trépanier adapted it for just four guitars.

FILLE DE CUIVRE [COPPER GIRL] (RENAUD CÔTÉ-GIGUÈRE) This work was inspired by the art of Jean-Louis Émond, a famous Québécois sculptor who welds together small pieces of metal to form life-size human sculptures. In *Copper Girl*, he purposely left the back of the sculpture open so that the unrefined welds are visible; while the beautiful and perfectly polished girl can be viewed from the front. This was meant to show how someone can be fragile and broken from the inside, but appear beautiful and solid on the surface. In imagining the copper girl's life, the composer depicts a bristle of emotions that result from being far from family members and friends. The movements' titles refer to elements of the copper wires (all used in our modern communications systems). It would be only through these systems that the girl and her loved ones have had contact.

1. Enveloppe Isolante is the insulated wire sleeve keeping the connections together
2. Sans Alliage refers to the lack of alloy in the copper
3. Touret refers to the big cable spools on which the copper wires are wound.

STRING QUARTET, OP. 59, NO. 3 (LUDWIG VAN BEETHOVEN) Named for one of Beethoven's patrons (Count Razumovsky, the Russian ambassador to Vienna) this quartet is a prime example of the composer's middle period. The last two movements of the Op. 59 No. 3 were arranged for guitar quartet by former CGQ member Denis Donegani. The third movement, a minuet and trio, shows Beethoven at his elegant best; while the fourth movement's fugal architecture is equaled, perhaps even surpassed by its sheer exuberance.

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About the Artists (continued)

BRUNO ROUSSEL

At a very young age, Bruno Roussel was admitted to Patrick Roux's guitar class at the Hull Conservatory of Music, where he would obtain two Prix avec grande distinction; the first in classical guitar, the second in chamber music. He then completed his Masters with Benjamin Verdery at the Yale School of Music under full scholarship.

Bruno has performed as a soloist and as part of chamber music ensembles for the Ottawa, Montreal, New-England and Hartford guitar societies, the Domaine Forget Summer Festival, Radio Canada, the Ottawa Chamber Music Festival, New York's 92nd Street Y, the Shangai Performance Centre, and the Shangai International Arts Festival

Bruno has also made a name for himself in competitions: he won the Guitare-Drummond competition on two occasions and was awarded first prize at the Canadian Music Competition in 2007. He was also awarded the coveted Eliot Fisk Prize of the Yale School of Music, given to an outstanding guitarist whose artistic achievement and dedication have contributed greatly to the department. Passionate about chamber music, Bruno is also a founding member of the Trio Alla Grande, which, by creating new original arrangements, is broadening the repertoire for guitar trio. By regularly receiving study grants, he has been able to attend many festivals and guitar events where he has had the opportunity to study with some of the most prominent guitarists of the day, namely Hubert Käppel, Manuel Barruecco, Fabio Zanon, Pavel Steidl and David Russell.

LOUIS TRÉPANIÉRIER

A native of Ottawa, Louis Trépanier studied under Patrick Roux at the Conservatoire de Musique du Québec à Hull, graduating in 1998 with the Prix en Guitare. Trépanier has further studied both privately and in master classes with Sergio Assad, David Russell and Fabio Zanon. He has also studied jazz with Canadian composer and guitarist Roddy Elias.

Trépanier has performed often on CBC radio and Radio-Canada both as soloist and with the CGQ. His arrangements of orchestral masterworks for the CGQ have received fantastic reviews and have set a new standard in guitar quartet transcription. These and Trépanier's own compositions are published by Les Productions d'Oz under the special CGQ collection.

He has adjudicated guitar competitions at the provincial, national and international levels and is also known for his dynamic style of teaching in masterclasses. Trépanier is a member of the Donkin/Trépanier piano-guitar duo, with his wife Catherine Donkin. Louis has previously taught at both Laurentian University and Cambrian College in Sudbury. He is currently Coordinator of the Guitar Sector at the University of Ottawa's School of Music.

Programme



JULIAN BISAILLON, RENAUD CÔTÉ-GIGUÈRE
BRUNO ROUSSEL, LOUIS TRÉPANIER

Overture to the Opera, William Tell
arr. Bruno Roussel

Gioachino Rossini (1792-1868)

Octopus

Hans Brüderl (1959-)

Fille de cuivre (Copper Girl)
Enveloppe isolante | Sans alliage | Touret

Renaud Côté-Giguère (1990-)

String Quartet in C Major, op. 59, No. 3
Menuet, grazioso | Allegro
arr. Denis Donegani

Ludwig Van Beethoven (1770-1827)

INTERMISSION

Concerto Tradicionuevo
En las calles de Buenos Aires

Patrick Roux (1962-)

Danse Macabre
arr. Louis Trépanier

Camille Saint-Saëns (1835-1921)

Concierto Andaluz
Tempo di Bolero | Adagio | Allegretto

Joaquin Rodrigo (1901-1999)

with the John Avison Chamber Orchestra, conducted by Kenneth Hsieh

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KENNETH HSIEH, CONDUCTOR

Violin 1
Domagoj Ivanovic
Ken Lin
Yun Jung

Viola
Marcus Takizawa

Cello
Harold Birston

Flute
Mark McGregor

Violin 2
Ellen Farrugia
Christine Lin

Bass
Brian Arkell

Oboe
Emma Ringrose

Bassoon
Julia Lockhart