

Galileo

ORCHESTRE SYMPHONIQUE DE LA VALLÉE-DU-HAUT-SAINT-LAURENT

WE MUST ABSOLUTELY BE MODERN

Ludwig Van Beethoven } Grande fugue, op. 133

Richard Wagner } Siegfried Idyll

Arnold Schoenberg } Kammersymphonie n° 2, op. 38

Anton Webern } Fünf Sätze, op. 5

Daniel Constantineau, direction

19 avril 2022 • Église Saint-Michel de Vaudreuil-Dorion

en conformité avec les règles sanitaires de la CNESST et en flux continu sur [Lepointdevente.com](#)

Entrevue-entracte « Cause toujours ! : Qu'est-ce que le modernisme musical ? »

Billet régulier 40 \$ | étudiant 8 \$ | en ligne 15 \$ > tous frais et taxes compris

[orchestregalileo.com](#) | 438.395.5752 • [lepointdevente.com](#)

Le concert sera diffusé en ligne jusqu'au 18 mai 2022

Next Galileo rendez-vous



Le festival est soutenu par la Ville de Hudson, la Société des amis du Musée des beaux-arts de l'UQTR et la Fondation CFCM.

En conformité avec les règles sanitaires de la CNEST et en flux continu sur Lepointdevente.com

Entrée-entrée à Cézanne toujours ! Des compositions du 18^e

Billet régulier 40 \$ | étudiant 8 \$ | en ligne 15 \$ + taxes inclus

orchestregalileo.com | 438.395.5752 | lepointdevente.com

Le concert sera diffusé en ligne jusqu'au 2 juillet

Ludwig Van Beethoven | Ouverture Coriolan, op. 62

Concerto pour violon, violoncelle et piano-forte, op. 56

Guillaume Villeneuve, violon | Elmer Frey, violoncelle | Olivier Godin, piano-forte

Symphonie n° 3 « Héroïque », op. 55

Daniel Constantineau, direction

Vendredi 9 septembre 2022 | 19h30 | Cathédrale de Valleyfield

en conformité avec les règles sanitaires de la CNEST et en flux continu sur Lepointdevente.com

La capsule vidéo = Beethoven, compositeur classique ou romantique ? Il tiendra lieu d'entrée

Billet régulier 40 \$ | étudiant 8 \$ | en ligne 15 \$ + taxes inclus

orchestregalileo.com | 438.395.5752 | lepointdevente.com

Le concert sera diffusé en ligne jusqu'au 8 octobre 2022



Galileo shares with Hudson's Chamber Music Series the same passion for classical music on stage!

For this reason, the Orchestra invites you to attend its second concert since the start of the pandemic, on April 24, 3 p.m., at Saint-Thomas Aquinas Church in Hudson. The duo Lara Deutsch (flute) and Adam Cicchillitti (guitar) will present works arranged for flute and guitar by composers Bartók, Takemitsu, Piazzolla, Ortiz and Noble.

Suggested donation of \$20. Admission is free for students 14 and under. <https://www.hudsonchambermusic.ca>

Program

Ludwig Van Beethoven (1770-1827)

Great Fugue, op. 133

ca 19 minutes



Richard Wagner (1813-1883)

Siegfried Idyll, WWV 113

ca 17 minutes



INTERMISSION

Causes toujours : Qu'est-ce que le modernisme en musique ?

ca 12 minutes



Anton Webern (1883-1945)

Fünf Sätze, op. 5

ca 8 minutes

I. Thrown violently

II. Very slowly

III. Very alive

IV. Very slowly

V. In a gentle movement



Arnold Schönberg (1874-1951)

Kammersymphonie n° 2, op. 38

ca 22 minutes

I. Adagio - Poco più mosso

II. Con fuoco

Daniel Constantineau, conductor



The Orchestra plays on modern instruments
but with mixed set-ups of strings of metal and gut.

Notes

Ludwig Van BEETHOVEN (1770-1827)

Great Fugue, op. 133 (1824-1825) - string orchestre version | ca 16'

Originally the last of the six movements of Ludwig van Beethoven's 13th String Quartet Opus 131, the Great Fugue, which bears the Opus number 133, was composed between 1824 and 1825 and is detached from its initial set in order to be published separately - the Viennese publisher Mathias Artaria, with whom the composer does business, considering that the dimensions and the difficulty of execution of this movement prove to be too considerable for it to be part of opus 131.

It is reluctantly that Beethoven accepts this sectioning, opining that this fugue is the most successful of all the movements of the quartet. Moreover, he was not shy about expressing his annoyance when he noticed that the public, attending the premiere of the work by the Schuppanzigh Quartet, in March 1826, only applauded and encored the second and fourth movements: "The oxen! The donkeys! Yes, those treats! They get them served again! Why not the fugue instead? She alone should have been replayed."

The reaction of the public in 1826 is hardly surprising since the Great Fugue turns out to be difficult to approach, even in 2022 and especially in its first part. This listening difficulty is due to several factors, including that of the marked use of distended intervals (height separating two distinct notes), the systematic deportation of the subject on the off-beats of the score, rendering it limping with the various counterpoints (voices other than the melody) that accompany it, the unconventional use of the writing processes of suspension, neighbor tone, appoggiatura and anticipation and finally, of Beethoven's abandonment of the so-called "invertible" counter-subject, whose main function is to articulate itself harmoniously with the subject.

Although strictly respecting the grammar and vocabulary of classical language, all of these licenses nevertheless generate a rough musical discourse, in a perpetual state of rhythmic

and contrapuntal lameness (syncopations, heterophonies, oblique harmonizations, etc.), thus generating a sound universe that is difficult to decode for an ear that is not used to it. It gives to the five first minutes of this Grand fugue an chaotic character and, in this sense, makes it lean towards so-called modern music, which will not appear until much later in the history of the 4th art.



Built according to a so-called "arch" model, with the succession of very contrasting sections A, B, C, B', C' and A', the piece amalgamates the fugue, a rigorous form made up of expositions, entertainments and strettes, with the variation, a much freer construction, highly prized by classical composers and where Beethoven excels — deploying from the first bars of the work no less than four versions of his theme as an incipit. Some also detect the presence of the sonata form, a questionable assertion given the incessant efforts made by the composer to distribute the different versions of the theme (subject) of his fugue according to the principle of tonic-dominant tonal alternation specific to this one.

Beethoven obviously treasured his Great Fugue, about which he confided to his friend the

violinist Holz: "It is not art to make a fugue: I made dozens of them in my studies. But the imagination also claims its rights; and today, another spirit, truly poetic, must enter the ancient form".

In truth, the composer was literally obsessed with this baroque form (musical artistic movement going from around 1600 to 1750) which is the fugue, completely out of fashion in this first quarter of the 19th century which saw the birth of opus 133. It punctuates some of his important works: 2nd and 4th movements of his 3rd symphony, called "Eroica"; 2nd movement of the 7th symphony (the famous funeral march); Triple concerto in Eb major, the first bars of which consist of a fugue exposition written according to the rules of the art; Piano Sonata Op. 106; fugatos from the scherzos of the 5th and 9th symphonies, etc.

The version for string orchestra of the Great Fugue played this evening calls on both the original scores of the string quartet from which it comes (violins 1 and 2, viola, cello), as well as a double bass part partially that of the cellos and established by the conductor Félix Weingartner (1863-1942).

Richard WAGNER (1813-1883)
Siegfried Idyll (1870), WWV 103 | ca 16'

The score of Siegfried Idyll, composed in 1870 and premiered on December 25 of that year, is first and foremost a musical greeting card offered by Richard Wagner to his wife Cosima. It simultaneously celebrates four distinct events, namely the birthday of the latter, which occurred on December 24, 1837, that of Cosima and Richard's son, Siegfried, born in June 1870, the finalization of the composer's eponymous opera, Siegfried and finally, the marriage of the couple, having taken place on August 25, 1870. What a program quite worthy of the fervent representative of the Gesamtkunstwerk - the total work of art - that was Wagner!

The work is written for string quintet and a limited number of winds, since it was originally intended to be performed on the sly on the stairs of the house in Tribschen, Switzerland, where the entire Wagner family resided, this in order to make a present to Cosima, in the early morning of December 25, 1870. According to the diary of the main interested party, the surprise effect of the event was quite successful!

Wagner is one of the leading composers, even fetishes, of the romantic era (period going from 1800 to 1900 in the history of music). He mostly accomplished himself in the opera genre, for which he wrote both the librettos and the music, and we owe him in this chapter phenomenal and unique musical frescoes, both in terms of their formal, harmonic, instrumental and narrative, than that of their durations. For example, the Ring cycle (prologue followed by a triptych totaling 80,000 verses, 30 characters and 80 leitmotifs), which per se is more than fifteen hours of uninterrupted music!

Among these works, the opera Siegfried, from which comes, except for one of these, all the themes heard in Siegfried Idyll. These themes, six in number, are sewn together and reworked by Wagner so that they constitute a coherent symphonic framework, imbued with tenderness and sensuality, even passion. This lasts between 16 and 17 minutes, depending on the tempi adopted to interpret it. Here is the formal process:

A - Theme of peace and love

1st transition > Material not belonging to the opera Siegfried

B - Second theme

C - Third theme

D - Lullaby theme (old German tune notated by Wagner)

2nd transition

E - Siegfried Theme

F - Forest theme (Naturmotiv played by horns, flute and clarinets)

A - Triumphal version of the theme of peace and love 1st transition

B - Second theme

C - Third theme

A - Theme of peace and love

F- Forest theme superimposed on lullaby theme

E - Theme of Siegfried treated in coda

Wagner links his themes or musical motives (the famous leitmotifs, of a recurring nature and capable of undergoing various transformations in the course of a single work) to the main objects of his operas, whether they are characters, situations, places, emotions, etc. This technique brings it quite clearly closer to the Symbolist aesthetic that appeared in the European artistic landscape around the 1870s.



Wagner and his son Siegfried,
ca 1880.

Yet despite the fact that this characteristic was not retained by his modernist successors (except by Schoenberg, at the beginning of his career, notably in *Verklärte Nacht*, op. 4), Wagner's art certainly deserves a place on the chessboard leading to musical modernity — his use of chromaticism, as well as continuous melody and development (*unendliche Melodie* and *Durchführung*) having profoundly transformed the way we conceive and listen to music today. It also led to the explorations carried out in these chapters by Schoenberg and Webern, at the beginning of the 20th century.

Anton WEBERN (1883-1945)

Fünf Satze, op. 5 (1909) - string orchestra version (1929) | ca 8'

The Five movements, opus 5, by Anton Webern date from 1909 and constitute his first piece written for string quartet, an instrumental formation born in the middle of the 18th century and which Franz Joseph Haydn (1732-1809) will finalize between 1760 and 1780. From then on, the genre will seduce all the composers who will rub shoulders with it, in particular because of its expressive and virtuoso potential. Unlike the orchestra, the quartet is an agile formation and generally made up of high-calibre instrumentalists, an ideal recipe for experimenting with new composition ideas!

The version played this evening is, as in the case of the Great Fugue, intended for string orchestra. Unlike Beethoven's work, however, it was Anton Webern himself who took care

of its transcription.

The composer makes sustained use of a wide range of sound effects that string instruments can afford - "con sordini", "pizzicato", "sur le pont" and "col legno" (with the wood of the bow) —, which effects provide the musical discourse with sonorities and timbres more or less unheard of at the time when this music was written. However, the essential novelty of the work lies elsewhere, i.e. in its writing, where the abandonment of the principle of tonal polarity explained later (cf. Modernism or modern period? on page 10 of this program) turns out to be obvious.

Thus, instead of more or less consonant chords and sequences to which centuries of conventions and Western musical creations have accustomed us, Webern takes a path favoring the use of the musical interval for him. -even, whether joint or disjoint, consonant or dissonant. Exit, more or less, the principle of gravity which governs the formation of chords, as we have understood the thing for ages; exit, in a similar way, the one who presides over the sequence of these chords during the unfolding of the piece in time.

This aesthetic bias stems in part from the realization, by the creators who have championed it, that the chromaticism (magnified use of the twelve sounds of the Western tonal scale) promoted by Wagner in his operas constituted a form of antechamber to a higher level of pulverization of the tonal functions which still retained these twelve sounds between them. It was enough for composers like Webern, and before him his teacher Schoenberg, to cross the Rubicon and offer their listeners a completely new way of conceiving music, atonality.

Webern's Five Movements Opus 5 is interesting, however, in that it constitutes an intermediate stage between Wagner's proliferating chromaticism and the assumed atonality of his later works - and of those which, on an international scale, were to result for almost 70 years of this new aesthetic and its avatars/ramifications that are dodecaphonism and serialism.



Like Beethoven's Great Fugue, it is the very first movement of Webern's Opus 5 that challenges the ear even though, as in the case of the first fugue, its formal organization (c ie the way in which the various sections of this music unfold over time) strictly respects that of a sonata form (also born in the 18th century), with its two contrasting themes and its development.

Movements 2, 4 and 5, slow and calm, present, according to the Viennese musicologist Manfred Angerer "phrases constructed from brief elements (...) They no longer observe the meter bars; they are static soundscapes, favoring dissonant intervals such as the tritone and the major seventh in their melodic shaping and harmony, refuting the conventional sound of the strings and oscillating between brutal aggression (Rudolf Kolisch [violinist brother-in-law of Schoenberg] spoke of "Expressionist miniatures") and barely audible and evanescent whispers."

As for the middle movement, it is, still according to Angerer, of a "hectic and precipitous motricity" and, we would add, playful, since on catchy rhythmic pedals of C # and G evolve a crackling of intervals of 3ces and of 6ths, accompanied by canons in varied fans and a small central theme, very lyrical, of 12 sounds.

Arnold SCHÖENBERG (1883-1945)

Kammersymphonie n° 2, op. 38 (1906-08, remodeled and completed in 1939) | ca 25'

Let's take advantage of Schoenberg's brother-in-law's comment on the expressionist character of Webern's Five Movements to provide Wikipedia's definition of it: "Artistic movement of the end of the 19th and beginning of the 20th century marked by the desire of the artists who adhere to it to express their [raw] emotions and distort objective reality through the prism of their feelings [and their art]." The front page of this program offers a visual idea of the concept, since this is the setting of the film *The Cabinet of Doctor Caligari*, made in 1920 by the German Robert Wiene and considered one of the movement's flagship creations.

It is in this aesthetic vein that Arnold Schoenberg's Second Chamber Symphony should be placed, even if in fact the work experienced a two-step gestation, from 1906 to 1908 and, subsequently, in 1939. Funny fact, this double genesis could lead us to classify it in the so-called neo-classical current, very fashionable in the West since the end of the First World War, but totally opposite, in aesthetic terms, to the canons and languages promoted by expressionism!

In fact, if we compare it to Webern's Five Movements, as well as to the author's very First Chamber Symphony (op. 9, dating from 1906), the Kammersymphony op. 38 seems sober to us, harmonically speaking, anchored to a tonal system that she only slightly pushes with her shoulder. Schoenberg, busy in those years revolutionizing the tonal system in the way we know, consequently saw fit to put his work away until an opportunity brought it out of its drawers. This opportunity, it is both the American conductor Fritz Stiedry who provides it, through a commission for his orchestra New friends of Music, as well as the return to the fold of the composer in the aesthetic bosom of tonality, between 1937 and 1941.



The work is in two movements respectively marked Adagio/Poco più mosso and Con fuoco. Schoenberg uses there writing processes much less steep than those promoted by the Second Vienna School (the First School brings together Haydn, Mozart and Beethoven) of which, like his pupils Anton Webern and Alban Berg, he belongs at the beginning of the 20th century. Among these techniques, let us note those of polyharmony (notes added to so-called "classified" chords), polytonality (use of heterophony and false octaves), construction of chords by superimposed fourths (very present in the first Première symphony), as well as the intensive and incessant recourse to sequences of chromatic chords, inherited from Wagner. Let us not forget the use of the theme (melody), a significant compositional entity in tonal Western music.

This palette of means is certainly "backtracking" with regard to the new territories and harmonic processes explored by Schoenberg et al in this year 1908. It nonetheless gratifies us with absolutely lush and inspired pages, whose quality of craftsmanship has nothing to envy to those of masterpieces by classical or romantic composers, a remark which moreover applies to the three other pieces on the program for tonight's concert.

Notes by Daniel Constantineau
Google translation

Daniel Constantineau

Daniel Constantineau began learning music at the age of 12 and has been composing since the age of 16. His first works were created at the Camp musical de Lanaudière and served as his gateway to the Conservatoire de musique de Montréal, where he completed master's degrees in writing, analysis and conducting, to which was added the learning of the clarinet, piano, singing and acousmatic composition.

Daniel Constantineau then honed his skills in orchestral conducting with Charles Dutoit and Serge Garant. Grant holder from the Ministry of Cultural Affairs of Quebec, he participated in workshops at Tanglewood, Domaine Forget and the Artsperience Conducting Symposium. Alongside his studies, he approaches the composition of incidental music, from which emerges a catalog of works that stands out for its diversity and originality.

In September 1996, he founded the OPGM, a high-calibre amateur symphonic formation which enjoyed immediate success, until its dissolution in June 2001. From 2000 to 2013, he took the reins of the music courses of the Arts and Letters Department of Collège de Valleyfield, where he teaches history, theory, analysis, choral singing and computer-assisted music.



In 2010, he set up Galileo, a period orchestra whose start-up year was crowned with success. Since then, Galileo has produced about two to four concerts a year. In this context, the release of the album "André Gagnon Baroque" (Atma), in October 2015, followed by five nominations for the Galas de l'ADISQ and Conseil québécois de la musique, in 2016, 2017, 2020 and 2021, the all studded with obtaining an Opus Prize, in January 2020, are leading achievements.

Galileo

Directed by Daniel Constantineau, Galileo is the only professional classical music company in Montérégie-Ouest. Chamber formation composed of 15 to 45 musicians depending on the repertoire it approaches, its main objective is to produce live symphonic music in a territory that is generally deprived of it. He does it on period instruments, which harmonizes perfectly with the historical character of his region.

His productions testify to the quality of his artistic work and his regional roots in that they respectively led him to the recording of the baroque works of André Gagnon by Atma in July 2015, to his nomination at the Gala de l'ADISQ 2016 for his album "André Gagnon Baroque", his participation in the Seigneuriales de Vaudreuil-Dorion from 2016 to 2021, his nominations for the Prix Opus 2017/2020/2021 and obtaining the Prix Opus "Best concert - Multiple repertoire" in 2020 and finally, to its funding by Musicaction, the MCCQ, the CAC, CALQ and the Conseil des arts et de la culture de Vaudreuil-Soulanges since 2015.

Insofar as Galileo proves to be the only Canadian phalanx that approaches all the symphonic repertoires that can lend themselves to it on period instruments, this approach makes him a unique formation of its kind in the country at the cutting edge of world trends in terms of performing repertoire music.

Musicians

Violins I

Guillaume Villeneuve, solo
Jessy Dubé
Simon Alexandre
Samuel Hogue
Laurène Patard-Moreau

Violins II

Diane Bayard
Mélanie De Bonville
Jimin Dobson
Judy Hung

Violas

Thierry Lavoie-Ladouceur
Clément Bufferne
Jacques-André Houle

Cellos

Marie-Michel Beauparlant
François Leclerc

Double bass

Francis Palma Pelletier

Flutes

Mika Putterman
Joanna Marsden

Oboes

Lindsay Jean Roberts
Mélissa Tremblay

Clarinets

Mark Simons
Ludovik Lesage-Hinse

Bassoons

Michel Bettez
François Viault

Horns

Simon Bourget
Alice Lane-Lépine

Trompets

Alexis Basque
Graham Lumsden

Modernism or Modern Age?

We must distinguish artistic modernism from the modern era, which historians of French allegiance equate to a period covering approximately 250 years, from the end of the late Middle Ages (ca 1450) to the French Revolution (1789), but which the majority of commentators make last until today.

The modern Western era sees the shift of human thought and beliefs, essentially based on religious dogma and empiricism, into the bosom of rationalism and scientific thought, based both on doubt, observation and reproduction of duly measured experiments.

Modernism in music, which emerged at the very beginning of the 20th century, is more akin to the transition from a language that had hitherto been figuralist and heliocentric — in reference to the arts of painting and astronomy — to one based on abstract and non-centripetal structures, ie promoting the abandonment of theme and tonality in music, as structuring principles.

Since a picture is worth a thousand words, it is safe to say that the abandonment of the theme in music is more or less equivalent to the passage from figuralism to abstract art in painting. As for the centripetal or gravitational quality of this language, which can be compared to the solar system, where the planets revolve around the sun, it explains what tonality is in music, i.e. the structuring reference to a pole called musical tonic — the sun — around which gravitate, in a more or less hierarchical manner, the eleven other notes of the Western tonal system — the planets. The absence of reference to this pole is called atonality and it is this system which is, if not in place, at least heavily anticipated in the Five movements, op. 5 of Webern played tonight.

Partners

Galileo would like to thank its cultural and financial partners, the donors Daniel Constantineau, Michel Johnson, Marie Trudeau and Jean Landry, the MPs Nathalie Roy and Marilynne Picard as well as all the members of its Board of Directors, without whom its work would be strictly impossible.



Conseil des arts
du Canada

Canada Council
for the Arts



Conseil
des arts
et des lettres
du Québec

MONTÉRÉGIE-OUEST

Ministère des Affaires municipales et de l'Habitation (MAMH), 2010, du Beauharnois-Salaberry,
du Haut-Saint-Laurent, des Jardins-de-Napierville, de l'Assomption, de l'Île-Perrot, de l'Outaouais-Estrie,
Telle de communication régionale de la Montréal et Culture Montérégie



LES TRANSPORTS
Constantineau

Desjardins
Vaudreuil-Soulanges

G

Bastien CPA Inc.

Société de comptables professionnels agréés



La Scena Musicale



About Galileo

Status

The Galileo Orchestra is a non-profit organization which holds charitable status no. 80188 4420 RR0001

Board

Denis Ellefsen, MBA engineer – president

Jean-Pierre Gaboury, retired lawyer – vice-president

Marie Trudeau, retired music librarian CBC-SRC – secretary

Martin Lebœuf, Ph. D, Vice-president Groupe PrimaMedic – treasurer

Daniel Constantineau, MMEC, DGA Galileo – trustee

Michael Clermont, Senior IT Analyst National Bank – trustee

Charlotte Montminy, Cirque du Soleil Customer Service – trustee

Danielle Vaillancourt, RBC Marketing Associate – trustee

Permanency

Executive and Music Director: Daniel Constantineau

Contact

919, chemin Duhamel, Pincourt (Québec) J7V 2M6
438.395.5752 • www.orchestregalileo.com • info@orchestregalileo.com

Galileo is on Facebook, YouTube, Vimeo,
SoundCloud, LinkedIn, Instagram et Twitter.



Complice de l'Orchestre Galileo



hydro
quebec
.com

**Le CÉGEP DE
VALLEYFIELD**
vous souhaite
une belle soirée
musicale !



Découvrez notre Cégep!

- 16 programmes d'études (4 préuniversitaires et 12 techniques)
- Des centres d'études à Saint-Constant et Vaudreuil-Dorion
- Des perfectionnements personnels et professionnels, des formations à 1\$/h
- Bien plus encore!

www.colval.qc.ca | 450 373-9441 | | | | |

 CÉGEP DE
VALLEYFIELD
Milieu d'inspiration |