



ENGLISH

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40th

SEASON Montreal

23/24

Fauré et Duruflé, deux Requiem

Sunday, February 18,
2024 / 14 h

Maison symphonique
de Montréal

Christine Brandes
conductor

Magali Simard-Galdès
soprano

Julie Boulianne
mezzo-soprano

Jean-François Lapointe
baritone

Thomas Annand
organ

With **La Chapelle
de Québec**



PlacedesArts.com

MESSAGE FROM COEXECUTIVE DIRECTORS

The word *requiem* means “rest,” or “the repose of souls.” Do we not all feel the need for it?

We were due to present these magnificent works in the spring of 2020; the event was postponed for reasons we know only too well. It is with bittersweet joy that we bring them to you now, as the world has not been quite the same since the crisis we endured. Many of us have since lost loved ones, sometimes in conditions of isolation that have only added to the distress we feel at such times.

Music comes in various forms and can arouse a vast array of emotions. The solemn, serene and luminous music that Fauré and Duruflé created for their respective requiems is apt to soothe, to gently accompany us in the bereavements and other trials we face, regardless of whether we are believers.

Today, we are presenting two works with extraordinary soloists in settings that highlight the talent and versatility of our ensembles and musicians. Duruflé’s Requiem will be performed in its version for organ, with Benoit Loiselle on solo cello. The version of Fauré’s Requiem is for chamber orchestra without violins, except for a violin solo to be performed by Pascale Gagnon.

May the beauty of this music do you a world of good.

Enjoy the concert!

The image shows two handwritten signatures. 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

In memory
of all our dearly departed
and all victims of war.

PROGRAMME

MAURICE DURUFLÉ (1902–1986)

Requiem, op. 9 Durand Edition (organ version, 1948)

1. Introit (CHOIR)
2. Kyrie (CHOIR)
3. Domine Jesu Christe (CHOIR, SOLO BARITONE)
Soloist: **Jean-François Lapointe**, baritone
4. Sanctus (CHOIR)
5. Pie Jesu (SOLO MEZZO-SOPRANO)
Soloists: **Julie Boulianne**, mezzo-soprano
Benoit Loiselle, cello
6. Agnus Dei (CHOIR)
7. Lux aeterna (CHOIR)
8. Libera me (CHOIR, SOLO BARITONE)
Soloist: **Jean-François Lapointe**, baritone
9. In Paradisum (CHOIR)

· PAUSE ·

GABRIEL FAURÉ (1845–1924)

Requiem, op. 48 (1893) Edition Musica Gallica, Hamelle (1994)*

1. Introit and Kyrie (CHOIR)
2. Offertory (CHOIR, SOLO BARITONE)
Soloist: **Jean-François Lapointe**, baritone
3. Sanctus (CHOIR)
Soloist: **Pascale Gagnon**, violin
4. Pie Jesu (SOLO SOPRANO)
Soloist: **Magali Simard-Galdès**, soprano
5. Agnus Dei (CHOIR)
6. Libera me (SOLO BARITONE, CHOIR)
Soloist: **Jean-François Lapointe**, baritone
7. In Paradisum (CHOIR)

* *Requiem*, op. 48 by Gabriel Fauré presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

The Grand Orgue Pierre-Béique was generously offered to the OSM by Mrs. Jacqueline Desmarais.

TEXTS

MAURICE DURUFLÉ (1902-1986)

Requiem, op. 9

1. INTROIT

Choir

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

2. KYRIE

Choir

Kyrie eleison.
Christe eleison.
Kyrie eleison.

3. DOMINE JESU CHRISTE

Choir

O Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu,
libera eas de ore leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
reparesentet eas in lucem sanctam
quam olim Abrahae promisisti
et semini ejus.

Solo baritone

Hostias et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam.
Choir
Quam olim Abrahae promisisti
et semini ejus.

4. SANCTUS

Choir

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

1. INTROIT

Choir

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.
Thou, o God, art praised in Sion, and unto Thee
shall the vow be performed in Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.

2. KYRIE

Choir

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

3. DOMINE JESU CHRISTE

Choir

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit,
deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.

But let Saint Michael
bring them forth into the holy light
which once Thou didst promise to Abraham
and his seed.

Solo baritone

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for chose souls
whom today we commemorate.
Allow them, o Lord, to cross from death into the life.
Choir
Which once Thou didst promise to Abraham
and his seed.

4. SANCTUS

Choir

Holy, holy, holy,
Lord God of Sabaoth;
heaven and earth are full of Thy glory,
Hosanna in the highest.

5. PIE JESU

Solo mezzo-soprano

Pie Jesu, Domine, dona eis requiem.
Dona eis requiem, sempiternam requiem.

6. AGNUS DEI

Choir

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

7. LUX AETERNA

Choir

Lux aeterna luceat eis, Domine.

Cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

8. LIBERA ME

Choir

Libera me, Domine, de morte aeterna,
in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem.

Solo baritone

Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.

Choir

Dies illa, dies irae,
calamitatis et miseriae.

Dies magna et amara valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

9. IN PARADISUM

Choir

In paradisum deducant te angeli,
in ruo adventu suscipiant te martyres
et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

5. PIE JESU

Solo mezzo-soprano

Merciful Jesus, Lord, grant them rest;
grant them rest, eternal rest.

6. AGNUS DEI

Choir

O Lamb of God, that takest away the sin of the world,
grant them rest.

O Lamb of God, that takest away the sin of the world,
grant them rest.

O Lamb of God, that takest away the sin of the world,
grant them everlasting rest.

7. LUX AETERNA

Choir

May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou art merciful.

Grant the dead eternal rest, o Lord,
and may perpetual light shine upon them.

8. LIBERA ME

Choir

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved,
when thou shalt come to judge the world by fire.

Solo baritone

I quake with fear and I tremble,
awaiting the day of account and the wrath to come.

Choir

That day, the day of anger,
of calamity, of misery.

The great day and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

9. IN PARADISUM

Choir

May the angels receive them in paradise;
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

There may the choir of angels receive thee,
ad, with Lazarus, once a beggar,
mayst thou have eternal rest.

• PAUSE •

I. INTROIT AND KYRIE

Choir

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

2. OFFERTOIRE

Choir

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu.
O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de ore leonis,
ne absorbeat Tartarus,
ne cadant in obscurum.
O Domine Jesu Christe, Rex gloriae,
ne cadant in obscurum.

Solo baritone

Hostias et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.

Choir

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.
Amen.

3. SANCTUS

Choir

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Sanctus.

I. INTROIT AND KYRIE

Choir

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.
Thou, o God, art praised in Sion, and unto Thee
shall the vow be performed in Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

2. OFFERTOIRE

Choir

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Lord Jesus Christ, King of glory,
deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.
Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

Solo baritone

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, o Lord, to cross from death into the life
which once Thou didst promise
to Abraham and his seed.

Choir

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit,
nor let them fall into darkness.
Amen.

3. SANCTUS

Choir

Holy, holy, holy,
Lord God of Sabaoth;
heaven and earth are full of Thy glory,
Hosanna in the highest.
Holy.

4. PIE JESU

Solo soprano

Pie Jesu, Domine, dona eis requiem.
Dona eis requiem, sempiternam requiem.

5. AGNUS DEI

Choir

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem, sempiternam requiem.

Lux aeterna luceat eis, Domine.

Cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

6. LIBERA ME

Solo baritone

Libera me, Domine, de morte aeterna,
in die illa tremenda
quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.

Choir

Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae.
Dies illa, Dies magna
et amara valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.

Solo baritone, choir

Libera me, Domine, de morte aeterna.

7. IN PARADISUM

Choir

In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

4. PIE JESU

Solo soprano

Merciful Jesus, Lord, grant them rest;
grant them rest, eternal rest.

5. AGNUS DEI

Choir

O Lamb of God, that takest away the sin of the world,
grant them rest.

O Lamb of God, that takest away the sin of the world,
grant them rest, everlasting rest.

May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou art merciful.

Grant the dead eternal rest, o Lord,
and may perpetual light shine upon them.

6. LIBERA ME

Solo baritone

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved,
when thou shalt come to judge the world by fire.

Choir

I quake with fear and I tremble,
awaiting the day of account and the wrath to come.
That day, the day of anger,
of calamity, of misery,
that day, the great day
and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved,
when thou shalt come to judge the world by fire.

Solo baritone, choir

Deliver me, o Lord, from everlasting death.

7. IN PARADISUM

Choir

May the angels receive them in paradise;
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

There may the choir of angels receive thee,
ad, with Lazarus, once a beggar,
mayst thou have eternal rest.

PROGRAMME NOTES

Originally sung to Gregorian chant, the Catholic requiem was set to music as early as the fifteenth century. Until the time of Haydn and Mozart, the Church remained the chief employer of musicians, who in turn were bound by its ceremonial requirements. Yet in the nineteenth century, the emancipation of most eminent composers was reflected in their sacred works, as evidenced by the spectacular outbursts in Hector Berlioz's *Grande Messe des morts* (1837) or Giuseppe Verdi's *Requiem* (1874), described in its time as an "opera in ecclesiastical garb." At the same time, France saw a return to traditional Renaissance polyphony and, thanks to the Benedictine monks of Solesmes, the restoration of Gregorian chant, which had been altered over the centuries. The requiem masses of Gabriel Fauré and Maurice Duruflé, who were both church musicians, are part of this polyphonic revival.

MAURICE DURUFLÉ (1902–1986) *Requiem*, Op. 9

Maurice Duruflé entered the Paris Conservatory in 1920 and graduated eight years later with five first prizes, including one in organ and one in composition. He taught harmony at the Conservatory from 1943 to 1970 and gained renown as an organist at Saint-Étienne-du-Mont Church in Paris. As a concert performer, he toured the world with his wife, Marie-Madeleine Duruflé-Chevalier, who was also an organist. In 1975, he lost the use of his legs in a serious car accident from which he never recovered.

Maurice Duruflé's catalogue includes some fifteen works, mainly for organ or choir. Duruflé wrote nearly all his works prior to the Second Vatican Council (1962–1965), which led to what he called the "dramatic decadence of our sacred music."

Dedicated to the memory of his father, Duruflé's *Requiem* underwent several re-workings, just like Fauré's. Duruflé began writing the work during the Second World War and completed it in 1947, with a premiere on radio the same year. There are three versions: one for mezzo-soprano, baritone, choir, large orchestra and organ; a reduced version published in 1961, with 3 trumpets, timpani, harp, organ and strings; and one with organ, dated 1948. Today, we will be performing the version with organ.

On the subject of his *Requiem*, which adopts much the same structure as Fauré's, Duruflé confides: "I sought above all to immerse myself in the distinctive style of the Gregorian themes to which I so desperately clung." His fidelity to the very roots of Catholic chant makes the *Requiem* an original work: while using a contemporary language, its nine movements are based, both melodically and rhythmically, on the Gregorian themes of the *Missa pro defunctis*. The choir is predominant and joined by the organ, which in the orchestral versions is complemented by a subtle and often inconspicuous combination of instruments.

"The anguish of man facing the mystery of his final end"

While Fauré's *Requiem* has been described as a "lullaby of death," Duruflé's *Requiem*, as we learn from the composer, "tends to speak to the emotions of those confronted with their terrifying, inexplicable or consoling human destiny."

The peaceful *Introit* combines Gregorian litanies and modal counterpoint with the organ in *moto perpetuo*, creating an unexpected wavering soundscape.

The entire *Kyrie* is reminiscent of Johann Sebastian Bach's masses and cantatas, with its rich fugal chorus whose subject is also exposed in long note values (*cantus firmus*) on the organ—which here replaces the trumpet of the orchestral version.

The Domine Jesu Christe, the work's longest movement, begins with the organ in the gentlest of moods, suddenly exploding to cry out to God, "Libera eas de ore leonis" ("deliver them from the lion's mouth"). A humble supplication from the female chorus frames the baritone's eloquent "Hostias."

In the Sanctus and Benedictus, the female chorus, with organ accompaniment in a *moto perpetuo* in sextolets, develops in parallel chords in the spirit of the faux-bourdons of the Middle Ages. The almost warlike "Hosanna" adopts a solemn tone appropriate for such an acclamation.

Pleading for eternal rest, the Pie Jesu for mezzo-soprano is gently accompanied by the organ. Along with the Agnus Dei, this is the most Fauréan movement of the work.

In the Agnus Dei, Gregorian melody comes to the fore, in concert with the organ's exquisite counterpoint.

While the organ introduces and accompanies each verse of the Lux Aeterna, a chorus supports the sopranos with long "oohs," creating a contemplative atmosphere.

In the Libera me, Duruflé echoes Fauré, expressing "the anguish of man facing the mystery of his final end."

The organ discreetly accompanies the In Paradisum, with the "Chorus angelorum" ending the work in the utmost contemplation.

GABRIEL FAURÉ (1845–1924) Requiem in D Minor, Op. 48

Gabriel Fauré is best known for his mélodies, piano works and chamber music. He studied music at Paris's École Niedermeyer, an institution that trained church musicians in the early polyphonic traditions. He began his career as an organist in the French provinces and then moved to Paris, where he served as Chapel-

master (1877) and principal organist (1896) at the prestigious Église de la Madeleine. A professor of composition and later director of the Paris Conservatory, Fauré also wrote reviews for the renowned newspaper *Le Figaro*. The deafness that struck him at the turn of the twentieth century cast a shadow over his final years.

Regarded as an agnostic by some and as a "practising non-believer" by others, Fauré left his church only a few motets, two short masses and one requiem, which he would say "wasn't composed for anything [but] for pleasure, if [he might] call it that," adding in 1921 that he had put into it "everything [he] managed to entertain by way of religious illusion."

The mishaps of Fauré's Requiem

Fauré composed his Requiem over several years, with the choir of La Madeleine in mind: some thirty boys and about ten men. The first version, written between October 1887 and January 1888, comprised five movements—Introit et Kyrie, Sanctus, Pie Jesu, Agnus Dei and In Paradisum—for choir, soprano, harp, timpani, strings without violins, and organ. What Fauré called a "little requiem" displeased the religious authorities, as they were accustomed to more dramatic obsequies. Fauré explains: "After all [those] years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different."

The Offertoire was composed between 1889 and 1891. The Libera me (No. 6) is a piece Fauré had written in 1877 for baritone and organ; he reworked it to include brass, and he also added a solo violin in the Sanctus. To satisfy Fauré's publisher Julien Hamelle, a "concert" version with violins and woodwinds was produced. However, it remains unclear whether the initiative was by Fauré himself and/or his pupil Jean Roger-Ducasse. The work premiered on July 12, 1900, with some 250 performers at the Trocadéro as part of the Exposition Universelle, and quickly gained international acclaim.

After extensive research, English composer and choral conductor John Rutter published a new edition of the Requiem in 1984. However, it was mainly the fact that Joachim Havard de la Montagne, as Chapelmaster at La Madeleine, consulted in 1969 the manuscripts Fauré regularly used, that Fauré musicologist Jean-Michel Nectoux published a meticulous critical edition of the work in 1994, in collaboration with Roger Delage. It is this version with chamber orchestra, known as the “1893 version,” that Les Violons du Roy and La Chapelle de Québec will be performing.

“A happy deliverance”

“Of as gentle a character as I am myself”: this is how Fauré described his Requiem, which stands in stark contrast to those of Berlioz and Verdi. There is no thundering God since, in keeping with the Parisian rite long performed in French churches, the Dies Irae is excluded from requiems—except for the highly seraphic “Pie Jesu,” sung before the Agnus Dei. As for the instrumentation, the 1893 version comes with many surprises: the absence of violins (with the exception of the solo violin in the Sanctus), the singular division of violas and cellos to form a quartet with a subdued sound, the use of mutes in certain movements, and the relatively discreet presence of brass instruments.

From the opening bars of the Introit, the unease of the sombre orchestral texture yields to a slow, contemplative procession.

The canonic Offertoire is rife with Renaissance flair, while in the middle of the movement, the “Hostias” is a calm and psalmodic recitative by the baritone.

The Sanctus, discreetly accompanied by the solo violin, seems to drift over the arpeggios of the harp and violas. Only the “Hosanna” stands out for its solemn character.

The work’s most celebrated movement is the deeply moving Pie Jesu, intended for a boy soprano.

With its calm harmonization, the Agnus Dei is supported by a delicate ritornello. Fauré includes the “Lux aeterna” communion and echoes the work’s opening “Requiem aeternam.”

Amid the torment of the haunting pulse of pizzicato, the Libera me is a “very simple, very calm” prayer for which the baritone is expected to be, in Fauré’s words, “something of a cantor.”

Fauré saw death as “a happy deliverance, an aspiration to happiness in the after-life, rather than as a painful passage.” With the sublime In Paradisum and its “Chorus angelorum” open the gates to heaven.

Irène Brisson

English translation : Traductions Crescendo

BIOGRAPHIES

Our warmest thanks to conductor Christine Brandes for accepting our last-minute invitation to replace Bernard Labadie, who is unable to conduct the concert for health reasons.



Photo : Henry Dombay

CHRISTINE BRANDES Conductor

Following a distinguished international singing career, during which she was acclaimed for her radiant, crystalline voice and superb musicianship across a broad repertoire, Christine Brandes brings her passionate and insightful energies to the podium, garnering praise for performances in the opera house and on the symphonic stage.

In the autumn of 2023, Ms. Brandes made her conducting debut at Seattle Opera leading a critically acclaimed production of Handel's *Alcina* directed by Tim Albery. This was followed by her debut with Choir of Trinity Wall Street and the Trinity Baroque Orchestra in a program of Bach Cantatas. Her 2023–2024 season also includes conducting Wolf Trap Opera helming a new production of Mozart's *Così fan tutte*, and with Carnegie Mellon University Opera on the podium for a new production of Vivaldi's *Ottone in villa*.

In the summer of 2023, Ms. Brandes, stepping in as the last-minute replacement for Richard Egarr, conducted the Philharmonia Baroque Orchestra at the Newport Classical Music Festival in a program that included Handel Concerti Grossi and the East Coast premiere of Mason Bates' *Appalachian Ayre*. She conducted the world premiere of *Loud* by Jimmy López Bellido during the debut performance of the International Pride Orchestra in San Francisco.

In 2022, Ms. Brandes made her debut with the Virginia Symphony leading performances of Handel's *Messiah* and also conducted the San Francisco Chamber Orchestra and helmed performances of Handel's *Giulio Cesare* for West Edge Opera.

In previous seasons, she has led two productions of Gluck's *Orfeo ed Euridice*, one for West Edge Opera and an innovative adaption by Victory Hall Opera, which interwove a new play that was performed by deaf actors. Additionally, she has led productions of Haydn's *Armide* and Rameau's *La Sympathie* for Victory Hall Opera. She was a 2021–22 fellow of the Dallas Opera Hart Institute for Women Conductors.

As a singer, she has performed principal roles for the following opera companies: San Francisco, Seattle, Washington National, Houston Grand, Minnesota, New York City Opera, Philadelphia, Los Angeles, and Glimmerglass among others. She has sung with the following orchestras: Cleveland, Chicago, New York Philharmonic, Philadelphia, Los Angeles, San Francisco, Houston, Atlanta, Detroit, Seattle, Minnesota, the National Symphony, and with such distinguished conductors as Sir Simon Rattle, Pierre Boulez, Esa-Pekka Salonen, Bernard Labadie, and Nicholas McGegan, among many others.



Photo: Larissa Lognay

MAGALI SIMARD-GALDÈS **Soprano**

Magali Simard-Galdès is a young Canadian soprano renowned for her shimmering tone, her refined musicality and her magnetic stage presence. In past seasons, she has sung with Opéra de Montréal in *Written on Skin* (Agnès), Opera Carolina in *Rigoletto* (Gilda) and DiChiera's *Cyrano* (Roxane), Vancouver Opera in the world premiere of *The Overcoat* (Mad Chorus), Opéra de Montréal in *Dialogues des carmélites* (Constance) and *Carmen* (Frasquita), with Opéra de Québec in *Werther* (Sophie), with Wexford Festival Opera in *Le pré aux clercs* (Nicette) and with Opera Lafayette in *Bonsoir voisin* (Louise).

In recital, she has worked with many renowned pianists including Marie-Ève Scarfone, Olivier Godin and Bretton Brown. She has appeared at the Festival Classica, Société d'art vocal de Montréal, Festival d'opéra de Québec, Mexico LiederFest in Monterrey, Ravinia Steans Music Institute, Wexford Festival Opera, Concerts aux îles du Bic and Jeunesses Musicales Canada.

She has performed with the Houston Symphony, the National Arts Center Orchestra, Orchestre symphonique de Québec, Arion Baroque Orchestra, L'Harmonie des saisons, I Musici de Montréal, Atelier lyrique de Tourcoing, Opéra Grand Avignon, le Festival Clasica and Festival de Lanaudière.

In the summer of 2019, with the Tion-scáil na nAmhrán Ealaíne Gaeilge/Irish Language Art Song Project, she has recorded three new songs cycles by Deirdre Gribbin, Ailis Ni Riain and Fuhong Shi. On the ATMA Classique label, she can be heard in Berlioz's 25 Romances for voice and guitar and Ana Sokolovic's *Sirens*. She also self-produced her first recital album *Muses*, which made Radio-Canada's 2017 "50 albums of the year" list.

Magali Simard-Galdès has graduated from Atelier lyrique de l'Opéra de Montréal and Montreal Conservatory of Music. She has received First-prize at both the Récital-concours international de mélodie française of Festival Classica and Canadian Music Competition.



Photo: Julien Faugère

JULIE BOULIANNE **Mezzo-soprano**

French-Canadian mezzo-soprano Julie Boulianne is acclaimed for the vocal agility and expressive power of her dark-hued tone, focusing on the works of Berlioz, Mozart, and Rossini. *The Independent* recently said, "Julie Boulianne's Marguerite is gloriously sung, her sound replete with grace and power."

In past seasons, Julie Boulianne has appeared as Marguerite in Berlioz' *La Damnation de Faust* (Glyndebourne Festival, San Sebastián Music Festival, Orchestre National du Capitole de Toulouse, Festival d'opéra de Québec) Charlotte in *Werther* (Oper Frankfurt, Opéra de Québec, Ópera de Colombia), Juliette in Berlioz' *Roméo et Juliette* (Opéra national de Paris, Deutsches Symphonie-Orchester Berlin with Robin Ticciati, Orchestre National du Capitole de Toulouse, BBC Proms with Sir John Eliot Gardiner), the title role in *Beatrice et Bénédict* (Théâtre du Capitole in Toulouse), Aloës in Chabrier's *L'Étoile* (Royal Opera House at Covent Garden, Dutch National Opera), Annio in *La clemenza di Tito* (Opernhaus Zürich with Ottavio Dantone, Théâtre des Champs-Élysées, Théâtre du Capitole in Toulouse),

Cherubino in *Le nozze di Figaro* (Vancouver Opera, Opéra de Montréal), the title role in *La Cenerentola* (Opéra-Théâtre de Limoges, Opéra de Montréal), the title role in *Cendrillon* (Opéra de Montréal, Opéra de Marseille), Sesto in *Giulio Cesare* (Théâtre des Champs-Élysées, Theater an der Wien, Aalto-Musiktheater, San Sebastián Music Festival), Donna Elvira in *Don Giovanni* (Théâtre des Champs-Élysées), Rosina in *Il Barbiere di Siviglia* (Opéra de Québec), The Cabaret Singer and Bad Pupil in Philippe Boesmans *Pinocchio* (Festival Aix-en-Provence, La Monnaie de Munt, Opéra de Dijon), Giunone in Legrenzi's *La divisione del mondo* (Opéra National du Rhin, Opéra National de Lorraine, Opéra Royal de Versailles), and Concepción in *L'Heure espagnole* (Angers Nantes Opéra, Orchestre National des Pays de la Loire).

At the Metropolitan Opera, Ms. Boulianne has appeared as Siébel in *Faust*, Stéphano in *Roméo et Juliette* conducted by Plácido Domingo, Diane in Stephen Wadsworth's production of *Iphigénie en Tauride*, the Kitchen-Boy in *Rusalka* with Renée Fleming, and Ascanio in Francesca Zambello's production of *Les Troyens* conducted by Fabio Luisi.



JEAN-FRANÇOIS LAPOINTE **Baritone**

Born in Saguenay–Lac–Saint–Jean, Québec, Jean-François Lapointe is considered one of the best baritones of his generation. Since his debut on stage in 1983, he has sung on the major European stages (Paris, Strasbourg, Bordeaux, Vienna, Zurich, Barcelona, Madrid, Lisbon, Glasgow, Hamburg, Frankfurt, Berlin, Liège, Toulouse) as well as in America and Japan. Critics have been unanimous in their praise of his rich voice, his fine interpretation, and his acting skills.

Among his favorite parts, the title role in *Pelléas et Mélisande*, which he has notably performed in Peter Brook's famous production, appears as a landmark in his career. He has also been heard in this work in Toronto, Bonn under Marc Soustrot's baton, in Cincinnati, at Grand Théâtre in Bordeaux, in Marseille, at Théâtre du Capitole in Toulouse, in Toulon, and more recently at la Scala conducted by Georges Prêtre. He has also sung the same part at the Opéra Royal de Wallonie, at the Théâtre des Champs-Elysées and at the Concertgebouw in Amsterdam with Bernard Haitink conducting. The evolution of his voice has recently led him to make his debut as Golaud in Nantes, Helsinki and Strasbourg to great public acclaim.

Besides his opera career, Jean-François Lapointe regularly appears in concerts, singing melodies as well as oratorios. A renowned interpret of Duparc, Fauré, and Poulenc, he can also be heard in symphonic pieces with the most prestigious orchestras. He has sung *Benvenuto Cellini* (Fieramosca) conducted by John Nelson and *La Chute de la maison Usher* by Debussy conducted by Juraj Valcuha with the Orchestre National de France, *Béatrice et Bénédict* under the baton of Sir Colin Davis, *L'Enfance du Christ* with the Orchestre Philharmonique de Strasbourg, *Les Pêcheurs de perles* (Zurga) at the Concertgebouw with the Dutch Radio Philharmonic Orchestra conducted by Michel Plasson, *Les Mamelles de Tirésias* (Le Mari) and Fauré's *Requiem* with the BBC Symphony Orchestra. He recently sang *L'Enfant et les Sortilèges* by Ravel, *L'Enfant prodigue* by Debussy, *Monsieur Beaucaire* by Messager and Fauré's *Requiem* with the Orchestre Philharmonique de Radio-France, *L'Enfant prodigue* with the Orchestre national de Lorraine, Fauré's *Requiem* at the Nice Opera, in Lille, with the Orchestre Philharmonique de Monte Carlo and with the Orchestre Symphonique de Montréal, *I Puritani* (Riccardo) at the Opéra de Marseille.

Jean-François Lapointe has been artistic director of the Opéra de Québec since 2020 and Knight of the National Order of Quebec.



THOMAS ANNAND Organ

Thomas Annand has been delighting audiences and critics alike with his multi-faceted talents as organist, harpsichordist, and conductor for over 20 years.

After completing studies with John Grew and Hank Knox at McGill University, he spent a year in Paris studying with Marie-Claire Alain and researching the works of Widor and Dupré at the Bibliothèque nationale. He was the First Prize Winner in the 1987 RCCO National Organ Competition. In 1992 he was appointed Director of Music at St. Andrew's Church, Ottawa and

became the organist and harpsichordist for the National Arts Centre Orchestra under Trevor Pinnock and Pinchas Zukerman. In addition to the regular Sunday services at St. Andrew's, Thomas Annand presents a popular noon-hour recital every Tuesday throughout the year and has recently overseen a complete restoration and re-voicing of the organ.

He was the conductor of the Capital BrassWorks for six seasons, recording two critically acclaimed recordings and performing at the RCCO National Convention. He has appeared regularly as a guest conductor of the Thirteen Strings chamber orchestra and is a frequent collaborator with Les Violons du Roy. A noted recitalist, he has been invited to perform as a soloist at the Carmel Bach Festival, the Boston Early Music Festival, the International Congress of Organists, and the Ottawa International Chamber Music Festival.

Annand's repertoire covers a wide spectrum of 500 years of keyboard music, but his emphasis has been on the works of J.S. Bach. In 2004 he presented all the harpsichord music of Bach in a series of seven marathon recitals and is currently preparing for a complete performance of the Bach organ works. In 2010-2011 he presented the 10 Widor symphonies in their little-known original versions.

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Photo: Brühmüller Studio

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.

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.

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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).

VIOLIN
Pascale Gagnon¹

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Jean-Louis Blouin²
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1. 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).
2. 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).
3. Benoit Loiselle uses a 1900 Joseph Alfred Lamy bow, engraved A. Lamy à Paris, generously provided by CANIMEX INC. of Drummondville (Quebec).
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6. Raphaël Dubé plays a c. 1695-1700 Giovanni Grancino, Milan cello, generously provided by CANIMEX INC. of Drummondville (Quebec).

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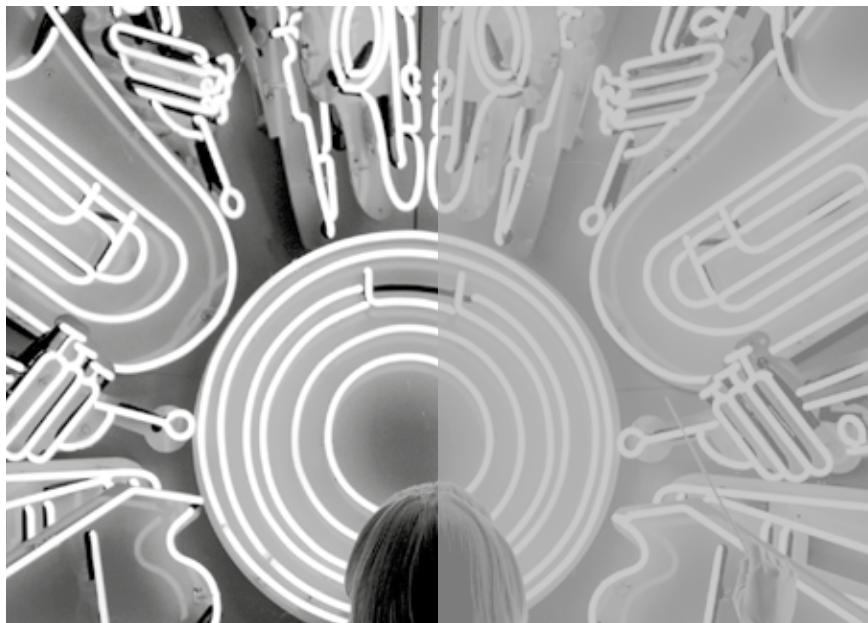
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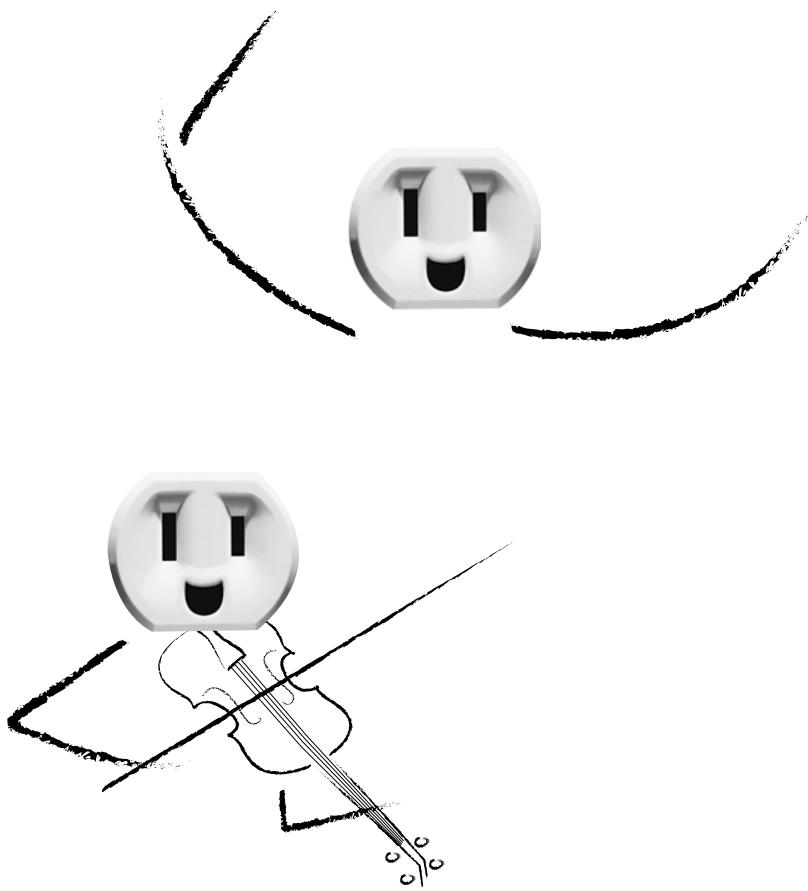
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