

# JEAN-SÉBASTIEN ROY, violin MATHIEU GAUDET, piano

## ARTISTIC VISION

There are so many things to consider in preparing a programme that is meaningful to us as well as the audience, and as this appearance is part of our Prairie Debut tour, it is desirable to include a Canadian composer.



We begin with Mathieu's *Sonata for violin and piano*. Over the last few years, the works of André Mathieu have enjoyed a revival in Québec though he is not as widely known outside his home-province. He was a precocious young genius at the time of his first compositions and presented this sonata in 1945. Also a native Quebecer, I am proud to help bring his work to the rest of Canada.

I find that though I play Bloch's *Nigun* fairly often, I never hesitate to put it on a program as I continue to discover new things about it. It's almost mystical. It is not exactly traditional but it is a piece that was played a lot in the 40s and 50s. It is technically difficult but from the point of view of what we can do with the colours and the timing, it really is almost without limit. Every time I play it, it's a new experience.

In my recitals, I enjoy larger sonatas but I also like having pieces where we can take comfort. A programme is like a wonderful meal where we serve a variety of things to please the palate. Some things have to be lighter. The collection of *Four Pieces* by Fauré is strong, but very charming, like dessert and coffee. The *Sonata in A Major* for violin and piano by Frank is one of my top three "majestic" sonatas, more substantial and satisfying. Finally, the virtuosic Saint-Saens, *Introduction and Rondo Capriccioso* is admittedly a 'show-off' piece but it is balanced with lovely lyrical passages.

In all, I hope this musical repast leaves you satiated and smiling fondly with the memory of many delightful flavours.  
*(Jean-Sébastien Roy)*