



Advance Program Notes

Les Violons du Roy
Handel/Glass Vocal Program
Friday, October 19, 2018, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Les Violons du Roy Jonathan Cohen, music director and conductor Anthony Roth Costanzo, countertenor

Tolomeo, HWV 25: Inumano frater... Stille amare

George Frideric Handel
(1685-1759)

Flavio, Re de' Langobardi, HWV 16: Privarmi ancora... Rompo i lacci

Concerto grosso in D Minor, op. 6, no. 10, HWV 328

I. Overture: [Maestoso]/Allegro

II. Air: Lentement

III. Allegro

IV. Allegro

V. Allegro moderato

Amadigi di Gaula, HWV 11: D'un sventurato amate ... Pena tiranna

Rodelinda, Regina de' Langobardi, HWV 19: Vivi tiranno

INTERMISSION

Akhnaten: Hymn

Philip Glass
(b. 1937)

Excerpt from Symphony no. 3 for string orchestra
Movement I

Songs from Liquid Days: Liquid Days, Part 1 (arr. M. Riesman)

Monsters of Grace: In the Arc of Your Mallet (arr. M. Riesman)

1000 Airplanes on the Roof: The Encounter (arr. M. Riesman)

Les Violons du Roy would like to thank the following partners: Conseil des arts et des lettres du Québec, Canada Council for the Arts, and Gestion Marthe Bourgeois Ltée

Management for Costanzo and exclusive tour management for Les Violons du Roy:

Opus 3 Artists
470 Park Avenue South, 9th Floor North, New York, NY 10016
opus3artists.com

Text and Translations

HANDEL

TOLOMEO, HWV 25

INUMANO FRATEL... STILLE AMARE

RECITATIVO ACCOMPAGNATO

Che più si tarda omai,
Oh neghittose labbra,
A dissetar con queste poche stille,
Che Elisa ti presenta,
L'empio furor della tua sorte irata ?
Si beva, sì !

Inumano fratel, barbara madre,
Ingiusto Araspe, dispietata Elisa,
Numi o furie del ciel, cielo nemico,
Implacabil destin, tiranna sorte,
Tutti v'invito
A gustar il piacer della mia morte.

Ma tu, consorte amata,
Non pianger, no, mentre che lieto spiro;
Basta che ad incontrar l'anima mia,
Quando uscirà dal sen, mandi un sospiro.

ARIA

Stille amare, già vi sento
Tutte in seno, la morte a chiamar;
Già vi sento smorzare il tormento,
Già vi sento tornarmi a bear.

HANDEL

FLAVIO, HWV 16

PRIVARMI ANCORA...ROMPO I LACCI

RECITATIVO

Privarmi ancora
dell'amata beltà? Ma pria che gli astri
Febo nel ciel ricopra
vendicati saran' dal mio furore
e l'onor vilipeso, e 'l genitore!

ARIA

Rompo i lacci, e frango i dardi
che al mio seno amor scagliò;
ma poi senza l'idol mio
come, o Dio! viver potrò!

RECITATIV

Why do you delay further,
O slothful lips,
In quenching, with these few drops
That Elisa gives you,
The pitiless rage of your angry fate?
Yes, let me drink, yes!

Inhuman brother, barbarous mother
Unjust Araspes, merciless Elisa,
Ye Gods, or Furies of heaven, hostile heaven,
Implacable Destiny, tyrannical Fate,
I invite all of you
To delight in my death.

But you, my beloved spouse,
Do not weep, no, while I gladly die;
Let it suffice that, to meet my soul
When it leaves my bosom, you will send a sigh.

ARIA

Bitter drops, already I feel you
All in my breast, calling for death;
Already I feel you ease my torment,
Already I feel you restore my happiness.

RECITATIV

Taking my beloved beauty away
From me, too? —But even before the stars
are covered once more by Phoebus
revenged shall be by my fury
both my scorned honour and my father!

ARIA

I tear the snares and break the darts
that Love hurled at my breast!
But then, — without my darling
how, oh God! can I exist?

Text and Translations, continued

HANDEL

AMADIGI DI GAULA, HWV 11

D'UN SVENTURATO AMANTE...PENA TIRANNA

ARIA

Pena tiranna
io sento al core,
né spero mai
trovar pietà.

Amor m'affanna
e il mio dolore
in tanti guai
pace non ha.

HANDEL

RODELINA, HWV 19

VIVI TIRANNO

Vivi, Tiranno!
lo t'ho scampato.
Svenami, Ingrato,
Sfoga il Furor.

Volli salvarti
Sol per mostrarti
Ch'ho di mia Sorte
Più grande il Cor.

ARIA

Grief is the tyrant
of my heart,
nor do I ever hope
to find compassion.

Frantic with love,
my aching heart,
besieged by grief,
can find no peace.

Live, Tyrant!
I have spared you.
Bleed me, Ingrate,
Vent your Fury.

I wanted to save you
Only to show you
That my Heart is
Nobler than my Fate.

Text and Translations, continued

GLASS AKHNATEN HYMN

Thou dost appear beautiful
On the horizon of heaven
Oh, living Aten
He who was the first to live
When thou hast risen on the Eastern Horizon
Thou hast filled every land with thy beauty
Thou art fair, great, dazzling,
High above every land
Thy rays encompass the land
To the very end of all thou hast made

All the beasts are satisfied with their pasture
Trees and plants are verdant
Birds fly from their nests, wings spread
Flocks skip with their feet
All that fly and alight
Live when thou hast arisen

How manifold is that which thou hast made
Thou sole God
There is no other like thee
Thou didst create the earth
According to thy will
Being alone, everything on earth
Which walks and flies on high

Thy rays nourish the fields
When thou dost rise
They live and thrive for thee
Thou makest the seasons to nourish
All thou hast made
The winter to cool
The heat that they may taste thee

There is no other that knows thee
Save thy son, Akhnaten
For thou hast made him skilled
In thy plans and thy might
Thou dost raise him up for thy son
Who comes forth from thyself

Text and Translations, continued

GLASS

SONGS FROM LIQUID DAYS

LIQUID DAYS, PART 1

Oh round desire
Oh red delight
The river is blood
The time is spent

Love likes me
Love takes it shoes off and sits on the couch
Love has an answer for everything
Love smiles gently... and crosses its legs
Well here we are well here we are

Sleep

Being in air
Turning to speak
Losing our way
Pour it all out

We are old friends
I offer love a beer
Love watches television
Love needs a bath
Love could use a shave
Love rolls out of the chair and wiggles on the floor
Jumps up
I'm laughing at love

Drink me

Drive... Breath... Drive... Sleep...

Why do you ask?
Still is the night
It is much further
Than we thought

In liquid days
Land travels hard
Fly home daughter
Cover your ears

Text and Translations, continued

GLASS
MONSTERS OF GRACE
IN THE ARC OF YOUR MALLET

Don't go anywhere without me.
Let nothing happen in the sky apart from me,
Let nothing in this world, or that world,
Without me being in its happening.

Vision, see nothing I don't see.
Language, say nothing,
The way the night knows itself with the moon,
Be that way with me.

Be the rose nearest to the thorn that I am.
I want to feel myself in you when you taste food,
In the arc of your mallet when you work.
When you visit friends,
When you go up on the roof by yourself at night.

Ah! There's nothing worse than to walk out along the street without you.
I don't know where I'm going.
You're the road and the knower of roads,
More than maps, more than love.

For Opus 3 Artists

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Les Violons du Roy

FIRST VIOLINS

Pascale Giguère
Michelle Seto
Nicole Trotier
Maud Langlois
Frédéric Bednarz

SECOND VIOLINS

Pascale Gagnon
Noëlla Bouchard
Véronique Vychytil
Angélique Duguay

VIOLAS

Jean-Louis Blouin
Annie Morrier
Étienne Chénard

CELLOS

Benoit Loiselle
Raphaël Dubé

DOUBLE BASS

Raphaël McNabney

FLUTE

Ariane Brisson

OBOES

Jean-Luc Côté
Lindsay Roberts

CLARINETS

Jean-François Normand
Mélanie Bourassa

BASSOONS

Mary Chalk
Gabrièle Doestrie-Poirier

HORN

Alice Lane-Lépine

TRUMPET

Benjamin Raymond

TROMBONES

Renaud Gratton
Hugo Bégin

TUBA

Daniel Hill

HARPSICHORD

Thomas Annand

ARCHLUTE

David Jacques

HARP

Antoine Malette-Chénier

Program Notes

GEORGE FRIDERIC HANDEL (1686-1759)

Excerpts from *Tolomeo, Re d'Egitto*, and *Flavio, Re de' Longobardi*; Concerto Grosso in D Minor, op. 6, no. 10; and excerpts from *Amadigi di Gaula* and *Rodelinda*

Born a Saxon and adopted by the British as one of their own after settling in England at age 27, Handel expertly fused the national styles of his day, combining the Germanic science of counterpoint with French elegance and Italian *vocalità*. Before gaining renown as a composer of oratorio starting in the late 1730s, he was best known for his operatic work. He produced some 30 operas in London, including at the Royal Academy of Music, which he founded in 1719. It was there on April 30, 1728, that he premiered the opera *Tolomeo*, which borrows a libretto previously used by Domenico Scarlatti. The story is set on the island of Cypress circa 108 BCE, where Tolomeo, deposed by his mother in favor of his brother Alessandro, leads a miserable existence under King Araspe. In the third act, after being forced to marry King Araspe's sister and disavow his own wife, Tolomeo chooses to take his own life by swallowing poison just before launching into the recitative *Inumano fratel*. In the ensuing aria *Stille amare*, a poignant larghetto in B-flat minor, the fallen sovereign senses his impending death. Fortunately, Tolomeo's poison turns out to be a sleeping potion, setting the scene for a happy and conciliatory ending.

Completed five years earlier, the opera *Flavio, Re de' Longobardi* combines the story of Flavio Cuniberto, 13th king of the Lombards (a northern Italian people), with amorous intrigue right out of Corneille's *Le Cid*. The aria *Rompo i lacci* is sung in the second act by Guido (a role first performed, like Tolomeo, by the famous castrato Senesino). This tempestuous air in G minor has Guido—the young son of royal counselor Ugone—torn between his loyalty to his father, who has asked him to kill his rival, Lotario, in a duel, and his love for Emilia, Lotario's daughter. Only the central section, a tender largo in B-flat major, provides a moment of respite.

Handel's Concerti Grossi op. 6 were composed in rapid succession in fall 1739 and are considered the high point of his instrumental output. The set of 12 concerti grossi is clearly in the lineage of Torelli and Corelli. Consisting of five movements, Concerto no. 10 begins with a French overture in D minor dominated by a recurrent four-note motif. The fugal allegro ends with a coda marked *lentamente*. Next is a slow aria in triple meter, then a bustling duple meter allegro. The penultimate allegro movement eloquently illustrates the basic principle of the concerto grosso: the opposition of a group of soloists (*concertino*) with the rest of the orchestra (*ripieno*). The delicate closing allegro moderato marks a return to French style in the bright key of D major.

Amadigi di Gaula takes us back to 1715, when Handel was living with the Earl of Burlington while seeking to make a name for himself on London's music scene. Inspired by a libretto by Antoine Houdar de Lamotte, the opera premiered at the King's Theatre. Amadigi, a Paladin, and Dardano, the prince of Thrace, are both in love with Princess Oriana, who only has eyes for Amadigi. The magnificent *Pena tiranna*, a sort of sarabande in D minor, is highly evocative of Rinaldo's famous *Lascia ch'io pianga*. In this aria set in the second act, Dardano laments not being the focus of Oriana's affection. The 1724-1725 season was one of Handel's most productive, with three of his biggest operatic masterpieces completed during this time: *Giulio Cesare*, *Tamerlano*, and *Rodelinda*. Inspired by Corneille's tragedy, *Pertharite, roi des Lombards*, the opera *Rodelinda* plunges us into the same world as *Flavio*. In the third act, Bertarido (another role first sung by Senesino), the Lombard king deposed by Grimoaldo, attempts to murder his usurper but instead assassinates Grimoaldo's counselor, Garibaldo. In the heroic aria *Vivi, tiranno*, Bertarido challenges Grimoaldo to take his life without further ado.

Program Notes, continued

PHILIP GLASS (b. 1937)

Excerpts from *Akhnaten*, *Symphony no. 3*, *Songs from Liquid Days*, *Monsters of Grace*, and *1000 Airplanes on the Roof*

Before becoming a leading exponent of musical minimalism (a genre based on the incantatory repetition of short patterns) and an icon known well beyond the classical sphere, U.S. composer Philip Glass studied at the Juilliard School, then in Paris with Nadia Boulanger. His meeting with the legendary Indian sitarist Ravi Shankar in 1965 was a turning point that helped forge Glass' unique hypnotic style. A self-described theatre composer, Glass first gained renown in 1976 for his opera *Einstein on the Beach*, which challenged operatic conventions by breaking down traditional narrative codes. The work kicked off a trilogy about "men who changed the world through the power of their ideas" (Glass), with *Satyagraha* (on Gandhi) in 1980 and *Akhnaten*, created in 1984 in Stuttgart. Based on the life of the pharaoh Akhenaten (14th century BCE), the opera includes texts from original sources in ancient Egyptian, Akkadian, and Biblical Hebrew, linked with narrator commentary in a modern language. *Akhnaten's Hymn to the Sun* at the close of the second act weaves together major and minor modes and spectacular dissonances. The piece pays tribute to the sun god Aton, whom the pharaoh worshipped exclusively, giving rise to the first known monotheistic religion.

In addition to his operatic work, Glass has written 11 symphonies, the most recent of which premiered at Carnegie Hall on January 31, 2017. His *Symphony no. 3* was first performed in 1995 in Künzelsau, Germany, under the direction of Dennis Russell Davies (who also conducted the premiere of *Akhnaten*) and the Stuttgart Chamber Orchestra. By far the shortest of Glass's symphonies at roughly 23 minutes long, it consists of four movements with no tempo indications. Glass considers the opening movement "a quiet, moderately paced piece [that] functions as prelude to movements two and three."

Songs from Liquid Days, recorded in 1986 with contemporary pop artists and performers such as the Philip Glass Ensemble and conductor Michael Riesman, further enhanced Glass's reputation. The fourth track, the delightful *Liquid Days, Part One* with lyrics by David Byrne, was performed by the group The Roches.

Twelve years later in Los Angeles, Glass penned *Monsters of Grace*, which he calls "a digital opera in three dimensions." With 13 scenes, the work draws on poems by 13th-century Sufi mystic Jelaluddin Rumi. Some audiences and reviewers took issue with the 3D animations used throughout the performance.

Always game for unusual collaborations, Glass composed *1000 Airplanes on the Roof*, a "science fiction music drama" in one act with text by David Henry Hwang, in 1988 in a Vienna airport hangar. This spaced-out work recounts the close encounters of M, the sole character, with extraterrestrial life forms who warn him that no one will believe him if he recounts his otherworldly experiences.

—Emmanuel Bernier

Biographies

ANTHONY ROTH COSTANZO, countertenor

Countertenor Anthony Roth Costanzo began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway.

This season, Costanzo produces and stars in *Glass/Handel*, an operatic art installation, at Opera Philadelphia's O18 Festival and subsequently co-presented by National Sawdust and St. John the Divine in New York. He returns to the English National Opera in his acclaimed performance of the title role in *Ahknaten*. He also appears in concert with Les Violons du Roy in eight cities, the New York Philharmonic, Philharmonia Baroque at Lincoln Center, Boston Baroque, Mercury, and the NDR at the Elphiharmonie, and will be presented in recital by Celebrity Series of Boston.

Costanzo is an exclusive recording artist with Decca Gold, and his first album, *ARC: Glass/Handel*—a collection of arias by Handel and Phillip Glass with Les Violons du Roy—was released last month.

Costanzo has appeared with many of the world's leading opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Houston Grand Opera, Opera Philadelphia, Los Angeles Opera, Canadian Opera Company, Glyndebourne Opera Festival, Dallas Opera, Teatro Real Madrid, Spoleto Festival USA, Glimmerglass Festival, and Finnish National Opera.

In concert he has sung with the New York Philharmonic, Berlin Philharmonic, San Francisco Symphony, London Symphony Orchestra, Cleveland Orchestra, and National Symphony Orchestra, among others. He has also been presented in recital in Vancouver, Princeton University Concerts, Duke Performances, and at the Morgan Library in New York. He has performed at a wide-ranging variety of venues, including Carnegie Hall, Versailles, the Kennedy Center, the Metropolitan Museum of Art, National Sawdust, Minamiza Kyoto, Joe's Pub, the Guggenheim, the Park Avenue Armory, and Madison Square Garden.

A champion of new work, Costanzo recently created roles in the world premieres of Jimmy Lopez' *Bel Canto* at the Lyric Opera of Chicago and Jake Heggie's *Great Scott* at the Dallas Opera. He has also premiered works written for him by Matthew Aucoin, Paola Prestini, Gregory Spears, Suzanne Farrin, Bernard Rands, Scott Wheeler, Mohammed Fairouz, Steve Mackey, and Nico Muhly.

Costanzo has begun working as a producer and curator in addition to a performer, creating shows for National Sawdust, Opera Philadelphia, the Philharmonia Baroque, Princeton University, WQXR, the State Theater in Salzburg, Master Voices and Kabuki-Za Tokyo. He played Francis in the Merchant Ivory film *A Soldier's Daughter Never Cries*, for which he was nominated for an Independent Spirit Award, and Simon in Brice Cauvin's *De particulier a particulier*. He is the first countertenor to host a *Met Opera Live in HD* broadcast.

In 2012 Costanzo won first place in Placido Domingo's international competition, Operalia. He is also a 2009 Grand Finals Winner of the Metropolitan Opera National Council Auditions. He won a George London Award, received a career grant from the Richard Tucker Foundation, and became the first countertenor to win first place in the Houston Grand Opera Eleanor McCullom competition, where he also won the audience choice prize. He received a Sullivan Foundation Award and won first place in the Opera Index Competition, the National Opera Association Vocal Competition, and the Jensen Foundation Competition.

Costanzo graduated magna cum laude and Phi Beta Kappa from Princeton University, where he was awarded the Lewis Sudler Prize for extraordinary achievement in the arts and where he has returned to teach. He received a masters of music at Manhattan School of Music and won the Hugh Ross Award for a singer of unusual promise. In his youth, he performed on Broadway and in Broadway national tours, including *A Christmas Carol*, *The Sound of Music*, and *Falsettos*. He began his operatic endeavors playing Miles in *The Turn of the Screw*.

Biographies, continued

JONATHAN COHEN, music director and conductor

Jonathan Cohen is one of Britain's finest young musicians. He has forged a remarkable career as a conductor, cellist, and keyboardist. Well known for his passion and commitment to chamber music, Cohen is equally at home in such diverse areas as Baroque opera and the classical symphonic repertoire. He is artistic director of Arcangelo, music director of Les Violons du Roy, associate conductor of Les Arts Florissants, artistic director of the Tetbury Music Festival, and artistic partner of the Saint Paul Chamber Orchestra.

The 2018-2019 season for Cohen also includes return visits to the Orchestra of the Age of Enlightenment, the Saint Paul Chamber Orchestra, and Les Violons du Roy, as well as debuts with the Cleveland Orchestra, the New York Philharmonic, Mozarteum Orchester, Royal Northern Sinfonia, and the BBC National Orchestra of Wales. He returns to the BBC Proms for *Theodora* with Arcangelo, the ensemble he founded in 2010 that performs high quality special projects. He has toured with the ensemble to exceptional venues and festivals including Wigmore Hall in London, the Philharmonie in Berlin, the Kölner Philharmonie, the Musikverein in Vienna, the Salzburg Festival, and Carnegie Hall in New York City. Other recent highlights include a European tour with Vilde Frang with concerts at the Oslo Opera House and Tonhalle Zürich and their BBC Proms debut at the Sam Wanamaker Playhouse in 2016.

Arcangelo is busy and much in demand in the recording studio, partnering with fine soloists such as Iestyn Davies (its disc *Arias for Guadagni* won the Recital Category at the 2012 Gramophone Awards and its recording of Bach cantatas was best Baroque vocal recording at the 2017 Gramophone Awards), Anna Prohaska, and Christopher Purves for Hyperion Records. Arcangelo's Mozart disc with Vilde Frang on Warner Classics (2015) reached number one on the U.K. specialist classical chart and received an Echo Klassik Concert Award. Recital recordings with both Christiane Karg (*Scene!*) and Matthew Rose (*Arias for Benucci*) were nominated for International Opera Awards in 2016. Arcangelo's recording *CPE Bach Cello Concertos with Nicolas Altstaedt* on Hyperion Records won the BBC Music Magazine Awards concerto category in 2017, and the *Buxtehude Trio Sonatas, op.1*, recording for Alpha Classics was nominated for Best Chamber Music/Small Ensemble Performance at the 2018 Grammy Awards. Arcangelo's most recent recordings of *Magnificats* by members of the Bach family and Charpentier's *Leçons de ténèbres* are already attracting critical acclaim.

LES VIOLONS DU ROY

Les Violons du Roy ("The King's Violins") takes its name from the celebrated court orchestra of the French kings. It was founded in 1984 by Bernard Labadie, now styled "founding conductor," and continues under Music Director Jonathan Cohen to explore the nearly boundless repertoire of music for chamber orchestra in performances matched as closely as possible to the period of each work's composition. Its minimum 15-member complement plays modern instruments, albeit with period bows for Baroque and classical music, and its interpretations are deeply informed by the latest research on 17th- and 18th-century performance practice. The repertoire of the 19th and 20th centuries receives similar attention and figures regularly on the orchestra's programs.

Les Violons du Roy has been a focal point of Québec City's musical life since it was founded in 1984, and in 1997 it reached out to enrich the cultural landscape of Montréal as well. In 2007 the orchestra moved into its permanent home base in Québec City's Palais Montcalm while continuing to build on the worldwide reputation it has acquired in countless concerts and recordings carried by medici.tv, Radio-Canada, CBC, and NPR, along with regular appearances on the festival circuit. Les Violons du Roy has performed dozens of times throughout Canada as well as in Germany, the U.K., Austria, Belgium, Brazil, Colombia, Ecuador, Spain, the United States, France, Israel, Morocco, Mexico, Norway, the Netherlands, Slovenia, and Switzerland, in collaboration with such world-renowned soloists as Magdalena Kožená (2006 and 2014), David Daniels (2001 and 2004), Vivica Genaux (2007), Alexandre Tharaud (2011, 2014, and 2016), Ian Bostridge (2011), Emmanuel Pahud (2012), Stephanie Blythe (2013), Marc-André Hamelin (2015), Philippe Jaroussky (2017), Anthony Marwood (2017), Isabelle Faust (2018), and Julia Lezhneva (2018). The orchestra has performed at the Berlin Philharmonie and iconic venues in London, Paris, and Brussels, with two performances on invitation at the Concertgebouw in

Biographies, continued

Amsterdam.

Since Les Violons du Roy's first trip to Washington, D.C., in 1995, its U.S. travels have been enriched with numerous and regular stops in New York, Chicago, and Los Angeles. Its seven appearances at Carnegie Hall include three with La Chapelle de Québec, featuring the *Messiah*, the *Christmas Oratorio*, and the *St. John Passion* under Bernard Labadie, founder and music director of the choir, and another featuring *Dido and Aeneas* under Richard Egarr. Walt Disney Concert Hall in Los Angeles has hosted the orchestra three times, once with La Chapelle de Québec in the *Messiah* and again under Bernard Labadie. Les Violons du Roy is represented by Opus 3 Artists and Askonas Holt.

The 32 recordings released thus far by Les Violons du Roy have been met with widespread critical acclaim. The 12 released on the Dorian label include Juno Award-winning recordings of Mozart's *Requiem* with La Chapelle de Québec and of Handel's *Apollo e Dafne* with soprano Karina Gauvin. A dozen more have appeared through a partnership between Les Violons du Roy and Quebec's ATMA label, including 2008 Félix Award winner *Water Music*, 2006 Juno Award winner *Piazzolla* with conductor Jean-Marie Zeitouni, and three releases under the baton of Mathieu Lussier, including a CD of Vivaldi violin concertos and another of Mozart's horn concertos. Further recordings on Erato, Naïve, Hyperion, Analekta, and Decca Gold include mezzo Vivica Genaux with arias by Handel and Hasse; C. P. E. Bach's cello concertos with Truls Mørk; Marie-Nicole Lemieux performing opera arias by Mozart, Haydn, Gluck, and Graun; Bach and Mozart piano concertos with Alexandre Tharaud; Haydn piano concertos with Marc-André Hamelin; arias by Handel and Philip Glass with Anthony Roth Costanzo; and albums with soloists Valérie Milot and Diane Dufresne.

Engagement Events

Thursday, October 18, 2018

VOCAL MASTER CLASS WITH ANTHONY ROTH COSTANZO

Prior to his performance with Les Violons du Roy at the Moss Arts Center, countertenor Anthony Roth Costanzo conducted a masterclass for Virginia Tech students majoring in voice.

Special thanks to Dwight Bigler, Brian Thorsett, and Ariana Wyatt

Go Beyond

Les Violons du Roy's program balances works by Handel and Philip Glass—seminal composers, divided by over 200 years. Despite this span, what unifies the works in the program? How does the effect of hearing Handel's work inform how you subsequently listen to Les Violons du Roy's performance of Glass' pieces?

In the Galleries

MULTIPLY

Thursday, October 18-Saturday, December 15, 2018

Ruth C. Horton Gallery

Collaborate. Tessellate. Multiply!

In celebration of our fifth anniversary, we invite you to join us in transforming our prime gallery space into a growing work of art that illustrates the power of collaboration. The walls and fixtures in the Ruth C. Horton Gallery will be covered in a rainbow of thousands of hexagons, one of nature and geometry's most fascinating, efficient, and useful forms. The process of transforming this space begins October 18 and continues through December 15. All ages and abilities welcome!

This exhibition is supported in part by a gift from Dr. Charles Y. Davis and Mrs. Carole C. Davis.

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.