



Photo : Julien Faugère

PROGRAM

# CHARLES RICHARD-HAMELIN & ANDREW WAN DUO

**Friday, March 21 2025 - 7:30 PM**

Gilles-Lefebvre Concert Hall

Charles Richard-Hamelin, piano  
Andrew Wan, violin

## CONCERT

---

Dive into the richness and intensity of Johannes Brahms' works for violin and piano, performed by two internationally renowned virtuosos: Andrew Wan, violinist with the Montreal Symphony Orchestra, and Charles Richard-Hamelin, pianist and laureate of the prestigious Chopin Competition.

Having previously explored and recorded the complete sonatas of Beethoven and Schumann (OPUS and JUNO Awards), these artists now delve into three of Brahms' major works, situated musically between classicism and romanticism. This music masterfully combines lyrical softness with dramatic energy!

## REPERTOIRE (FRENCH ONLY)

---

### **JOHANNES BRAHMS (1833-1897)**

*Sonate pour violon et piano n° 1 en sol majeur, op. 78*

- I. Vivace ma non troppo
- II. Adagio – Più andante – Adagio
- III. Allegro molto moderato

### **JOHANNES BRAHMS**

*Scherzo en do mineur, WoO 2, 3<sup>e</sup> mouvement de la sonate F-A-E pour violon et piano*

### **JOHANNES BRAHMS**

*Sonate pour violon et piano n° 2 en la majeur, op. 100*

- I. Allegro amabile
- II. Andante tranquillo - Vivace - Andante - Vivace di più - Andante - Vivace
- III. Allegretto grazioso (quasi andante)

### **JOHANNES BRAHMS**

*Sonate pour violon et piano n° 3 en ré mineur, op. 108*

- I. Allegro alla breve
- II. Adagio
- III. Un poco presto e con sentimento
- IV. Presto agitato

**Please note that the repertoire may change without prior notice.**

## ARTISTS

---



### **CHARLES RICHARD-HAMELIN**

Silver medalist and winner of the Krystian Zimerman Prize at the 2015 *International Chopin Piano Competition*, pianist Charles Richard-Hamelin has emerged as one of the most important pianists of his generation. Recipient of the Ordre des arts et des lettres du Québec and of the prestigious Career Development Award conferred by the Women's Musical Club of Toronto, he was awarded the Prix Denise-Pelletier in November 2022, becoming the youngest recipient in the history of the Prix du Québec.

[Full biography](#)



### **ANDREW WAN**

Andrew Wan was named concertmaster of the Orchestre symphonique de Montréal (OSM) in 2008. As soloist, he has performed worldwide under conductors such as Rafael Payare, Kent Nagano, Maxim Vengerov, Vasily Petrenko, Bernard Labadie, Carlo Rizzi, Peter Oundjian, Xian Zhang, Michael Stern and James DePreist. He has played chamber music with artists such as the Juilliard Quartet, Vadim Repin, Marc-André Hamelin, Daniil Trifonov, Menahem Pressler, Jörg Widmann, Emanuel Ax, Johannes Moser, Arabella Steinbacher, James Ehnes and Gil Shaham.

[Full biography](#)

## PROGRAM NOTES

---

By Paola Deteix, music mediator

### LET'S TALK BRAHMS

This evening's entire program is composed by **Johannes Brahms** (1833-1897), a German musician of the Romantic period (around 1820-1900). Brahms was born in Hamburg into a family whose financial situation was precarious. His father, Johann, was an average musician who played in taverns, ballrooms and brass bands, while his mother, Henrika, came from a respectable bourgeois family. Henrika who was 17 years older than her husband, worked as a seamstress to help support the family while Johann managed their finances clumsily. Despite everything, their son Johannes Brahms received a good education. He developed a passion for reading and curiosity in all fields. By the end of his life, his book collection included more than 800 titles, now preserved in Vienna.

As a child, he collected German, Scottish, Danish, English and other folk melodies. Hamburg was a city occupied by many immigrants, including many Hungarian political refugees who introduced him to their music, poetry and tales. From the very beginning, Brahms admired composers from the past, including **Ludwig van Beethoven** (1770-1827) and **Johann Sebastian Bach** (1685-1750). Later, he also drew inspiration from **Franz Schubert** (1797-1828) and **Robert Schumann** (1810-1856), the latter becoming his close friend shortly before his untimely death. Brahms was remarkable for his study of music history, going all the way back to the masters of the 16<sup>th</sup> century. For him, the future of music didn't reside in the explosive emotions and modern musical language embraced by **Franz Liszt** (1811-1886) and **Richard Wagner** (1813-1883), but in the exploration of ancient music and folklore. During his lifetime, the reviews and debates among musicians brought his detractors to call him an old-fashioned and cold composer... two qualifiers that we challenge you to use after hearing his works for violin!



Portrait of Johannes Brahms

Source: Bibliothèque nationale de France  
<https://gallica.bnf.fr>

## PROGRAM NOTES

---

At the age of 20, he went on tour and met the violinist **Joseph Joachim** (1831-1907), with whom he developed a friendship and musical collaboration that would last the rest of his life. He also met the composer **Albert Dietrich** (1829-1908) and his teacher Robert Schumann. They developed a friendship quite fast and decided to give their friend Joachim a gift: the **F-A-E Sonata**. Dietrich composed the 1<sup>st</sup> movement, Schumann the 2<sup>nd</sup> and 4<sup>th</sup> movements, and Brahms the 3<sup>rd</sup> movement, a Scherzo (a type of playful, dynamic and light piece). Joachim kept the original and the sonata was never published during the composers' lifetimes. It was only in 1906, almost ten years after Brahms's death, that he authorized the publication of the Scherzo. You may be wondering what "F-A-E" means. Joachim had adopted a sort of motto or philosophy: "Frei aber Einsam" (FAE), meaning "Free but alone". So, the composers sprinkled the piece with a motif made of the notes F, A and E. In short, listening to the Scherzo means listening to a private joke set to music by the 20-year-old Brahms and his friends (who just happened to be some of the most important musicians of the 19<sup>th</sup> century).

Brahms composed his three sonatas for violin and piano in the 70s and 80s at the peak of his career. Since he was very self-critical and admired Beethoven, for many years he didn't dare write symphonies or string quartets, two genres at which Beethoven excelled. Although Brahms had been composing from an early age, he completed his 1<sup>st</sup> symphony at the age of 43 after more than a decade's work. He wrote his violin concerto (Op. 77) in 1878 for Joachim and then began the 1<sup>st</sup> *Sonata for violin and piano*. The 2<sup>nd</sup> and 3<sup>rd</sup> sonatas were composed between 1886 and 1888. By then, the composer was 53 and had completed his last symphonies. Therefore, these are mature works, enriched by a long life.

## VISION

To be recognized as an internationally renowned classical music center by forging sustainable ties. To make the Eastern Townships an international centre of gravity for classical music.

## MISSION

To spark the creativity of artists at the launch of their careers and throughout their professional development.

## VALUES

**Excellence:** To offer the best service possible to our students

**Creativity:** To capitalize on all available sources of inspiration in a quest for musical innovation

**Accessibility:** Of our mentors and renowned artists, for our audiences

**Sustainability:** To transmit knowledge from one generation of musicians to the next



ORFORD  
MUSIQUE



3165, chemin du Parc, Orford (Québec) J1X 7A2 | [orford.mu](http://orford.mu)