

AU CONCERT SPIRITUEL !

18TH-CENTURY FRENCH MASTERPIECES

FOR GUITAR AND VIOLIN

The Concert Spirituel musical society was the hub of musical performance in Paris during its existence (1725-1790). The famous French musicologist Marcelle Benoît describes it as a springboard for instrumental music as well as a major factor in the broadening of the 18th century's musical vocabulary. The program "Au Concert Spirituel!" aims at exploring the music for guitar and violin composed by those who were at the forefront of the institution's history. Nicknamed "the French Tartini" by Viotti, the violinist **Pierre Gaviniès** (1728-1800) held a preeminent position in the history of the Concert Spirituel. Gaviniès performed his sonatas and concertos on that stage throughout his career; he was even named codirector between 1773 and 1777. Even though we know very little of his biography, the Spanish-born **B. Vidal** (?-ca 1800) was the most important guitarist of the second half of the 18th century. Among his accomplishments, he claims the title of being the only guitarist to have ever performed at the Concert Spirituel. The institution was also a formidable venue for composers from all over Europe to have their music heard by the French musical elite. The German composer **Christoph Gluck** (1714-1787) had the chance to have his works played there on a regular basis. The concert program features one of his most well-known pieces: the overture to *Iphigénie en Aulide*, arranged for guitar and violin by **Pierre Porro** (1750-1831).

PROGRAM

PIERRE GAVINIÈS (1728-1800)

Sonata for violin and basso continuo, Op. 3, No. 2
Allegro - Adagio - Presto

B. VIDAL (?-ca 1800)

Duo for guitar and violin, Op. 28, No. 1
Allegretto - Allegro

CHRISTOPH WILLIBALD GLUCK (1714-1787)

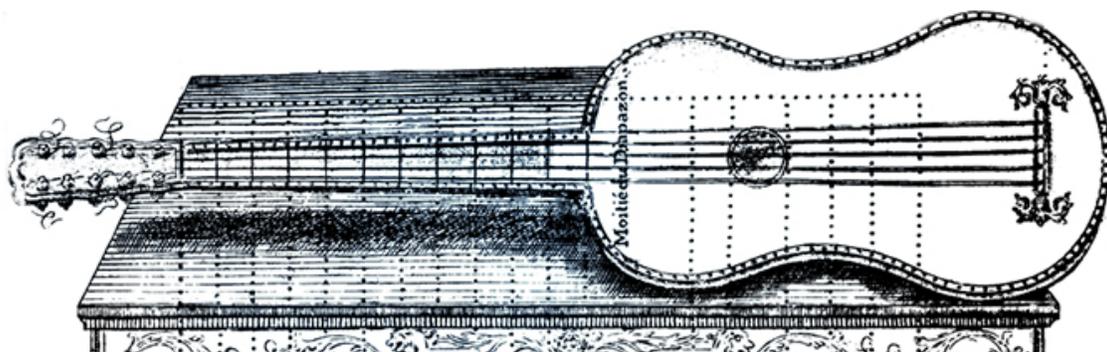
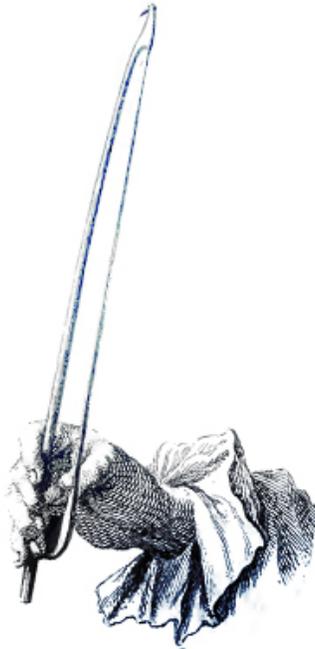
Overture from *Iphigénie en Aulide*
arranged for guitar and violin by Pierre Porro (1750-1831)

B. VIDAL

Sonata for guitar with violin accompaniment, Op. 8, No. 1
Allegro - Menuet varié

ANTOINE LHOYER (1768-1852)

Sonata for guitar and obligato violin, Op. 17, No. 1
Agitato - Adagio - Vivace



PASCAL VALOIS

ROMANTIC GUITAR

Pascal Valois is dedicated to reviving enthusiasm for the guitar scene during the Romantic era. He performs music from the nineteenth-century repertoire by using various period instruments, ornamentation, stylistic practices of the period, as well as improvisation, which was customary in that era. After graduating with honours at the Conservatoire de musique de Montréal under Jean Vallières, and receiving the Pierre J. Jeannot award during his studies at Université du Québec à Montréal with Alvaro Pierri, Valois studied romantic guitar with Hopkinson Smith at the Schola Cantorum Basiliensis and with David Starobin in New York. Recently, he has played in Basel, Paris, Riga, San Francisco, New York, Ottawa, and Toronto. He has been a soloist with many ensembles, among them Riga's Ensemble Samsara and Montreal's Les Idées heureuses. He has also given master-classes in many institutions, including the Manhattan School of Music, the San Francisco Conservatory, and the Conservatoire de musique de Montréal. Pascal Valois has received the most renowned bursaries in Canada for guitar performance (Canada Council for the Arts) as well as Musicology (FQRSC and SSHRC).



JACQUES-ANDRÉ HOULE

VIOLIN



Born in the US, violinist and violist Jacques-André Houle has been active on the Montreal music scene for over 25 years. Principal Viola of Arion Baroque Orchestra, he is also a founding member of the period-instrument Franz Joseph String Quartet, with which he has recorded four CDs on the ATMA Classique label. He is equally a member of Les Idées heureuses and the Strauss-Lanner ensemble, and enjoys performing regularly with Les Boréades and Ensemble Caprice. With the Montreal Baroque Orchestra, which he co-founded, Mr. Houle performed extensively in the Americas, Asia, and Europe both as soloist and orchestra player. Furthermore, he has performed on the viola d'amore in Bach's St. John Passion with the Orchestre symphonique de Montréal under Kent Nagano, at the Maison symphonique de Montréal. As a musicologist, he has contributed articles to the Encyclopedia of Music in Canada and the Dictionary of Canadian Biography, among others, and prepares liner notes for many Classical CDs produced in Quebec and elsewhere.