



Thursday 4th July 2024 at 20:00

Louis Lortie

Quatuor Modigliani

Amaury Coeytaux, Violin - Loïc Rio, Violin - Laurent Marfaing, Viola - François Kieffer, Cello



Reynaldo HAHN (1874 – 1947)

Nocturne for violin and piano, 5'

(performed by Lortie and Coeytaux)

Gabriel FAURÉ (1845 – 1921)

Ballade Op 19, 15'

Maurice RAVEL (1875 – 1937)

String quartet in F Major, Op. 35 (1903), 28'

1. *Allegro moderato*
2. *Assez vif, très rythmé*
3. *Très lent*
4. *Vif et agité*

Gabriel FAURÉ (1845 – 1921)

Piano quintet No. 2 in C minor, Op. 115

(1921), 33'

1. *Allegro moderato*
2. *Allegro vivo*
3. *Andante moderato*
4. *Allegro molto*

--- Intermission ---

Enjoy the concert!

Please do not record or photograph during the concert.
During applause is discrete snap is fine 😊

Also, kindly ensure that any devices that can produce sound
(such as clocks or mobile phones) are in silent mode.
Please note that vibration mode might still be audible.

10:30 Rudersdal Chamber Players (celebrating Poul Ruders 75th anniversary)

15:30 Le Consort

20:00 Louis Lortie and Quatuor Modigliani



About the music

Reynaldo Hahn (1874-1947): Nocturne (1906)

Reynaldo Hahn's legacy has been reduced to being a French bohemian who wrote sentimental and accessible songs. But Hahn was more than a Parisian bon vivant. The son of a German-Jewish father and a Venezuelan Catholic mother, he was born in Caracas, but moved with his family to Paris as a child.

As a child prodigy, Hahn gained admirers in the Parisian artistic community. Musical notables such as Saint-Saëns and Fauré, as well as poets like Proust and Daudet idolised the young newcomer. Hahn became known in Parisian nightlife for his ability to sing along to his own piano playing with cigars and spirits within reach. But Hahn was not just a salon composer. His Nocturne contains a passion and a chromatic poetry that testifies to great emotional and compositional depths.

Gabriel Fauré (1845-1924): Ballade (1877)

The daily bread was secured on the organ bench. His lifeblood was the piano. In his early years, Fauré identified himself as a pianist in the tradition of Franz Liszt. This is why many of his youthful works are virtuoso gems for piano. And that is why the aging Liszt characterised Ballade opus 19 as technically insurmountable.

Liszt suggested Fauré add an orchestral accompaniment to the shimmering, dreamlike piano movement. So today, the ballad exists as both a solo work and a piano concerto. For both, elegance and sensual grace are paramount. As Debussy said of the ballad: "It is like a woman whose shoulder strap is coming down over her arm".

Maurice Ravel (1875-1937): String Quartet (1903)

Fauré had become the leading French composer and teacher in the late 19th century. Among his prominent students was Maurice Ravel, who in 1903 wrote on the title page of his new string quartet: *"Dedicated to my beloved teacher Gabriel Fauré, to whom I owe my whole life."* Ravel's string quartet is a work of his youth. But the masterpiece points to his later famous tonal language.

The lyrical first movement begins as a retrospective tribute to the teacher. But soon the first violin's luminous melody becomes the subject of shimmering transitions and impressionistic hints. In the second movement, Ravel definitely turns his gaze forwards. An ethereal music built on the tension between a bouncy pizzicato music versus a full-bodied singability. The third movement is unrivalled beauty. Misty French sensuality. The energetic finale in an asymmetrical 5/8 beat balances between the almost aggressive and the more lyrical.

Ravel's string quartet is like travelling back in time to a period that never existed. New, old, wild, traditional and above all, completely its own.

Gabriel Fauré: Piano quintet Op. 115 (1921)

76 years old, rector of the Paris Conservatoire and the celebrated first man of French music. With countless masterpieces over a lifelong career, Fauré was a national hero by 1921. And despite the infirmities of old age, his demands on himself remained as great as the world's expectations of him.

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For two years, Fauré had kept his work on a large-scale piano quintet a secret. It was his last work in four movements and heralded a brief creative revival before the composer's death three years later. With its melancholic mystery, Piano Quintet No. 2 reflects the end of life as the notes recede into the shadows of a musical sunset.

From the first note, a graceful tremor creates the feeling of a fleeting dream. The viola introduces the melody. One by one, the other strings come to life, turning the first movement into a sensuous musical conversation that ends with heavenly cascades of notes.

About the artists

Louis Lortie

Louis Lortie has earned an international reputation as a versatile musician critically acclaimed for the fresh perspective and individuality he brings to the grand masters of the piano repertoire. In demand on five continents for more than thirty years, Louis Lortie performs with the most prestigious orchestras and in major concert halls around the world. A prolific artist, he has produced more than 45 recordings for Chandos Records featuring the pillars of piano literature. He is followed by more than 300,000 listeners monthly on streaming platforms and generated more than 6 billion streams in 2022.

In Great Britain, his long-standing relationship with the BBC, the BBC Symphony and BBC Philharmonic orchestras have resulted in numerous recordings and concerts as well as more than ten invitations at the BBC Proms. In his native Canada, for half a century, he has regularly played with all the major orchestras. Close collaborator of Kurt Masur, he was a regular soloist with the Orchestre

The second movement, the scherzo, is like a bright summer night. Glittering scales in the piano and fairy-like dance rhythms in the strings create an original fragility that is contrasted by a more melancholic middle section.

The slow third movement is a tear-jerker, where melancholy drifts forward with serene serenity. And even when the finale breaks out, the melancholy will not let go of the exuberant euphoria.

Mathias Hammer

National de France and the Gewandhaus orchestra during his tenure as Music Director.

More information: www.louislortie.com/

Quatuor Modigliani

"One of today's best quartets in the world...Balance, transparency, symphonic comprehension, confident style, their performance reached a very high and inspiring level "

Harald Eggbrecht in Süddeutsche Zeitung

Founded in 2003, the Modigliani Quartet is recognised as one of today's most sought-after quartets, featuring regularly in prominent international series and on the world's most prestigious stages. In addition to annual tours in the United States and in Asia, the quartet's numerous European tours have brought them to Hindsgavl Festival five times between 2011 and 2018.

After reviving the Rencontres Musicales Evian in 2014, of which they assured the artistic direction for 8 years, the quartet was entrusted with the

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artistic direction of the Bordeaux International String Quartet Competition in 2020. As part of their festival "Vibre!", the quartet counts some of the greatest quartets and chamber music ensembles amongst their guests artists. Through masterclasses and workshops, the festival provides an ideal environment to work with and mentor the young generation, a mission at the heart of the quartet's activities. The quartet is also the founder of the Saint-Paul-de-Vence Festival and the Arcachon Chamber Music Festival, both created in 2011.

The Modigliani Quartet's rich collaboration with the record label Mirare has led to 15 recordings representative of their vast repertoire (Schubert, Mozart, Haydn, Mendelssohn, Bartok...), winning numerous awards in France and abroad (Choc de Classica, Diapason d'Or...). On their last recording release, the prestigious British magazine "The Strad" selected the quartet as their cover feature.

The Modigliani Quartet also performs and commissions a wide range of contemporary works from composers including Marc-Antony Turnage, Philippe Hersant, Peter Vasks, Kaija Saariaho and Evgeny Kissin.

A year after their founding, the Modigliani Quartet won three First Prizes successively at the Eindhoven International Competition (2004), the Vittorio Rimbotti in Florence (2005) and Young Concert Artists Auditions in New York (2006).

The quartet enjoys cultivating close friendships with their chamber music partners, amongst them the Hindsgavl Festival artists Sabine Meyer, Gauthier Capuçon, Nicholas Angelich and Beatrice Rana.

Through the support of generous sponsors, the Modigliani Quartet has the privilege of playing four magnificent Italian instruments.

Amaury Coeytaux plays a 1715 violin by Antonio Stradivarius "Prince Léopold"

Loïc Rio plays a 1780 violin by Giovanni Battista Guadagnini,

Laurent Marfaing plays a 1660 viola by Luigi Mariani,

François Kieffer plays a 1706 cello by Matteo Goffriller.

The Modigliani Quartet also thanks the SPEDIDAM for its help.

www.en.modiglianiquartet.com/

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