



ENGLISH

LEMIEUX
ET JAROUSKY
EN PARFAITE
COMPLICITÉ

Saturday, September 24,
2022 / 7:30 p.m.

Maison symphonique
de Montréal

Jonathan Cohen

conductor

Marie-Nicole Lemieux

contralto

Philippe Jaroussky

countertenor

LES
VIOLONS
DU ROY / LA
CHAPELLE
DE QUÉBEC

SEASON

22

MONTREAL

23

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MESSAGE FROM COEXECUTIVE DIRECTORS

With each season comes the chance to surround yourself with beauty!

It is a great pleasure to see so many of you here for the launch of our 39th season. We hope that you will find great excitement in discovering this year's program, which features seminal works, inspiring guest artists as well as our loyal musicians and music directors.

Tonight, your presence gives meaning to the rare and precious moments we all will savour from this fabulous collaboration between Marie-Nicole Lemieux, Philippe Jaroussky, Jonathan Cohen and our musicians in their performance of some of Handel's most marvellous works. Just as the sense of connectedness between the artists on stage will be palpable tonight, so will we be able—and there is no doubt about this—to feel a genuine intimacy between the public and the artists, a unique moment we all can enjoy through reciprocal attentiveness.

Surrounding ourselves with beauty is today more important than ever, both on a personal and a collective level. Surrounding ourselves with beauty is not only about taking care of ourselves, connecting with our inner world or fulfilling our need for wonder; it is also a collective promise that we make to bring together our respective talents and capacities to create something profound and intimate that is bigger than us and that is enriching for our community.

On behalf of the entire team at Les Violons du Roy and La Chapelle de Québec, we would like to extend our warmest greetings to each and every one of you. Together, let us strive for beauty. We look forward to seeing you throughout the season.

Have a pleasant evening and enjoy the season,

The image shows two handwritten signatures in dark ink. The signature on the left is 'Patrice Savoie' and the signature on the right is 'Laurent Patenaude'. Both are written in a fluid, cursive style.

PATRICE SAVOIE and LAURENT PATENAUDE
Coexecutive Directors
Les Violons du Roy and La Chapelle de Québec

violonsduroy.com

PROGRAMME

GEORGE FRIDERIC HANDEL (1685-1759)

Overture (*Ariodante*, HWV 33)

Dover, giustizia, amor (*Ariodante*, HWV 33)

Soloist: **Marie-Nicole Lemieux**, contralto

Cara sposa (*Rinaldo*, HWV 7)

Soloist: **Philippe Jaroussky**, countertenor

Overture (*Giulio Cesare*, HWV 17)

Dall'ondoso periglio... Aure, deh, per pietà (*Giulio Cesare*, HWV 17)

Soloist: **Marie-Nicole Lemieux**, contralto

L'aure che spira tiranno e fiero (*Giulio Cesare*, HWV 17)

Soloist: **Philippe Jaroussky**, countertenor

Son nata a lagrimar, e il dolce (*Giulio Cesare*, HWV 17)

Soloists: **Marie-Nicole Lemieux**, contralto
Philippe Jaroussky, countertenor

- PAUSE -

GEORGE FRIDERIC HANDEL (1685-1759)

Overture (*Agrippina*, HWV 6)

Otton, qual portentoso... Voi che udite il mio lamento (*Agrippina*, HWV 6)

Soloist: **Marie-Nicole Lemieux**, contralto

Venti, turbini (*Rinaldo*, HWV 7)

Soloist: **Philippe Jaroussky**, countertenor

Passacaille (*Radamisto*, HWV 12)

Rigaudons I & II (*Radamisto*, HWV 12)

Son contenta di morire, crude stelle (*Radamisto*, HWV 12)

Soloist: **Marie-Nicole Lemieux**, contralto

Qual nave smarrita trà sirti (*Radamisto*, HWV 12)

Soloist: **Philippe Jaroussky**, countertenor

Se teco vive il cor (*Radamisto*, HWV 12)

Soloists: **Marie-Nicole Lemieux**, contralto
Philippe Jaroussky, countertenor

TEXTS

GEORGE FRIDERIC HANDEL (1685-1759)

Dover, giustizia, amor (Ariodante, HWV 33)

Dover, giustizia, amor
m'accendono nel cor
desio di gloria.

Duty, justice, love
all arouse in my heart
a latent desire for glory.

Se a brame così belle
arridono le stelle,
abbiam vittoria.

We shall yet be victorious
if the stars should smile
upon such worthy wishes.

Cara sposa (Rinaldo, HWV 7)

Cara sposa, amante cara,
Dove sei?
Deh! Ritorna a' pianti miei!
Del vostro Erebo sull'ara,
Colla face del mio sdegno,
Io vi sfido, o spiriti rei!

Beloved spouse, dearest lover,
Where are you?
Ah! Return to me in my tears!
On the altar of your Erebus,
Brandishing the torch of my disdain,
I defy you, malevolent spirits!

Dall'ondoso periglio... Aure, deh, per pietà (Giulio Cesare, HWV 17)

Dall'ondoso periglio
salvo mi porta al lido
il mio propizio fato.
Qui la celeste Parca
non tronca ancor lo stame alla mia vita!
Ma dove andrò?
E chi mi porge aita?
Ove son le mie schiere,
ove son le legioni,
che a tante mie vittorie
il varco apriro?
Solo in queste erme arene
al monarca del mondo errar conviene?

My kind fate
brings me safely ashore
from the dangerous waves.
Not yet does celestial Fate
cut the thread of my life!
But where shall I go? Who will aid me?
Where are my cohorts?
Where are my legions,
which opened the path to my many
victories?
Is it the destiny of the monarch of the
world
to wander alone on these solitary
shores?

Aure, deh, per pietà
spirate al petto mio,
per dar conforto, oh dio!
al mio dolor.
Dite, dov'è, che fa
l'idol del mio sen,
l'amato e dolce ben
di questo cor.

O breezes, for pity's sake,
breathe into my breast
to bring your comfort, oh God,
to my pain.
Tell me, where is
the idol of my breast,
the beloved treasure
of this heart?

Ma d'ogni intorno i' veggio
sparse d'arme e d'estinti
l'infortunate arene,
segno d'infausto annunzio al fin sarà.

Everywhere I see
these ill-fated shores
littered with weapons and dead
bodies:
certainly a sign of ruinous fortune.

L'aure che spira tiranno e fiero (Giulio Cesare, HWV 17)

L'aure che spira
tiranno e fiero
egli non merta
di respirar.
Mi sveglia all'ira
quel cor severo,
sua morte solo
mi può placar.

That fierce tyrant
does not deserve
to breathe
the air of life.
That merciless heart
awakens anger within me,
and only his death
will give me peace.

Son nata a lagrimar, e il dolce (Giulio Cesare, HWV 17)

Son nata/o a lagrimar/sospirar,
e il dolce mio conforto,
ah, sempre piangerò.
Se il fato ci tradì,
sereno e lieto di
mai più sperar potrò.

I was born to weep/to sigh
and my sweet consolation,
ah, I will mourn forever.
If fate has betrayed us,
I will never again be able to hope
for a serene and happy day.

Otton, qual portentoso... Voi che udite il mio lamento (Agrippina, HWV 6)

Otton, quai portentoso
Fulmine è questo? Ah, ingrato
Cesare, infidi amici, e cieli ingiusti!
Ma più del ciel, di Claudio,
o degl'amici
Ingiusta, ingrata, ed infedel Poppea!
lo traditor? lo mostro?
D'infedeltà? Ahi cielo, ahi fato rio!
Evvi duolo maggior del duolo mio?

Otho, what prodigious thunderbolt is
this? Ah, ungrateful Caesar,
unfaithful friends, unjust heaven!
But even more unjust, ungrateful and
unfaithful than heaven, Claudius or
friends, is Poppaea!
I, a traitor? I, a monster of unfaith-
fulness? Ah, heavens, ah wicked fate!
Was there ever any suffering worse
than mine?

Voi che udite il mio lamento,
Compatite il mio doler.
Perdo un trono, e pur la sprezzo,
Ma quel ben che tante apprezzo,
Ahi che il derderlo è tormento
Che disanima il mio cor.

You who hear my lament,
take pity on my suffering.
I lose a throne, which I despise,
but my treasure, whom I prize so
greatly,
ah! to lose her is a cruel torture,
which discourages my heart.

Venti, turbini (Rinaldo, HWV 7)

Venti, turbini, prestate
Le vostre ali a questo piè!
Cieli, numi, il braccio armate
Contro chi pena mi diè!

Winds, storms, lend your wings
unto these my feet!
Heavens, gods, equip this arm so it
might confront her who has inflicted
onto me such pain!

Son contenta di morire, crude stelle (Radamisto, HWV 12)

Son contenta di morire
Crude stelle, astri tiranni
Per placar vostro furor!

I am content to die,
pitiless fate and cruel stars,
to appease your wrath!

Fate pur che le vostr'ire
In me volgano gli affanni!
Sì la morte
Darà fine al mio dolor.

Just make your anger
turn its torments upon me,
and so death
will bring an end to my sorrow.

Qual nave smarrita trà sirti (Radamisto, HWV 12)

Qual nave smarrita
Tra sirti e tempeste,
Nè luce, nè porto
gli toglie il timor.

Like a ship adrift at sea,
beset by storms and perils,
with neither lights nor harbour
to mitigate its plight.

Tal io senz'aita
Fra doglie funeste,
Non trovo conforto
Al misero cor.

So am I, devoid of succour,
caught between distress and woe,
with no relief in sight
to ease my wretched heart.

Se teco vive il cor (Radamisto, HWV 12)

Se vive in te il mio cor.
Se teco vive il cor.
Caro/Cara, Che la tua fe
Non m'abbandoni almen;
Può cader l'eterna mole
Può mancar la luce al sole,
Vacillar non può il mio piè.

My heart lives in your breast,
And mine in yours.
My dear, let your constancy at least
Never forget me;
The eternal sphere may fall,
The sun may lose its light,
But I shall never waver.

PROGRAMME NOTES

GEORGE FRIDERIC HANDEL (1685–1759) Excerpts from *Ariodante*, *Rinaldo*, *Giulio Cesare*, *Agrippina* and *Radamisto*

Handel's impressive operatic output includes no less than forty works composed between 1705 (*Almira*) and 1741 (*Deidamia*), the year he abandoned the genre once and for all in favour of the oratorio. His first two operas, *Almira* and *Nero*, were staged in Hamburg in 1705. The following year, the young Handel departed for Italy, where he would live for three years. During this period, he composed *Rodrigo*, his first opera in the language of Dante. The work was premiered in Florence in November 1707. This was the beginning of a long series of works associated with the Italian *opera seria*, a genre based on a succession of recitatives and arias, with few ensembles and choruses. Most of the plots present classical or historical themes, with some incorporating fantasy and magic. The main male characters were often performed by castrati.

Agrippina

During his time in Italy, Handel also wrote *Agrippina*, for which he borrowed not only from his earlier oratorios and cantatas, but also from other composers such as his master Reinhard Keiser, Arcangelo Corelli and Jean-Baptiste Lully. This practice may be seen as odd today, but at the time, it was commonplace, and even routine. *Agrippina* would enjoy great success following its premiere in Venice on December 26, 1709, as it was performed some 27 times, giving Handel an enviable reputation in Europe.

The drama features Agrippina the Younger, Nero's mother, who plots against Emperor Claudius to secure the throne for her son. The opera opens with a French-style overture consisting of a slow, sombre and solemn introduction, with a lively and dramatic part unfolding before the solo oboe comes into the spotlight to conclude with a noble lament. In the scene "Otton, qual portentoso fulmine... Voi che udite il mio lamento," Ottone, who has just been unjustly condemned to death for treachery, weeps over his fate.

Rinaldo

On the strength of his burgeoning fame, Handel left in 1710 for a one-year sojourn in London, where *Rinaldo*—his first Italian opera written for the London stage—would be premiered at the Queen's Theatre on February 24, 1711. Loosely based on Tasso's *La Gerusalemme liberata*, the work was composed in only two weeks, with Handel using the same borrowing method as he used for *Agrippina*. The quality of the music and the use of various machines and spectacular visual effects enthralled the public and drove audiences into a frenzy. *Rinaldo* marked the beginning of a passionate relationship between the London public and Handel, which would last until his death. Handel became the undisputed maestro of opera in London, imposing recognition not only with his works, but also with the choice of his performers (Italian castrati and prime donne), who were paid a small fortune.

In the first act of *Rinaldo*, Argante, the King of Jerusalem, is troubled by the progress of the Christian army. His lover, the magician Armida, decides to abduct Almirena to distance the valiant Rinaldo from battle. Distraught by the disappearance of his betrothed, he sings a stirring lament with religious undertones, "Cara sposa." He then departs in search of her after a fiery affirmation of his determination to deliver her from Armida's spells in the highly virtuosic aria "Venti, turbini".

Radamisto

In 1719, seven years after settling permanently in England, Handel was appointed Master of the orchestra of the Royal Academy of Music. The Academy was founded by a group of aristocrats wishing to attend regular opera performances, but was dismantled after nine seasons due to several political cabals, financial difficulties and discord between artists. A second, and then a third academy did not fare any better, mainly because of competition from the Opera of the Nobility, a rival company where the famous castrato Farinelli shone.

Radamisto, the first opera composed for the company, was performed at the King's Theatre on April 27, 1720. The work tells

the story of the couple Radamisto and Zenobia, who are besieged by Tiridate, the King of Armenia. In spite of his marriage with the faithful Polissena, Tiridate attempts to capture Zenobia, the object of his passions. After several twists and turns, Tiridate returns to his wife, while Radamisto and Zenobia find themselves again in each other's arms.

In "Son contenta di morire, crude stelle," the determined Zenobia offers herself as a sacrifice to save her father-in-law who was captured by Tiridate, expressing her happiness to die to appease his wrath. After being separated during their escape, Radamisto and Zenobia finally find themselves again in Tiridate's palace and, in the elegant duet "Se teco vive il cor," sing to the joy of their reunion. Radamisto sneaks into the palace in disguise but, once discovered, he is sentenced to death. In the aria "Qual nave smarrita," he sings his despair and compares himself to a ship lost in a storm.

Giulio Cesare

Composed in 1723, *Giulio Cesare in Egitto* is the most frequently performed Handel opera—and the most performed baroque opera—today. Its premiere on February 20, 1724, was a success, thanks in particular to the exceptional quality of the music and the dramatic characterization of the characters. This work is one of Handel's greatest accomplishments and, above all, one of his finest masterpieces.

The opera is based on historical facts that relate the exploits of Julius Caesar in Egypt and his love affair with Cleopatra, and includes a plethora of arias that are regularly performed in concert today, such as Cornelia and Sesto's heartbreakingly beautiful duet "Son nata a lagrimar," which comes at the end of the first act when they are about to be separated by Tolomeo; Sesto's aria "Laure che spira," where he is determined to avenge the death of his father Pompey; and "Dall'on-doso periglio... Aure, deh, per pietà," in which Caesar recounts how he escaped drowning after freeing himself from Tolomeo's clutches.

Ariodante

Inspired by songs 4, 5 and 6 of Ariosto's *Orlando furioso*, *Ariodante* opened Handel's first season at the Theatre Royal in Covent Garden on January 8, 1735. The theatre had a permanent troupe of dancers and a choir, and Handel used the opportunity to include several dances and choral sections in his opera. Performed 11 times, *Ariodante* was not as successful as expected, even despite the moral and financial support of the royal family, who also attended the premiere. Not only was this a clear sign that Italian opera was beginning to decline in London, but the Opera of the Nobility was also struggling to attract audiences with Handel's *Ottone*, even with Farinelli performing the title role—his only documented performance in an opera by the master.

Ariodante's plot is unusually basic for an *opera seria*: there are no subplots, and the music is consistently harmonious and melodic, making it one of Handel's most accessible operas. The opera opens with a French-style overture which, in addition to its slow introduction and lively fugato, features a final section bursting with determination and a rousing middle section entrusted to the oboes and bassoons.

Ginevra, the daughter of the King of Scotland, is in love with and engaged to Prince Ariodante. She rejects the advances of the Duke of Albany, Polinesso, who cruelly deceives Ariodante and Ginevra's father into believing that she was unfaithful. Ariodante tries to commit suicide, and Ginevra is doomed to dishonour unless a knight fights a duel with he who seeks to avenge his honour, Lurcanio, Ariodante's brother. In the highly virtuosic aria "Dover, giustizia, amor," Polinesso eagerly steps up to the challenge. He falls in battle and, before dying, he confesses his plot, thus reuniting the lovers.

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BIOGRAPHIES



Photo: Brühmüller Studio

JONATHAN COHEN conductor

Jonathan Cohen has forged a remarkable career as a conductor, cellist and keyboardist. Well known for his passion and commitment to chamber music Jonathan is equally at home in such diverse activities as baroque opera and the classical symphonic repertoire. He is Artistic Director of Arcangelo, Music Director of Les Violons du Roy, Artistic Director of Tetbury Festival and Artistic Partner of Saint Paul Chamber Orchestra.

The 22-23 season sees Jonathan returning to the USA to conduct the Handel and Haydn Society and St Paul Chamber Orchestra and his projects with Les Violons du Roy include Handel's *Alcina* and programmes with Carolyn Sampson and Philippe Jarous-sky. He conducts Iceland Symphony Orchestra, Real Filharmonia de Galicia and Orquesta Barroca de Sevilla, as well as projects with Arcangelo including Handel's *Theodora*.

Jonathan founded Arcangelo in 2010, who strive to perform high quality and specially created projects. He has toured with them to exceptional halls and festivals including Wigmore Hall London, Philharmonie Berlin, Kölner Philharmonie, Vienna Musikverein, Salzburg Festival and Carnegie Hall New York. They made their Proms debut at the Sam Wanamaker Playhouse in 2016 and returned to the Proms in 2018 (*Theodora*) and 2021 (*St Matthew Passion*).

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. Its recording CPE Bach Cello Concertos with Nicolas Altstaedt won the BBC Music Magazine Awards Concerto category in 2017, and its 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 recent recordings include Handel's *Brookes-Passion*, Buxtehude Trio Sonatas Op. 2 and a further disc of Bach Cantatas with Iestyn Davies.



Photo: Geneviève LeSieur

MARIE-NICOLE LEMIEUX contralto

It is no wonder that Marie-Nicole Lemieux shines today in the world of singing: the singer like the woman radiates an aura that belongs only to the greatest. Her vocal talents were revealed to the public in 2000 when she won the Queen Fabiola and Lied Prize at the Queen Elisabeth Competition in Belgium.

She then began an international career that has led her to the world's most famous stages: Teatro alla Scala, Royal Opera House Covent Garden, Paris National Opera, Théâtre des Champs-Élysées, Théâtre du Capitole in Toulouse, La Monnaie in Brussels, Staatsoper of Berlin, Munich and Vienna, Opernhaus Zürich, Theater an der Wien, Teatro Real in Madrid, Gran Teatre del Liceu in Barcelona, Salzburg Festival, Glyndebourne Festival, Chorégies d'Orange, Canadian Opera Company in Toronto, Montreal Opera.

Her powerful voice, her superb sense of line and a faultless virtuosity as well as her sense of nuance and drama allows her to triumph in various repertoires. The beginning of her career is marked by baroque music (*Orphée et Eurydice* by Gluck, *Giulio Cesare*, *Ariodante*, *Orlando furioso*, *Salomon*, *Theodora*). The evolution of her voice soon allowed her to take on the French repertoire of the 19th century (*Les Troyens*, *Pelléas et Mélisande*, *Samson et Dalila*, *Carmen*), Rossini (*Guillaume Tell*, *Tancredi*, *L'Italiana in Algeri*) and also Verdi (Mrs. Quickly in *Falstaff*, Azucena in *Il Trovatore*, Ulrica in *Un Ballo in maschera*).

Alongside her stage career, Marie-Nicole Lemieux is invited to sing the great symphonic repertoire with prestigious orchestras (New York Philharmonic, Los Angeles Philharmonic, Montreal Symphony Orchestra, Orchestre Métropolitain, Orchestre symphonique de Québec, Les Violons du Roy, Singapore Symphony Orchestra, St. Petersburg Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestra dell'Accademia Santa Cecilia, London Philharmonia, Rotterdam Philharmonic Orchestra, Orchestre Philharmonique de Radio-France, Orchestre National de France, Orchestre National Bordeaux Aquitaine) under the baton of renown conductors such as: William Christie, Myung-Whun Chung, Paul Daniel, Charles Dutoit, Ivan Fischer, Mikko Franck, Daniele Gatti, Bernard Haitink, Daniel Harding, Paavo Järvi, Bernard Labadie, Louis Langrée, Kurt Masur, Kent Nagano, John Nelson, Yannick Nézet-Séguin, Gianandrea Noseda, Antonio Pappano, Mikhail Tatarnikov, Michel Plasson, Michael Schønwandt, Jean-Christophe Spinosi, Pinchas Steinberg, Pinchas Zukerman.



PHILIPPE JAROUSSKY countertenor

Countertenor Philippe Jaroussky has established himself as one of the leading singers on the international music scene, as can attest the several awards he has won at the French Victoires de la Musique (Révélation – artiste lyrique in 2004, and Artiste lyrique de l'année in 2007 and 2010) and at the 2016 Echo Klassik Awards ceremony in Berlin (the prestigious Singer of the Year prize, which he also received in 2008).

His impressive mastery of singing techniques allows him to perform with the most daring nuances and vocal acrobatics. Philippe Jaroussky's vast baroque repertoire stretches from the refinements of the Italian Seicento, with Monteverdi, Sances and Rossi, to the staggering brilliance of Handel and Vivaldi, the latter being one of Jaroussky's most performed composers in recent years. With his tireless passion to re-discover scores, he has made a brilliant contribution to bringing to light the music of composers such as Caldara, Porpora, Steffani, Telemann and Johann Christian Bach.

He has also explored the very different repertoire of the French mélodie, accompanied by pianist Jérôme Ducros. He recently offered his rendering of Hector Berlioz's *Nuits d'Été*, which he performed at Madrid's Auditorio Nacional de Música and at the Elbphilharmonie in Hamburg.

Increasingly captivated by contemporary works, Jaroussky premiered a Marc-André Dalbavie song cycle after sonnets by Louise Labé. He also performed at the premiere of Kaija Saariaho's opera *Only the Sound Remains* at the Dutch National Opera in Amsterdam in March 2016.

Philippe Jaroussky has had the pleasure of collaborating with some of today's finest conductors and baroque ensembles. He has performed to high acclaim at the most prestigious festivals and concert halls around the world. In 2002, he founded Ensemble Artaserse, which is today active across all of Europe.

With his impressive discography, Jaroussky has also been a key collaborator with Jean-Christophe Spinosi and Ensemble Matheus in Naïve's Edition Vivaldi. He has been an exclusive artist with Erato-Warner Classics for several years and has received many awards for his recordings.



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 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, 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 and Avi Avital. 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 ten 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-six 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

Pascale Giguère^{1, 2}

Michelle Seto

Angélique Duguay³

Nicole Trotier⁴

Camille Poirier-Lachance

OBOES

Jean-Luc Côté

Élise Poulin

BASSOON

Mary Chalk

SECOND VIOLINS

Pascale Gagnon

Noëlla Bouchard

Véronique Vychtyl

Alexandre Sauvaire

ARCHLUTE AND

BAROQUE GUITAR

Sylvain Bergeron

HARPSICHORD

Mélanie McNabney

VIOLAS

Isaac Chalk

Annie Morrier

Jean-Louis Blouin

CELLOS

Benoit Loisel⁵

Raphaël Dubé⁶

DOUBLE BASS

Raphaël McNabney

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

2. Pascale Giguère plays a Carlo Ferdinando Landolfi violin (Milan, 1745), purchased and generously loaned by Marthe Bourgeois. She also plays a Giuseppe Guarneri del Gesù «Lyon & Healy», Cremona, ca. 1738, generously loaned to her by CANIMEX INC. in Drummondville (Quebec).

3. Angélique Duguay plays a Johannes Baptista Guadagnini violin from Turin, 1772 ex-Pablo de Sarasate, 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. Benoit Loisel uses a 1900 Joseph Alfred Lamy bow, engraved A. Lamy à Paris, generously provided by CANIMEX INC. of Drummondville (Quebec).

6. Raphaël Dubé plays a c. 1695-1700 Giovanni Grancino, Milan cello, generously provided by CANIMEX INC. of Drummondville (Quebec).

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