



LES
VIOLONS
DU ROY / LA
CHAPELLE
DE QUÉBEC

ENGLISH

Le Gloria de Vivaldi

Saturday, April 13,
2024 / 7:30 p.m.

Maison symphonique
de Montréal

Bernard Labadie
conductor

Myriam Leblanc,
Sheila Dietrich and
Marie Magistry sopranos

Marie-Andrée Mathieu
mezzo-soprano

Philippe Gagné and
Joé Lampron-Dandonneau
tenors

Nathaniel Watson
baritone

With
La Chapelle de Québec

40th SEASON Montreal
23/24

MESSAGE FROM COEXECUTIVE DIRECTORS

For almost 40 years now, Les Violons du Roy and La Chapelle de Québec have joined forces to offer outstanding concerts. With 47 artists on stage tonight to perform a program featuring Vivaldi's celebrated Gloria, we are continuing this long-standing tradition focusing primarily on sacred music. Just as it would never occur to the most ardent and sensible defenders of secularism to take down the great cathedrals or other religious architectural masterpieces, we feel it would be unwise to turn our ears away from the great works of sacred music, which are so rich in beauty and humanity.

Collaborative projects

Though bringing together exceptional musicians, be they choristers, instrumentalists or conductors, these precious and grandiose musical events nevertheless pose a number of organizational and financial challenges. While we can count on the support of our government partners, it is also thanks to our loyal, faithful and generous donors and patrons that this is all possible.

Every year, **our public fundraising campaign**—which is currently underway—accounts for a significant contribution to our budget. When sending in donations, some of you also include a note of encouragement, good wishes or suggestions, which is always appreciated. We would like to take this opportunity to thank all those who support us through their annual donations. If you would like to become a donor, now would be a wonderful time to do so, and we thank you for considering it.

On April 25, on the eve of our 31st American tour, we will be holding our 25th benefit gala in Quebec City in the company of guitar virtuoso MILOŠ. This is yet another way of showing your support for Les Violons du Roy. We would be delighted and honoured to have you with us on this very evening which is so important for us and our future projects.

We would like to thank you all for being here tonight, and to thank all our sponsors and all those who support our organization directly or indirectly and who, in so doing, make it possible for us to share these beautiful moments.

Thank you, and enjoy the evening!

The image shows two handwritten signatures in black ink. The signature on the left is 'Christiane Bouillé' and the signature on the right is 'Laurent Patenaude'.

CHRISTIANE BOUILLÉ and LAURENT PATENAUDE
Coexecutive Directors
Les Violons du Roy and La Chapelle de Québec

violonsduroy.com

PROGRAMME

GIACOMO CARISSIMI (1605-1674)

Jephthe

1. Narrator (mezzo-soprano): Cum vocasset in proelium
2. Jephthe (tenor): Si tradiderit Dominus
3. Narrator (chorus): Transivit ergo Jephthe
4. Narrator (sopranos II and III): Et clangebant tubae
5. Narrator (baritone): Fugite, cedite impii
6. Chorus: Fugite, cedite impii
7. Narrator (soprano II): Et percussit Jephthe
8. Narrator (chorus): Et ululantes filii Ammon
9. Narrator (baritone): Cum autem victor Jephthe
10. Daughter (soprano I): Incipite in tympanis et psallite in cymbalis
11. Chorus: Hymnum cantemus Domino
12. Daughter (soprano I): Cantate mecum Domino
13. Chorus: Cantemus omnes Domino
14. Narrator (mezzo-soprano): Cum vidisset Jephthe
15. Jephthe (tenor): Heu mihi! Filia mea
16. Daughter (soprano I): Cur ego te, pater decepi
17. Jephthe (tenor): Aperui os meum ad Dominum
18. Daughter (soprano I): Pater mi
19. Jephthe (tenor): Quid poterit animam tuam
20. Daughter (soprano I): Dimitte me
21. Jephthe (tenor): Vade filia
22. Narrator (chœur): Abiit ergo in montes filia Jephthe
23. Daughter (soprano I), echo (sopranos II and III): Plorate colles
24. Chorus: Plorate, filii Israel

Soloists: **Myriam Leblanc**, soprano I (Daughter)

Sheila Dietrich, soprano II **Marie Magistry**, soprano III

Marie-Andrée Mathieu, mezzo-soprano

Philippe Gagné, tenor (Jephthe)

Nathaniel Watson, baritone

ANTONIO VIVALDI (1678-1741)

Magnificat, RV 610

1. Chorus: Magnificat anima mea Dominum
2. Aria (soprano I, mezzo-soprano, tenor): Et exultavit spiritus meus
3. Chorus: Et misericordia ejus
4. Chorus: Fecit potentiam
5. Chorus: Deposuit potentes
6. Duetto (sopranos I and II): Esurientes
7. Chorus: Suscepit Israel
8. Chorus (soprano I, mezzo-soprano, baryton): Sicut locutus est
9. Chorus: Gloria patri

Soloists: **Myriam Leblanc**, soprano I **Sheila Dietrich**, soprano II

Marie-Andrée Mathieu, mezzo-soprano

Joé Lampron-Dandonneau, tenor

Nathaniel Watson, baritone

· PAUSE ·

DIETRICH BUXTEHUDE (1637–1707)

Jesu meines Lebens Leben, BuxWV 62

1. Sinfonia

2. Aria: Jesu, meines lebens Leben

Soloists: **Myriam Leblanc**, soprano

Philippe Gagné, tenor

ANTONIO VIVALDI (1678–1741)

Gloria, RV 589

1. Chorus: Gloria in excelsis Deo

2. Chorus: Et in terra pax

3. Duetto (sopranos II and III): Laudamus te

4. Chorus: Gratias agimus tibi

5. Chorus: Propter magnam gloriam tuam

6. Aria (soprano I): Domine Deus

7. Chorus: Domine Fili unigenite

8. Mezzo-soprano, chorus: Domine Deus, Agnus Dei

9. Chorus: Qui tollis peccata mundi

10. Aria (mezzo-soprano): Qui sedes

11. Chorus: Quoniam tu solus sanctus

12. Chorus: Cum Sancto Spiritu

Soloists: **Myriam Leblanc**, soprano

Sheila Dietrich, soprano II

Marie Magistry, soprano III

Marie-Andrée Mathieu, mezzo-soprano

Les Violons du Roy would like to thank their partners:



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Les Violons du Roy would like to thank
Omni Mont-Royal Hotel, their official hotel in Montreal.

SURMESUR

TEXTS

GIACOMO CARISSIMI (1605-1674)

Jephte

Soloists:

Myriam Leblanc, soprano I (Daughter)

Sheila Dietrich, soprano II

Marie Magistry, soprano III

Marie-Andrée Mathieu, mezzo-soprano

Philippe Gagné, tenor (Jephte)

Nathaniel Watson, baritone

1. HISTORICUS (Altus)

Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis Jephte acquiescere noluisset, factus est super Jephte Spiritus Domini et progressus ad filios Ammon votum vovit Domino dicens:

2. JEPHTE (Tenor)

Si tradiderit Dominus filios Ammon in manus meas quicumque primus de domo mea occurrerit mihi, off eram illum Domino in holocaustum.

3. HISTORICUS (Chorus)

Transivit ergo Jephte ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos.

4. HISTORICUS (Sopranos II & III)

Et clantebant tubae et personabant tympana et proelium comissum est adversus Ammon.

5. HISTORICUS (Bassus)

Fugite, cedite impii, perite gentes, occumbite in gladio. Dominus exercituum in proelium surrexit et pugnat contra vos.

6. CHORUS

Fugite, cedite impii corruite, et in furore gladii dissipamini.

7. HISTORICUS (Soprano II)

Et percussit Jephte viginti civitates Ammon plaga magna nimis.

8. HISTORICUS (Chorus)

Et ululantes filii Ammon facti sunt coram filiis Israel humiliati.

9. HISTORICUS (Bassus)

Cum autem victor Jephte in domum suam reverteretur, occurrit ei unigenita filia sua cum tympanis et choris praecinebat:

1. NARRATOR (Mezzo-soprano)

When the king of the children of Ammon had called the children of Israel and would not acquiesce to Jephtha's words the Spirit of the Lord came upon Jephtha, and after he had passed over unto the children of Ammon he vowed a vow unto the Lord and said:

2. JEPHTE (Tenor)

If the Lord delivereth the sons of Ammon into my hands then shall it be that whatsoever first cometh forth of my house to meet me I will off er it up to the Lord as a sacrifice.

3. NARRATOR (Chorus)

Thus Jephtha passed over to the children of Ammon to fight against them with great courage and with the strength of the Lord.

4. NARRATOR (Sopranos II and III)

And the trumpets sounded and the drums resounded and a battle was fought against Ammon.

5. NARRATOR (Baritone)

Flee and give way, godless ones; perish, barbarians! Fall before our swords, for the Lord of Hosts has raised up an army and fights against you.

6. CHORUS

Flee from us, yield to us, godless ones! With our raging swords be scattered!

7. NARRATOR (Soprano II)

And Jephtha smote twenty cities of Ammon with a very great slaughter.

8. NARRATOR (Chorus)

And weeping loudly, the sons of Ammon were humiliated before the children of Israel.

9. NARRATOR (Baritone)

When, however, Jephtha came victorious unto his house, behold, his only daughter came out to meet him with timbrels and dances, and she sang:

10. FILIA (Soprano I)

Incipite in tympanis et psallite in cymbalis. Hymnum cantemus Domino et modulemur canticum. Laudemus regem coelitus, laudemus belli principem, qui filiorum Israel victorem ducem redidit.

11. CHORUS (Sopranos I & II)

Hymnum cantemus Domino et modulemur canticum qui dedit nobis gloriam et Israel victoriam.

12. FILIA (Soprano I)

Cantate mecum Domino, cantate omnes populi, laudate belli principem, qui dedit nobis gloriam et Israel victoriam.

13. CHORUS

Cantemus omnes Domino, laudemus belli principem, qui dedit nobis gloriam et Israel victoriam.

14. HISTORICUS (Altus)

Cum vidisset Jephthe, qui votum Domino voverat, filiam suam venientem in occursum, in dolore et lachrimis scidit vestimenta sua et ait:

15. JEPHTE (Tenor)

Heu mihi! Filia mea, heu! Decepisti me, filia unigenita, et tu pariter heu, filia mea decepta es.

16. FILIA (Soprano I)

Cur ego te, pater, decepi et cur ego, filia tua unigenita, decepta sum?

17. JEPHTE (Tenor)

Aperiui os meum ad Dominum ut quicumque primus de domo mea occurreret mihi, off eram illum Domino in holocaustum. Heu mihi filia mea, heu! Decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es.

18. FILIA (Soprano I)

Pater mi, si vovisti votum Domino reversus victor ab hostibus, ecce, ego filia tua unigenita, off er me in holocaustum victoriae tuae, hoc solum pater mi praesta filiae tuae unigenitae ante quam moriar.

19. JEPHTE (Tenor)

Quid poterit animam tuam, quid poterit te, moritura filia, consolari?

20. FILIA (Soprano I)

Dimitte me, ut duobus mensibus circummeam montes, ut cum sodalibus meis plangam virginitatem meam.

21. JEPHTE (Tenor)

Vade filia mea unigenita et plange virginitatem tuam.

10. DAUGHTER (Soprano I)

Come, strike the timbrels, and sound the cymbals! Let us sing a hymn unto the Lord and utter a joyous song! Let us praise the Heavenly King, let us praise the Lord of War, who has returned the leader of the children of Israel to us in victory!

11. CHORUS (Sopranos I and II)

Let us sing a hymn and utter a joyous song unto the Lord, who gave us glory, and victory unto Israel!

12. DAUGHTER (Soprano I)

Sing with me unto the Lord, sing all ye peoples, praise the Lord of War, who gave us glory and victory unto Israel!

13. CHORUS

Let us sing unto the Lord and praise the mighty King who gave us glory and victory unto Israel!

14. NARRATOR (Mezzo-soprano)

When Jephtha, who had vowed a vow unto the Lord, saw his own daughter coming to meet him, he rent his clothes in anguish and with tears, and said:

15. JEPHTE (Tenor)

Alas! My daughter, alas, I am by thee undone, my only daughter, and likewise, my daughter, thou art thyself undone.

16. DAUGHTER (Soprano I)

How art thou undone, father, and how am I, your only daughter, undone?

17. JEPHTE (Tenor)

I have opened my mouth unto the Lord that whatsoever first cometh forth of my house to meet me. I will offer it to the Lord as a sacrifice. Alas! My daughter, alas, alas, thou hast undone me, my only daughter, and likewise, my daughter, alas, thou art thyself undone.

18. DAUGHTER (Soprano I)

My father, if thou hast vowed a vow unto the Lord, and hast returned home as victor from the enemy, behold me, your only daughter, off er me up as a sacrifice for the victory. Let one thing alone, my father, be done for me, your only daughter, before I die.

19. JEPHTE (Tenor)

But what, my doomed daughter, can bring comfort to thee and to thy soul?

20. DAUGHTER (Soprano I)

Send me away for two months, that I may wander in the mountains and with my companions bewail my virginity.

21. JEPHTE (Tenor)

Go, my only daughter, and bewail thy virginity.

22. HISTORICUS (Chorus)

Abiit ergo in montes filia Jephte et plorabat cum sodalibus virginitatem suam, dicens:

23. FILIA (Soprano I) ECHO (Sopranos II & III)

Plorate colles, dolete montes et in affl ictione cordis mei ululate! (Echo: ululate!) Ecce nunc moriar virgo et non potero morte mea meis Filiis consolari. Ingemiscite silvae, fontes et flumina, in interitu virginis lachrymate! (Echo: lachrymate!) Heu me dolentem in laetitia populi, in victoria Israel et gloria patris mei ego sine filiis virgo, ego filia unigenita moriar et non vivam. Exhorrescite rupes, obstupescite colles, valles et cavernae in sonitu horribili resonate! (Echo: resonate!) Plorate filii Israel plorate virginitatem meam et Jephte filiam unigenitam in carmine doloris lamentamini.

24. CHORUS

Plorate filii Israel, plorate omnes virgines et filiam Jephte unigenitam in carmine doloris lamentamini.

22. NARRATOR (Chorus)

Thus Jephtha's daughter went away to the mountains and bewailed her virginity with her companions, speaking thus:

23. DAUGHTER (Soprano I) ECHO (Sopranos II and III)

Lament, ye hills, mourn, ye mountains and weep in the affl iction of my heart! (Echo: weep!) For lo, I shall die a virgin and cannot be consoled by my children in my death. Sob, ye woods fountains and rivers, let your tears flow at the death of a virgin! (Echo: let your tears flow!) Alas, woe is me, while the people rejoice in Israel's victory and my father's glory, I shall die a virgin, childless, as the only daughter, and may not live. Shudder, ye rocks, freeze, ye hills, dales and caverns, resound the terrible sound! (Echo: resound!) Weep, ye children of Israel, weep for my virginity and lament Jephtha's only daughter with songs of mourning.

24. CHORUS

Weep, ye children of Israel, weep all ye maidens, and lament for Jephtha's only daughter with songs of mourning.

ANTONIO VIVALDI (1678-1741)

Magnificat, RV 610

Soloists:

Myriam Leblanc, soprano I

Sheila Dietrich, soprano II

Marie-Andrée Mathieu, mezzo-soprano

Joé Lampron-Dandonneau, tenor

Nathaniel Watson, baritone

1. CHORUS

Magnificat anima mea Dominum.

2. ARIA (Soprano I, alto, tenor)

Et exsultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent omnes genera-

tiones. Quia fecit mihi magna qui potens est:

et sanctum nomen eius.

3. CHORUS

Et misericordia eius a progenie in progenies timentibus eum.

4. CHORUS

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

5. CHORUS

Deposuit potentes de sede,

et exaltavit humiles.

6. DUETTO (Sopranos I & II)

Esurientes implevit bonis:

et divites dimisit inanes.

1. CHORUS

My soul doth magnify the Lord.

2. ARIA (Soprano I, mezzo-soprano, tenor)

And my spirit hath rejoiced in God my Saviour.

For He hath regarded the low estate of his handmaiden

for behold, from henceforth, shall call me blessed all

generations. For He that is mighty hath done to me great

things and Holy is His Name.

3. CHORUS

And His mercy is on them that fear Him

from generation to generation.

4. CHORUS

He hath showed strength with His arm,

He hath scattered the proud in the imagination of their hearts.

5. CHORUS

He hath brought down the powerful from their thrones

and hath lifted up the lowly.

6. DUETTO (Sopranos I and II)

He hath filled the hungry with good things

And the rich He hath sent empty away.

7. CHORUS

Suscepit Israel, puerum suum,
recordatus misericordiae suae.

8. CHORUS, SOPRANO I, ALTO, BASSUS

Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.

9. CHORUS

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

7. CHORUS

He hath holpen his servant Israel
in remembrance of His mercy.

8. CHORUS, SOPRANO I, MEZZO-SOPRANO, BARITONE

As he promised to our fathers
to Abraham and to his seed forever.

8. CHORUS

Glory be to the Father, glory be to the Son,
and to the Holy Ghost; as it was in the beginning,
now and ever shall be, world without end. Amen.

DIETRICH BUXTEHUDE (1637-1707)

Jesu meines Lebens Leben, BuxWV 62

Soloists:

Myriam Leblanc, soprano

Philippe Gagné, tenor

Jesu, meines Lebens Leben,
Jesu, meines Todes Tod,
Der du dich für mich gegeben
In die tiefste Seelennot,
In das äusserste Verderben,
Nur daß ich nicht möchte sterben:
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Du, ach, du hast ausgestanden
Lästerreden, Spott und Hohn,
Speichel, Schläge, Strick' und Bande
Du gerechter Gottessohn,
Mich Elenden zu erretten
Von des Teufels Sündenketten!
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Du hast laßen Wunden schlagen,
Dich erbärmlich richten zu,
Um zu heilen meine Plagen
Und zu setzen mich in Ruh!
Ach, du hast zu meinem Segen
Laßen dich mit Fluch belegen!
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Man hat dich sehr hart verhöhnet,
Dich mit großem Schimpf belegt
Und mit Dornen gar gekrönet:
Was hat dich dazu bewegt?
Daß du möchtest mich ergötzen,
Mir die Ehrenkron' aufsetzen.
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Jesus, life of my life,
Jesus, death of my death,
Thou who for me didst abandon thyself
To the deepest affliction of the soul,
To the utmost perdition,
Solely that I might not die:
A thousand thousand times to thee
Dearest Jesus, may thanks be given!

Thou, alas, thou hast endured
Blasphemies, derision and mockery,
Spittle, blows, ropes and bonds,
Thou righteous Son of God,
To rescue my wretched soul
From the Devil's sinful shackles!
A thousand thousand times to thee
Dearest Jesus, may thanks be given!

Thou didst let thyself be struck and wounded,
Most grievously injured,
In order to heal my stripes
And bring me peace!
Ah, that I might be blessed
Thou didst let thyself be cursed!
A thousand thousand times to thee
Dearest Jesus, may thanks be given!

They derided thee most harshly,
Offered thee great affronts
And even crowned thee with thorns:
What moved thee to accept that?
Thou didst wish to gladden me,
To set the crown of honour upon me.
A thousand thousand times to thee
Dearest Jesus, may thanks be given!

Ich, ich danke dir von Herzen,
Jesu, vor gesamte Not,
Vor die Wunden, vor die Schmerzen,
Vor den herben, bittern Tod,
Vor dein Zittern, vor dein Zagen,
Vor dein tausendfaches Plagen,
Tausend, tausendmal sei dir,
Liebster Jesu, Dank dafür! Amen.

I offer thee my heartfelt thanks,
Jesus, for all thine affliction,
For thy wounds, for thy sufferings,
For thy harsh and bitter death,
For thy trembling, for thy fear,
For thy thousandfold stripes,
A thousand thousand times to thee
Dearest Jesus, may thanks be given! Amen.

ANTONIO VIVALDI (1678-1741)

Gloria, RV 589

Soloists:

Myriam Leblanc, soprano I

Sheila Dietrich, soprano II

Marie Magistry, soprano III

Marie-Andrée Mathieu, mezzo-soprano

1. CHORUS

Gloria in excelsis Deo.

2. CHORUS

Et in terra pax hominibus bonae voluntatis.

3. DUETTO (Sopranos II & III)

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

4. CHORUS

Gratias agimus tibi.

5. CHORUS

Propter magnam gloriam tuam.

6. ARIA (Soprano I)

Dominus Deus, Rex caelestis,
Deus Pater omnipotens.

7. CHORUS

Domine Fili unigenite, Jesu Christe.

8. ALTO, CHORUS

Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

9. CHORUS

Qui tollis peccata mundi,
suscipe deprecationem nostram.

10. ARIA (Alto)

Qui sedes ad dexteram Patris, miserere nobis.

11. CHORUS

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.

12. CHORUS

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

1. CHORUS

Glory be to God on high.

2. CHORUS

And on earth peace, amongst men of good will.

3. DUETTO (Sopranos II and III)

We praise thee, we bless thee,
we worship thee, we glorify thee.

4. CHORUS

We give thanks to thee.

5. CHORUS

For thy great glory.

6. ARIA (Soprano I)

O Lord God, heavenly King,
God the Father Almighty.

7. CHORUS

O Lord, the only-begotten Son, Jesus Christ.

8. MEZZO-SOPRANO, CHORUS

O Lord God, Lamb of God, Son of the Father,
Who takes away the sins of the world,
have mercy upon us.

9. CHORUS

You who takes away the sins of the world, receive our
prayer.

10. ARIA (Mezzo-soprano)

You who sit at the right hand of God the Father,
have mercy upon us.

11. CHORUS

For you alone are holy, you alone are the Lord,
you alone are most high, O Christ,

12. CHORUS

With the Holy Ghost, in the glory of God the Father. Amen.

PROGRAMME NOTES

This concert focuses on the master of the Latin oratorio, Giacomo Carissimi, and the sacred works of two great baroque masters better known in other fields: the flamboyant organist from Northern Germany Dietrich Buxtehude and the virtuosic Venetian violinist Antonio Vivaldi.

GIACOMO CARISSIMI (1605–1674)

Jephthe

Music in the seventeenth century was dominated by narration, discourse and the expression of passions through richly contrasting recitatives and arias. While opera brought human feelings and conflicts to the stage in the most spectacular fashion, biblical stories made their way into the oratorio. These two genres appeared simultaneously in Italy around 1600 and followed much the same path—incidentally, the oratorio is sometimes described as an opera with a religious theme, but without the decor or staging.

Carissimi was born near Rome in 1605. His studies in voice and organ appear to have been quite advanced since at the age of 24, he became chapelmaster at the Collegium Germanicum for Jesuits, a Roman institution for German students preparing for the priesthood. Ordained a priest in 1637, he would remain at the college until his death. He was a respected and revered figure throughout Europe and had several pupils, including Alessandro Scarlatti and Marc-Antoine Charpentier.

A prolific composer, Carissimi is best known for his Latin oratorios, or sacred stories, which attracted large audiences to the chapel at the Collegium Germanicum. With the suppression of the Jesuits (1773), many of his scores were lost; we are left with some 15 sacred stories only. Far from the monumental oratorios and Passions of Bach, Handel and Telemann, Carissimi's works feature only a few biblical characters, with a small instrumental ensemble or simply a basso continuo as accompaniment. His most famous sacred story is *Jephthe*, which he likely composed for Lent in 1648. The text, an excerpt from the book of Judg-

es (11: 29–40), prompts us to reflect on the danger of making empty promises.

Jephthah, an Israelite commander, vows to the Lord that he will sacrifice “whoever comes forth from the doors of [his] house to meet [him] when [he] return[s] victorious from the Ammonites.” Upon his triumphant return home, he is greeted by a merry procession led by none other than his daughter and only child! In despair, he must resign himself to keeping his word.

The work is based mainly on three characters: the *historicus* (narrator), whose recitatives, unlike those of Bach or Telemann, are shared between various singers, Jephthah (tenor) and his daughter (soprano). The other soloists and the chorus comment on the action, alternating with the narrator. The 24 short sections comprising *Jephthe* take the form of recitatives, arias or duets that are strongly influenced by the expressive declamation perfected by Monteverdi. They can be divided into two parts: first, Jephthah's promise, his battle and his victory. The atmosphere then changes abruptly with the warrior horrified at the sight of his daughter running to meet him (“Cum vidisset Jephthe”). Weeping and lamentation prevail in their poignant dialogue, which leads to a tragic climax. Interestingly, George Frideric Handel composed an oratorio on the same subject in 1751, but with a happy ending.

ANTONIO VIVALDI (1678–1741)

Magnificat, RV 610

Born in Venice in 1678 some four years after Carissimi's death, Antonio Vivaldi was the son of a violinist at St. Mark's Basilica, the imposing architectural wonder where he made his debut alongside his father, following in his footsteps. In 1703, at the age of 25, he was ordained a priest. Yet *Il prete rosso* (The Red Priest), as he came to be known, was quick to mention the ailment from which he had suffered since birth, which oppressed him greatly and prevented him from celebrating Mass. He was then entrusted with the musical education of young orphans at one of the city's four renowned Ospedali, the Pietà, a post he held with varying regularity until 1740.

The Venetian Ospedali attracted foreign visitors, who were fascinated and intrigued by these young girls hidden from prying eyes by a latticed gallery. Whether in concert or at Mass, they sang beautifully and played all the instruments in vogue at the time. At the Pietà, their *maestro di coro* was Francesco Gasparini (1661–1727), while Vivaldi composed sonatas and concertos for them. This explains why his catalogue of over 600 instrumental works includes only sixty sacred works or so. Most of them were composed after Gasparini's departure in 1713, and intermittently during periods when there was no chapelmaster.

Vivaldi wrote four versions of his Magnificat in G minor, with the earliest seemingly going back to 1715, and the latest to 1739. Vivaldi reworked each version for their specific performance venue. One of the manuscripts dating from 1720 to 1735 shows the first names of the young soloists at the Pietà: Apollonia, Chiaretta, Ambrosina, Albetta, all of whom would enjoy a bright musical future.

The most successful version is number 610 in the Ryom-Verzeichnis catalogue. It is scored for four soloists (two sopranos, alto or contralto, tenor) plus bass, mixed choir, two oboes (No. 8), strings and basso continuo. The use of male voices in an orphanage for girls might seem surprising, but a few contraltos were capable of singing the tenor parts, while clergymen had to be called upon for the basses. What is more, the Magnificat was performed outside the Pietà and even abroad, hence the “exportable” versions befitting conventional musical ensembles.

The Magnificat, or “Canticle of Mary,” is found in the Gospel of Luke (1: 46–55) when, after the Annunciation, Mary visits her cousin Elizabeth, herself pregnant with John the Baptist. Filled with wonder and amazed that she has been chosen to give life to Jesus, the Blessed Virgin Mary describes the power, sense of justice and goodness of the Lord, who restores order on Earth and eternalizes his pact with mankind.

Vivaldi divided the text into nine finely illustrative movements. In several verses (Nos. 2, 3, 4, 8), we can easily recognize the rhythmic drive and patterns typical of his concertos.

The 14 bars of the opening chorus (from the Kyrie in G minor, RV 587) give the Virgin's first words an overwhelming gravity, contrasting with the almost Handelian trio of soloists expressing their joy (No. 2). To underscore God's mercy on those who fear him (“timentibus”), long interwoven phrases end with expressive descending chromaticism (No. 3).

When it comes to the balance that God restores to all, Vivaldi adopts a theatrical style: a brief storm worthy of an opera (No. 4), an impressive unison tutti to show the fall of the mighty and the rise of the humble (No. 5). A delightful soprano duet over a persistent rhythm from the bass (No. 6) encapsulates the joy of the famished nourished by God.

Movements 7 and 8 remind us that God redeemed Israel as promised: solemnity is followed by a lively arpeggiated F-major vocal trio accompanied by two oboes.

The Magnificat ends with a doxology, an ancient form of closure typical of psalms and vespers. Its majestic G-minor homophony invoking the Holy Trinity echoes the opening chorus and resolves into a sound double fugue.

DIETRICH BUXTEHUDE (1637–1707) ***Jesu meines Lebens Leben, BuxWV 62***

Dietrich (Diderik) Buxtehude was probably born in Elsinore (Helsingør), Denmark, a town immortalized in Shakespeare's Hamlet. The son and pupil of an organist, he held various positions in Denmark before he was appointed titular organist at St. Mary's in Lübeck, Northern Germany, in 1668. He remained there until his death, making this Hanseatic city a remarkable hub of musical activity. He had many devoted followers and admirers, including Bach, who made a 300-km journey on foot to hear him improvise!

Buxtehude's 275 works include about a hundred pieces for organ or harpsichord, chamber music and 112 sacred cantatas in Latin or German. While the stylus phantasticus of his preludes and fugues and the ornamentation of his organ chorales have at times overshadowed his religious music, the latter shows his perfect knowledge of his Lutheran predecessors, the expressive Italian style and the French music known in Protestant Germany thanks to the exiled Huguenots.

The cantata in D minor *Jesu, meines Lebens Leben* (Christ, the life of all the living) for four voices, strings and basso continuo was sung during Holy Week. This meditation on the sufferings endured by Christians for salvation through Christ was written by the Lutheran poet Ernst Christoph Homburg. Buxtehude turns it into a chaconne with variations in the French style—but with four beats per measure instead of three—based on a relentless, persistent bass line (D–C–B flat–A–F–E–D–A) that can be associated with Jesus's long way to the Cross. An 11-bar instrumental sinfonia and an imitative Amen form the framework for five stanzas interspersed with instrumental ritornelli, which Les Violons du Roy entrust in turn to the soloists and the choir.

ANTONIO VIVALDI ***Gloria, RV 589***

There is no known complete Mass by Vivaldi, but one Kyrie, two Glorias and a Credo have survived, leaving us longing for more. The two Glorias, numbered 588 and 589 in the Ryom-Verzeichnis catalogue, are in D major and were composed sometime around 1713–1717. Despite its obvious qualities, the first Gloria (RV 588) has been eclipsed by the second one, which has been recorded and performed countless times. At the time of their composition, Vivaldi was working twice as hard at the Pietà since in the absence of a *maestro di coro*, he had to compose music for Masses, vespers and other ceremonies. This explains why a few passages (including No. 9 “Qui tollis peccata mundi”) and the masterly final chorus of the two Glorias are borrowed from a 1708 work by Giovanni Maria Ruggieri (c. 1665–c. 1727), then a highly

regarded composer in Venice. What would be considered plagiarism today was commonplace at the time—we can find many examples of this in Handel's work.

Gloria RV 589 is scored for two sopranos, contralto, chorus, trumpet, oboe, strings and continuo, and comprises 12 sections of contrasting tempi. It begins with a concerto-like triptych whose opening chorus is an outburst of joy structured around 14 repetitions of the word “Gloria.” Divine praise gives way to a sorrowful supplication in B minor, which is still as relevant as ever: is peace on Earth possible? In contrast, the delightful duet for sopranos in “Laudamus te” brings nothing but joy!

Vivaldi assigns the choir the task of solemnly glorifying God (Nos. 4–5) and Jesus (No. 7 “Domine Fili unigenite”), while contemplative passages and prayers are entrusted to the soloists—such as the exquisite siciliano for soprano and oboe (No. 6) or the contralto aria evoking the sacrificed Lamb of God, with a simple repetitive descending bass line (No. 8) and the choir answering with imposing tuttis.

The last three movements are dedicated to the glory of the Trinity: an allegro concertante for contralto, a reprise of the Gloria on the text of “Quoniam tu solus sanctus” (No. 11), and a masterful double fugue (No. 12) by Ruggieri.

Irène Brisson

English translation: Traductions Crescendo



Photo: Winnie Au

BERNARD LABADIE **Conductor**

Bernard Labadie, an internationally recognized specialist in 17th-, 18th-, and early 19th-century repertoire, is the founding conductor of Les Violons du Roy. He was the ensemble's music director from 1984 to 2014 and remains the music director of La Chapelle de Québec, which he founded in 1985.

As head of both ensembles, he has toured Europe and North America performing at some of the most illustrious concert halls and festivals: Carnegie Hall and Lincoln Center (New York), Walt Disney Concert Hall (Los Angeles), Kennedy Center (Washington), the Barbican (London), Berlin Philharmonie, Théâtre des Champs-Élysées (Paris), Brussels' Centre for Fine Arts, and the Salzburg, Bergen, Rheingau, and Schleswig-Holstein festivals.

In 2017, Bernard Labadie was named principal conductor of the Orchestra of St. Luke's in New York. He conducts the orchestra's annual concert series at Carnegie Hall.

A much sought-after guest conductor in North America, he makes frequent

appearances with major American and Canadian orchestras: Chicago, New York, Cleveland, Boston, Los Angeles, San Francisco, St. Louis, Pittsburgh, Houston, New World Symphony, Montréal, Toronto and Ottawa. In Europe, he has conducted the orchestras of Lyon, Bordeaux-Aquitaine, and Amsterdam's Concertgebouw. He has also headed several radio orchestras, including the Bavarian Radio Symphony Orchestra in Munich, the Radio France Philharmonic Orchestra, as well as the radio orchestras in Berlin, Frankfurt, Cologne, Hanover, and Helsinki.

Bernard Labadie regularly collaborates with some of the most prestigious period-instrument early music ensembles: Akademie für Alte Musik Berlin, the Academy of Ancient Music, The English Concert, the Orchestra of the Age of Enlightenment, the Handel and Haydn Society, and Arion Baroque Orchestra.

At the opera, he served as artistic director of Opéra de Québec from 1994 to 2003 and as artistic director of Opéra de Montréal from 2002 to 2006. He has also appeared as guest conductor with the Metropolitan Opera in New York, the Canadian Opera Company in Toronto, and the Santa Fe and Cincinnati operas. In 2021, he made his debut appearance at the Glyndebourne Festival.

Both as a guest conductor and with Les Violons du Roy, Bernard Labadie has recorded some twenty albums for Virgin Classics (now Erato), EMI, Pentatone, Dorian, ATMA, Hyperion, and Naïve.

A tireless ambassador for music in his hometown of Québec City, Bernard Labadie was made an Officer of the Order of Canada, a Knight of the Ordre national du Québec, and Compagnon des arts et des lettres du Québec. He is also a recipient of the Medal of Honour of the National Assembly of Québec, the Banff Centre's National Arts Award, the Samuel de Champlain Award, and honorary doctorates from Université Laval (Alma Mater) and the Manhattan School of Music.



MYRIAM LEBLANC

Soprano

The young coloratura soprano Myriam Leblanc is the recipient of several prizes: first prize and Audience Choice Award at the Trois-Rivières Symphony Orchestra Competition, Young Lyric Ambassador 2014 (Quebec Bavaria prize), winner of an Audience Choice Award in the Center Stage competition of the Canadian Opera Company, third prize in the Auditions Nouvelles Découvertes competition of the Ottawa Choral Society, winner of the excellence grant awarded annually by the Atelier lyrique de l'Opéra de Montréal and the first prize at the Mathieu Duguay Early Music Competition at the Lamèque International Baroque Music Festival in 2017. Myriam Leblanc is a versatile artist who works as much in the classical world as in the bel canto, as in the baroque. She is recognized for her timbre of great purity, for her supple and warm voice and her great mastery in both technical and musical expressiveness.

She has shone in the roles of Gilda in Verdi's *Rigoletto* (Opéra de Montréal), Micaëla in *Carmen* by Bizet (Opéra de Québec), Donna Anna in *Don Giovanni* (Saskatoon Opera), Milica in *Svadba* by

Sokolovic (Opéra de Montréal), flower-maiden in *Parsifal* by Wagner (Orchestre Métropolitain), the High Priestess in *Aida* by Verdi (Opéra de Montréal) and Juliette in *Roméo et Juliette* by Gounod (Jeunesses Musicales du Canada). She also specializes in vocal concert works: Mozart's *Requiem* (Les Violons du Roy), Handel's *Messiah* (Caprice Ensemble), *Christmas Oratorio* by Bach (Caprice Ensemble), *Dixit Dominus* by Vivaldi (I Musici de Montréal), *Magnificat* by Bach (Les Violons du Roy), *Symphony No. 2 Lobgesang* by Mendelssohn (Orchestre Métropolitain), several cantatas by Bach including *Ich habe genug* and several other works.

Formerly a member of the Atelier lyrique of Montreal Opera, Myriam Leblanc has been a guest soloist of Orchestre symphonique de Montréal, Orchestre symphonique de Québec, Saskatoon Symphony Orchestra and Orchestre Métropolitain. Her projects for 2022–2023 include Mimi in *La Bohème* by Puccini with Francis Choinière and the OSTR and Dido in *Dido and Aeneas* by Purcell with the Ensemble Caprice, Handel's *Messiah* with the Festival Classica and the Tafelmusik Ensemble in Toronto, a tour in Finland with Vivaldi's Motet *In furore iustissime irae* and several other projects.



SHEILA DIETRICH

Soprano

Canadian soprano Sheila Dietrich is a versatile and in-demand performer whose style and vocal technique shine in both concert and operatic roles.

She has appeared as a concert soloist with ensembles across Canada including Les Violons du Roy, the Calgary Philharmonic, The Menno Singers, Nota Bene Baroque Players, The Toronto Classical Singers, The Elora Festival Singers and The Toronto Mendelssohn Choir, The Guelph Chamber Choir, and The Bach Elgar Choir.

Operatic roles include Rose (Sullivan *Ruddigore*), Mother (Menotti *Amahl and the Night Visitors*), Pitti-Sing (Sullivan *The Mikado*), Belinda (Purcell *Dido and Aeneas*), Venus (Gagliano *La Dafne*), Helena (Britten *A Midsummer Night's Dream*), Abigail Williams (Ward *The Crucible*) and Le Petit Chaperon rouge (Aubert *La Forêt bleue*).

In 2015, Sheila Dietrich made her Carnegie Hall debut as a featured soloist in a concert devoted to the music of Purcell with Les Violons du Roy and La Chapelle de Québec under the direction of Richard Egarr. She was also a finalist in the 2015 New York Oratorio Society Solo Competition and was awarded the Johannes Somary Prize.

Sheila Dietrich is also a member of Cappella Intima, an Ontario based ensemble, which specializes in performing vocal chamber and operatic music of the 17th century. The ensemble recently finished recording their third CD called *Music in the time of Plague* featuring the music of Heinrich Schütz and the music popular during his time in Venice.

An Ontario native, Sheila Dietrich received her Bachelor of Music Performance and Opera Diploma from Wilfrid Laurier University where she studied with Victor Martens.



Photo: Pierre-Étienne Bergeron

In addition to numerous radio recordings, Marie Magistry has recorded award-winning CDs for ATMA, Naxos, Analekta, Sony and Deutsche Grammophon. She has been part of numerous productions that have won Opus awards from the Conseil québécois de la musique. A graduate of McGill University and supported by the Conseil des arts et des lettres du Québec, the Canada Council for the Arts and Musicaction, Marie Magistry recorded a solo disc of French Baroque music with ATMA classique in 2020, entitled *La Bergère*.

MARIE MAGISTRY

Soprano

Renowned for her "round, satiny" voice, her musical intelligence and her refined interpretations, soprano Marie Magistry occupies a place of choice on the Canadian music scene. Her activities have led her to sing on the world's greatest stages and at numerous international festivals. Co-founder and artistic director of the vocal ensemble Meslanges, she initiates inspiring and varied solo and chamber music projects that have led her to participate in a variety of renowned series and festivals.

Her timbre, which lends itself to a varied repertoire, is particularly appreciated in early music. A renowned and experienced chamber musician, she is regularly called upon to collaborate with renowned ensembles such as the Studio de musique ancienne de Montréal, Les Violons du Roy, Arion Baroque Orchestra, Ensemble Caprice, Les Boréades, Les Idées heureuses, Clavecin en Concert, La Nef, L'Harmonie des saisons, I Musici de Montréal, the Orchestre symphonique de Montréal and the Société de musique contemporaine du Québec.



MARIE-ANDRÉE MATHIEU

Mezzo-soprano

Quebec mezzo-soprano Marie-Andrée Mathieu delights audiences with her agile voice and great musical expressiveness. Named Jeune espoir lyrique québécois by the Jeunes Ambassadeurs Lyriques, she has been invited to sing in Germany, China, Slovakia and Italy. She also won first prize in the Concours d'art lyrique de la Relève musicale de Québec. Her operatic roles include Stéphano in *Roméo et Juliette*, Cherubino in *Les noces de Figaro*, Sesto in *La clemenza di Tito*, Isolier in *Le Comte Ory*, Nicklausse in *Les Contes d'Hoffmann*, Orphée in Gluck's *Orphée et Eurydice* and Zerlina in *Don Giovanni*.

Guest solo engagements include Handel's *Messiah* with Symphony Nova Scotia and the Orchestre classique de Montréal, Beethoven's Mass in C major with the Slovak State Philharmonic and several Bach cantatas with Arion Baroque Orchestra, the Studio de musique ancienne de Montréal and the Orchestre Métropolitain. Her recital appearances include the 40th Festival de Lanaudière, Musique de chambre à Sainte-Pétronille and the Société d'art vocal de Montréal.



JOÉ LAMPRON-DANDONNEAU

Tenor

A native of Richmond in the Eastern Townships, tenor Joé Lampron-Dandonneau quickly made a name for himself during his university career. After completing a Bachelor's degree at the Université de Montréal and a Master's degree in vocal performance at the University of Victoria, he completed his vocal studies at McGill University. There, he obtained the Graduate Diploma in Vocal Performance in the class of soprano Dominique Labelle, and had the immense privilege of being a finalist in the prestigious 2019-2020 Wirth Vocal Arts Award.

Since completing her studies, Joé Lampron-Dandonneau has had the opportunity to work with numerous professional choirs, including La Chapelle de Québec, and continues to develop as a chamber music artist, while pursuing a career in cultural management.



PHILIPPE GAGNÉ

Tenor

Tenor Philippe Gagné is praised for his rich expressivity, refined musical sensitivity, rare vocal agility and the beauty of his timbre. Specializing in the Baroque repertoire, he has performed on many of the world's great stages and worked with a number of renowned ensembles, including Les Talens Lyriques, Tafelmusik, Les Violons du Roy, Les Voix humaines, Arion Baroque Orchestra, Ensemble Masques, Pacific Baroque Orchestra, Calgary Philharmonic Orchestra, Orchestre Métropolitain, Orchestre symphonique de Québec, Les Délices, Les Boréades, L'Harmonie des saisons, Ensemble Caprice, Le Studio de musique ancienne de Montréal, Ex Tempore, La Bande Montréal Baroque, Clavecin en concert, Mannheimer Hofkapelle and Apotheosis Orchestra. He is recognized as an exceptional interpreter of the French Baroque repertoire, as well as the music of J.S. Bach, which accounts for more than half of his professional engagements. His achievements, his constant presence on the Baroque scene and his many past and future engagements testify to his quality within this community.

In the summer of 2023, Philippe Gagné was invited to the International Baroque Music Festival in Lamèque, New Brunswick, where he performed *Magnificats* by J.S. Bach and C.P.E. Bach with Ensemble Caprice. He was also invited by the Early Music Vancouver Summer Festival to sing the closing concert featuring cantatas by J.S. Bach with the Pacific Baroque Orchestra. He also joined L'Harmonie des saisons for Monteverdi's *Vespers*.

In February 2023, Philippe Gagné travels to France at the invitation of Ensemble Masque to take part in the La Folle Journée de Nantes festival, where he performs a selection of French Baroque opera arias. In March 2023, he is invited by the Orchestre Métropolitain, under the direction of Yannick Nézet-Séguin, to present a closing concert of the complete J.S. Bach cantatas at the Montreal Museum of Fine Arts' Bourgie Hall. In September 2022, he joined the ensemble Clavecin en concert under the direction of Hervé Niquet to present a selection of *Grands Motets* by M.-A. Charpentier.



Photo: Pierre-Étienne Bergeron

NATHANIEL WATSON

Baritone

Nathaniel Watson is a versatile artist who has performed successfully in a wide variety of musical styles. Highlights include *Der Freischütz* with the New York Philharmonic under Sir Colin Davis, Beethoven's Ninth Symphony under Kurt Masur, and in Carnegie Hall with Sir Roger Norrington in the conductor's debut concert in New York. He appeared in the title role in the Boston Early Music Festival production of Cavalli's *Ercole amante* in Boston, at Tanglewood, and at the Utrecht Festival in Holland, and was featured in the Salzburg Festival production of Weill's *Mahagonny*. He has appeared as soloist with the orchestras of Boston, Baltimore, San Francisco, Los Angeles, Houston, Tokyo, Seattle, Santiago (Chile), Montréal, Québec, Vancouver, Calgary and Toronto.

Recent seasons have included performances of Bach's *Christmas Oratorio* with Nicholas McGegan and Philharmonia Baroque, *Messiah* with the National Symphony at the Kennedy Center, Mendelssohn's *Paulus* and Mahler's Eighth Symphony with Orchestre symphonique de Québec, and Handel's *Semele* with Pacific Opera Victoria. Performances of *Messiah* with Tafelmusik in 2015 marked his 21st collaboration with the great Toronto ensemble.

Born in Boston in 1955, Nathaniel Watson is a graduate of the Eastman School, where he studied with Thomas Paul; and Yale School of Music, where he studied with Phyllis Curtin and Blake Stern. He was a member of the Waverly Consort in for three years while living in New York City, where he also sang often with such groups as the New York Philharmonic, the St. Thomas Choir, Opera Ensemble of New York, and Orchestra of St. Luke's. He moved to Montreal in 1994, and has performed with most of the major orchestras and early music ensembles in North America, as well as several opera companies, having sung some 35 roles, including Papageno at the Carmel Bach Festival, the Speaker (also *Magic Flute*) in Calgary, Count Almaviva in *Marriage of Figaro* with Opera Atelier (Toronto), *Eugene Onegin* at the Banff Festival, and Sid in *Albert Herring* at Britten's own Aldeburgh Festival.



La Chapelle de Québec is also known for its role in *Chemin de Noël*, an annual event that brings music lovers from throughout the Québec City region together every December. The *Chemin de Noël* was recorded on an ATMA disc released in November 2021.

SOPRANOS

Anne-Marie Beaudette
Lesley Bouza
Sheila Dietrich
Myriam Leblanc
Marie Magistry
Brittany Rae
Emily Wall

LA CHAPELLE DE QUÉBEC Chamber choir

Created in 1985 by founding conductor and music director Bernard Labadie, La Chapelle de Québec is one of North America's premiere voice ensembles. The group is made up exclusively of professional singers who are hand picked from all over Canada. This unique chamber choir specializes in the choral/orchestral repertoire of the 17th and 18th centuries. The choir performs regularly with its other half, chamber orchestra Les Violons du Roy, and as a guest choir with some of the finest orchestras in North America. Its interpretations of the oratorios, requiems, masses, and cantatas of Bach, Handel, Mozart, and Haydn, as well as Fauré and Duruflé, are frequently hailed in the Canadian and international press.

La Chapelle de Québec is heard regularly at Palais Montcalm in Quebec City and Maison symphonique in Montreal, as well as at the Walt Disney Concert Hall with the Los Angeles Philharmonic, at Carnegie Hall with Les Violons du Roy and the Orchestra of St. Luke's, and in Ottawa with the National Arts Centre Orchestra. The choir's concerts are often broadcast by the CBC and Radio-Canada in Canada and by National Public Radio in the United States.

ALTOS

Charlotte Cumberbirch
Marie-Josée Goyette
Josée Lalonde
Rosalie Lane Lépine
Claudia Lemcke
Marie-Andrée Mathieu
Rachèle Pelletier-Tremblay

TENORS

Richard Duguay
Joé Lampron-Dandonneau
Philippe Gagné
Patrick McGill
Bud Roach
Arthur Tanguay-Labrosse

BASS

Martin Auclair
Robert Huard
Bernard Levasseur
Normand Richard
David Roth
Nathaniel Watson

REHEARSAL PIANIST

Esther Gonthier



Photo: Atwood Photographie

LES VIOLONS DU ROY Chamber orchestra

Les Violons du Roy 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 fifteen-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 seventeenth- and eighteenth-century performance practice. The repertoire of the nineteenth and twentieth centuries receives similar attention and figures regularly on the orchestra's programs.

Les Violons du Roy has been a focal point of Quebec City's musical life since it was founded in 1984, and in 1997 it reached out to enrich the cultural landscape of Montreal as well. In 2007, the orchestra moved into its permanent home base in Quebec 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, China, Colombia, Ecuador, South Korea, Spain, the United States, France, Israel, Morocco, Mexico, Norway,

the Netherlands, Slovenia, and Switzerland, in collaboration with such world-renowned soloists as Magdalena Kožená, David Daniels, Vivica Genaux, Alexandre Tharaud, Ian Bostridge, Emmanuel Pahud, Stephanie Blythe, Marc-André Hamelin, Philippe Jaroussky, Anthony Marwood, Isabelle Faust, Julia Lezhneva, Anthony Roth Costanzo, Avi Avital, and Inon Barnatan. 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 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 eleven appearances at Carnegie Hall include five 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*, again under Bernard Labadie. Les Violons du Roy is represented by Opus 3 Artists and Askonas Holt.

The thirty-eight recordings released thus far by Les Violons du Roy have been met with widespread critical acclaim. The twelve released on the Dorian label include Mozart's *Requiem* with La Chapelle de Québec (Juno Award 2002) and of Handel's *Apollo e Dafne* with soprano Karina Gauvin (Juno Award 2000). Since 2004, a dozen more have appeared through a partnership between Les Violons du Roy and Quebec's ATMA label, including *Water Music* (Félix Award 2008), and *Piazzolla* (Juno Award 2006). Further recordings on Erato, Naïve, Hyperion, Analekta, and Decca Gold include Vivica Genaux, Truls Mørk, Marie-Nicole Lemieux, Alexandre Tharaud, Marc-André Hamelin, Valérie Milot, Anthony Roth Costanzo (Grammy Award 2019 nomination) and Charles Richard-Hamelin (Juno Award 2020 nomination).

FIRST VIOLINS

Chloé Chabanole¹

Noëlla Bouchard

Maud Langlois

Véronique Vychytil

SECOND VIOLINS

Pascale Gagnon²

Angélique Duguay³

Michelle Seto

Nicole Trotier⁴

VIOLAS

Jean-Louis Blouin⁵

Annie Morrier

Charlotte Paradis

CELLOS

Benoit Loiselle⁶

Dominic Painchaud

DOUBLE BASS

Raphaël McNabney

OBOES

Jean-Luc Côté

Mélanie Harel

TRUMPET

Benjamin Raymond

HARPSICHORD

Mélanie McNabney

ORGAN

Jean-Willy Kunz

ARCHLUTE

Sylvain Bergeron

1. This position is generously supported by La Fondation des Violons du Roy.

2. Pascale Gagnon plays a Jean-Baptiste Vuillaume, Paris, Guarneri model, 1850 violin, and uses an Émile-François Ouchard, (father), ca. 1930 bow, generously provided by CANIMEX INC. of Drummondville (Quebec).

3. Angélique Duguay plays a Joseph Ceruti, Cremona violin, 1825, and uses a Morizot et frères violin bow, ca. 1950, generously provided by CANIMEX INC. of Drummondville (Quebec).

4. Nicole Trotier plays a Giorgio Gatti Torino violin belonging to the Fondation des Violons du Roy and obtained with the generous assistance of the Virginia Parker Foundation and Joseph A. Soltész.

5. Jean-Louis Blouin plays a Giuseppe Pedrazzini viola, Milan ca 1930, and uses a Louis Gillet viola bow, ca 1965, generously provided by CANIMEX INC. of Drummondville (Quebec).

6. Benoit Loiselle uses a 1900 Joseph Alfred Lamy bow, engraved A. Lamy à Paris, generously provided by CANIMEX INC. of Drummondville (Quebec).

LES VIOLONS DU ROY

THE MUSICIANS

Music Director of Les Violons du Roy
Jonathan Cohen

Principal Guest Conductor
Nicolas Ellis

Founding Conductor of Les Violons
du Roy and Music Director of La
Chapelle de Québec
Bernard Labadie

Violins
Pascale Giguère
Noëlla Bouchard
Angélique Duguay
Pascale Gagnon
Maud Langlois
Michelle Seto
Nicole Trotier (Founding Member)
Véronique Vychytil

Violas
Isaac Chalk (Principal Viola)
Jean-Louis Blouin
Annie Morrier

Cellos
Benoît Loiseleur (Principal Cello)
Raphaël Dubé

Principal Double Bass
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