

Les Violons *du Roy*

La Chapelle de Québec

ENGLISH

2024 / 2025 Season

Montreal

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BACH, LES PREMIÈRES CANTATES ET BERNARD LABADIE

Saturday, March 8, 2025 at 7:30 p.m.

Maison symphonique de Montréal

Bernard Labadie conductor

Myriam Leblanc soprano

Daniel Moody countertenor

Hugo Hymas tenor

Stephen Hegedus bass-baritone

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Message from Coexecutive Directors

Dear music lovers,

The astonishing technical and spiritual maturity of Johann Sebastian Bach's early sacred cantatas leaves us breathless! It would be no exaggeration to describe the four works we are about to hear as masterpieces. All are bathed in tragedy and serenity. They are unmistakably about something transcendent. It is perhaps the young Bach's over-familiarity with death that explains the striking depth of these works.

As perfect as these scores are, whose legacy we cherish through the centuries, it is the performers who bring them to life, and who can touch us straight to the heart... And that's exactly what we'll be treated to this evening, with our 36 artists conveying the full depth of these four cantatas, all of which call for unusual, intimate configurations. In addition to the beauty of the voices, we'll be able to appreciate the richness and expressiveness of the different instruments used: recorders, oboes, violas da gamba, organ and cello. A feast for the ears!

An exciting spring!

We're delighted to announce that the two concerts we had to postpone on February 13, due to an overzealous winter, will be resumed on Monday March 17, at 3 p.m. and 7:30 p.m. Needless to say, your tickets will be honored, and there's still time to buy them for this concert, which, by the way, was a great success in Montreal.

In the same week, on March 20, we'll have the great pleasure of unveiling the program for our 2025-2026 season! We can't wait to unveil what we've been working feverishly on for several months now!

On behalf of all our artists and our entire team, we wish you a wonderful evening, and look forward to seeing you again in the coming weeks.



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

violonsduroy.com

Programme

JOHANN SEBASTIAN BACH (1685-1750)
Cantata *Nach dir, Herr, verlanget mich*, BWV 150

Soloists:

Myriam Leblanc soprano
Daniel Moody countertenor
Hugo Hymas tenor
Stephen Hegedus bass-baritone

1. SINFONIA

2. CHOR

Nach dir, Herr, verlanget mich. Mein Gott, ich hoffe auf dich. Lass mich nicht zuschanden werden, dass sich meine Feinde nicht freuen über mich.

3. ARIA (S)

Doch bin und bleibe ich vergnügt,
Obgleich hier zeitlich toben
Kreuz, Sturm und andre Proben,
Tod, Höll und was sich fügt.
Ob Unfall schlägt den treuen Knecht,
Recht ist und bleibet ewig Recht.

4. CHOR

Leite mich in deiner Wahrheit und lehre mich; denn du bist der Gott, der mir hilft, täglich harre ich dein.

5. ARIA (A, T, B)

Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Ofmals werden sie verkehrt.
Rat und Tat auf Gott gestellt,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.

6. CHOR

Meine Augen sehen stets zu dem Herrn; denn er wird meinen Fuß aus dem Netze ziehen.

7. CHOR

Meine Tage in dem Leide
Endet Gott dennoch zur Freude;
Christen auf den Dornenwegen
Küren Himmels Kraft und Segen.
Bleibet Gott mein treuer Schutz,
Achte ich nicht Menschentrutz,
Christus, der uns steht zur Seiten,
Hilft mir täglich sieghaft streiten.

1. SINFONIA

2. CHORUS

In You, Lord, is my desire. My God, my hope is in You. Let me not be covered by shame, so that my enemies may not laugh at me.

3. ARIA (Soprano)

I am full of bliss though, and shall always be, though here in time may rage cross, storm and other trials, death, hell, and what comes with. Even if misfortune strikes Your faithful servant right is and shall be right forever.

4. CHORUS

Lead me in Your true pathways and teach me, for You are the God who saves me daily I put my hopes in You.

5. ARIA (Countertenor, tenor, bass-baritone)

Cedars must often undergo much trouble caused by the winds, often they are laid low. Trust Your thought and deed to God, pay no attention to what howls against You, for His word teaches otherwise.

6. CHORUS

My eyes are always on the Lord, for he shall save my foot from the nets.

7. CHORUS

My days of suffering are ended in joy by God; Christians on the thorny paths are guided by heaven's strength and blessing. God remains my faithful protection, I heed not mankind's offenses; Christ who stands at our side, daily helps me fight and win.

Cantata *Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131

Soloists:

Myriam Leblanc soprano
Daniel Moody countertenor
Hugo Hymas tenor
Stephen Hegedus bass-baritone

1. SINFONIA UND CHOR

Aus der Tiefen rufe ich, Herr, zu dir. Herr, höre meine Stimme, lass deine Ohren merken auf die Stimme meines Flehens!

2. ARIOSO (B), CHORAL (S)

Bass

So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen?

Sopran

Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Dieweil du sie gebüßet hast
Am Holz mit Todesschmerzen,

Bass

Denn bei dir ist die Vergebung, dass man dich fürchte.

Sopran

Auf dass ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

3. CHOR

Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort.

4. ARIA (T); CHORAL (A)

Tenor

Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern.

Alt

Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

5. CHOR

Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm. Und er wird Israel erlösen aus allen seinen Sünden.

1. SINFONIA AND CHORUS

Out of the depths have I cried unto thee, O Lord. Hear my voice; let thine ears be attentive to the voice of my supplications!

2. ARIOSO (Bass-baritone), CHORALE (Soprano)

Bass-baritone

If thou, Lord, shouldst mark iniquities, who shall stand?

Soprano

Have pity on me in my affliction,
pluck it from my heart,
since you have redeemed it
on the rood, in death's agony,

Bass-baritone

But there is forgiveness with thee, that thou mayest be feared.

Soprano

lest, with terrible suffering
I should be engulfed in my sins
and despair in all eternity.

3. CHORUS

I wait for the Lord, my soul doth wait, and in his word do I hope.

4. ARIA (Tenor), CHORALE (Countertenor)

Tenor

My soul waiteth for the Lord
from one watch of the morning to the next.

Countertenor

And since in my mind,
as I have already confessed,
I am a grievous sinner
whose conscience is tortured
I long to be cleansed
from my sins by your blood
like David and Manasse.

5. CHORUS

Let Israel hope in the Lord; for with the Lord there is mercy and with him plenteous redemption. And he shall redeem Israel from all his iniquities.

• PAUSE •

Cantata Gottes Zeit ist die allerbeste Zeit, BWV 106 "Actus Tragicus"

Soloists:

Daniel Moody countertenor
Hugo Hymas tenor
Stephen Hegedus bass-baritone

1. SONATINA

2a. CHOR

Gottes Zeit ist die allerbeste Zeit. In ihm leben, weben und sind wir, solange er will. In ihm sterben wir zur rechten Zeit, wenn er will.

2b. ARIOSO (T)

Ach, Herr, lehre uns bedenken, dass wir sterben müssen, auf dass wir klug werden.

2c. ARIA (B)

Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben!

2d. CHOR

Es ist der alte Bund: Mensch, du musst sterben! Ja, komm, Herr Jesu, komm!

3a. ARIA (A)

In deine Hände befehl ich meinen Geist; du hast mich erlöst, Herr, du getreuer Gott.

3b. ARIOSO (B), CHORAL (A)

Bass

Heute wirst du mit mir im Paradies sein.

Alt

Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mein Schlaf worden.

4. CHOR

Glorie, Lob, Ehr und Herrlichkeit!
Sei dir Gott, Vater und Sohn bereit,
Dem heiligen Geist mit Namen!
Die göttlich Kraft
Macht uns sieghaft
Durch Jesum Christum, Amen.

1. SONATINA

2a. CHORUS

God's time is the very best time. For in him we live, and move, for as long as he would have it. In him we shall die when he would have it.

2b. ARIOSO (Tenor)

Lord, teach us to number our days, that we may apply our hearts unto wisdom.

2c. ARIA (Bass-baritone)

Set thine house in order; for thou shalt die and not live.

2d. CHORUS

For the covenant from the beginning is: Man, thou shalt die! Come, Lord Jesus!

3a. ARIA (Countertenor)

Into thy hands I commend my spirit; you have redeemed me, O Lord, God of truth.

3b. ARIOSO (Bass-baritone), CHORALE (Countertenor)

Bass-baritone

Today shalt thou be with me in paradise.

Countertenor

In peace and joy I now depart
as God may dispose,
comforted are my mind and heart
in calm repose,
for thus He has promised me:
my sleep has become my death.

4. CHORUS

Praise and glory, honour and majesty
are due to God, the Father and the Son,
and to the Holy Ghost.
God's might and power
make us victorious
through Jesus Christ, amen.

Cantata *Christ lag in Todes Banden*, BWV 4

Soloists:

Myriam Leblanc soprano
Daniel Moody countertenor
Hugo Hymas tenor
Stephen Hegedus bass-baritone

1. SINFONIA

2. Versus 1: CHOR

Christ lag in Todes Banden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Halleluja!

3. Versus 2: DUETT (S, A)

Den Tod niemand zwingen kunnt
Bei allen Menschenkinden
Das macht alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

4. Versus 3: ARIA (T)

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibt nichts denn Todsgestalt,
Den Stachel hat er verloren.
Halleluja!

5. Versus 4: CHOR

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

1. SINFONIA

2. Verse 1: CHORUS

Christ lay in the bonds of death,
sacrificed for our sins,
he has risen again
and brought us life;
for this we should rejoice,
praise the Lord and give thanks
and sing alleluia!

3. Verse 2: DUET (Soprano, countertenor)

No one could overcome death
amongst all mankind,
this was all caused by our sins,
no innocence could be found.
Thus it was that death came so soon
and seized power over us,
held us captive in his kingdom.
Alleluia!

4. Verse 3: ARIA (Tenor)

Jesus Christ, the Son of God,
has come to our abode
and cast all sin aside,
thereby depriving death
of all his rights and strength,
naught but death's mere form remained,
he had lost his sting.
Alleluia!

5. Verse 4: CHORUS

It was a strange war,
when death and life did fight,
life won the victory
and devoured death.
The scriptures foretold it so,
how one death consumed the other
and made a mockery of death.
Alleluia!

6. Versus 5: ARIA (B)

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsere Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

7. Versus 6: DUETT (S, T)

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

8. Versus 7: CHORAL

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will uns die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

6. Verse 5: ARIA (Bass-baritone)

Here is the true Easter lamb,
that God has offered;
high on the tree of the cross
it was burned in ardent love.
His blood marks our door,
faith holds it up in the face of death,
the strangler can no longer harm us.
Alleluia!

7. Verse 6: DUET (Soprano, tenor)

So we celebrate with heartfelt joy
and pleasure the high feast
that the Lord for us makes manifest;
he is himself the sun,
who through the splendour of his grace
fills our hearts with light,
the night of sin has disappeared.
Alleluia!

8. Versus 7: CHORALE

We eat and live well
on the true unleavened Easter bread,
the ancient leaven shall not
be with us at this time of mercy,
Christ shall our food now be,
he alone shall feed the soul,
faith would live on nothing else.
Alleluia!

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Les Violons du Roy would like to thank
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Jonathan Cohen's clothes are by Surmesur.

Programme *Notes*

When Johann Sebastian Bach first tackled the cantata in his early twenties, he could not have foreseen that one day he would be appointed Cantor of the prestigious university city of Leipzig and that, for 27 years, he would be responsible for the music played every Sunday in the four main Lutheran churches, composing a cantata for each Sunday and holiday during his first five years. Listening to his early sacred works on the program for this concert, one wonders how Bach was able to combine the word of God with music so masterfully at such a young age.

The formative years

Fatherless and motherless at the age of ten, Bach was entrusted to the care of his elder brother, organist and schoolmaster Johann Christoph (1671–1721), a pupil of Johann Pachelbel. After five years of apprenticeship, Bach set off to discover northern Germany and its organists, spending almost three years in Lüneburg, a city renowned for its vibrant musical life. His beautiful soprano voice earned him a place at St. Michael's, where he not only perfected his musical skills, but also studied Latin, theology and the art of rhetoric. At the age of 18, he briefly worked as a violinist and lackey at the court of Weimar, where he returned a few years later, in 1708, to serve as organist, chamber musician and

Konzertmeister. Between his two stays in Weimar, he essentially began his professional career on the organ, first in Arnstadt (1703–1707), and then in Mülhausen (1707–1708), amid the clash between Lutheranism and Pietism. In both cities, he was trusted implicitly to oversee the choir, which accounts for the character of his early cantatas.

"Masterly strokes for a first attempt!" (Pierre Corneille, *The Cid*)

Bach had been in contact with Lutheran sacred music from an early age, notably through his uncles Georg Christoph and Johann Michael, who left a number of motets and short cantatas with soloists. Their works followed in the tradition of Heinrich Schütz (1585–1672), whose psalms and polyphonic motets, along with his little "spiritual concerts," laid the foundations for the cantata. During the years Bach spent in Lüneburg, the influence of Pachelbel on his family and his frequent contact in 1705 with the Lübeck organist Dietrich Buxtehude, a composer of cantatas, helped broaden his horizons.

Bach's earliest cantatas date from 1707–1708. Their anonymous librettos, perhaps put together by Bach himself, follow the Scriptures quite closely, but what is most striking about

them is that they have neither linking recitatives nor da capo arias (A-B-A), and the titles of their movements already reveal Bach's interest in Italian music. He experimented on a variety of possibilities, from the vocal concerto of his predecessors to variations on chorales. By the age of 22, the young Bach had assimilated the French style he discovered during his years in Lüneburg, the art of exploiting the Lutheran chorale, and the spiritual significance of the texts he set to music. In three of these cantatas, the presence of death is at times serious and at times serene—Bach learned to accept it at an early age, given the departure of some eight close relatives, including his father and mother, between 1692 and 1707.

***Nach dir, Herr, verlanget mich,*
BWV 150**

Cantata BWV 150 was composed for the 3rd Sunday after Trinity. It was first sung in Mülhausen on July 10, 1707, less than a month after Bach's official appointment as organist at St. Blaise Church. It cites and paraphrases Psalm 25, which places the believer's trust in God. Bach, still strongly influenced by 17th-century madrigalism, accentuates the key words with tried-and-tested devices, such as chromaticism and lavish vocalises. And like Schütz, he employs rapid tempo changes within the same movement.

This cantata is in B minor, a key that Bach would often treat with solemnity, as he did in his monumental Mass in B Minor. It comprises seven movements and, unlike the other three cantatas, it has no chorale. In the opening sinfonia, Bach exploits the descending chromaticism traditionally used to express sadness, abandonment and death. His intention is clear: he aims to demonstrate what mankind suffers without the help of God.

The first chorus begins with a soaring octave leap to God (*Nach dir*), followed by a chromatic descent that prolongs the atmosphere of the sinfonia. Two gripping chords (*Mein Gott*) interrupt the prayer to give free rein to a stream of fugal vocalises which, in another context, would relate to joy, but here convey the humiliations endured by the believer.

The next three movements once again emphasize, in a concertante dialogue between the voices and the instruments, the pitfalls of human life and the salvation afforded by the Lord.

In the penultimate movement and chorus, the elegant instrumental garlands, with their sometimes-shaky rhythm, show how in captivity, one can free oneself from imprisonment with God's help.

The cantata ends with a *chaconne*, a dance worthy of the French composers and their admirers Buxtehude and Pachelbel. An obstinate four-bar bassline (B-C-sharp-D-E-F-sharp-B) is followed by 21 variations, alternately choral and instrumental. Their modulations in different keys bring out the meaning of the text: after a first line exuding human suffering, a long vocalise in D major builds on the word *Freude* (joy).

Aus der Tiefe rufe ich, Herr, zu dir, BWV 131

Also composed in Mülhausen in 1707, this cantata for four soloists, choir and small instrumental ensemble may well be Bach's very first. It was commissioned by one of Bach's friends, the Lutheran pastor Georg Christian Eilmar. It draws on Psalm 130 ("De profundis") and two stanzas from the hymn "Herr Jesu Christ, du höchstes Gut" (Lord Jesus Christ, Thou highest good) by Bartholomaüs Ringwaldt (1588). Its penitential character might have been intended for funerals, or to express the affliction that reigned in Mülhausen following the May 1707 fire, which ravaged part of the town just before Bach's arrival.

After a slow *sinfonia* in A minor, the choir comes in to accentuate the depth (*Tiefe*) of anguish and the sinner's call (*rufe ich, Herr, zu dir*). The fugal and concertante *allegro* that follows stresses

the prayer to God (*höre meine Stimme*). An *attacca* transition leads into an *arioso* for bass in a duet with the oboe; superimposed is stanza 2 of the hymn sung in *cantus firmus* by the soprano. The 4th movement is similar in structure, with a highly vocalizing tenor *arioso* and a chorale stanza sung by the alto.

The 3rd movement is a diptych in which we recognize the improvising organist that Bach was: to reflect the sinner's feverish anticipation (*ich harre*), he opts for a harmonic prelude interspersed with descriptive vocalises. This is followed by a dramatic fugue with repeated notes extending into a long lament, eventually resolving into an old-style plagal cadence. The emotion emanating from this rich polyphony sets the stage for Bach's Cantata BWV 21 and the Crucifixus from his Mass in B Minor.

The final chorus alternates between brief *adagios* and generously fugal and chromatic passages, showing how God has forgiven the wrongs of his people.

Gottes Zeit ist die allerbeste Zeit, BWV 106

This cantata composed in Mülhausen may have been sung at the funeral of either a prominent figure in Mülhausen or a member of the Bach family. The text consists of brief passages from the Old and New Testaments

that contrast the inevitability of death—*Actus Tragicus*—with the hope of eternal life as proclaimed by Jesus.

Like the previous cantata, this one is intended for a small ensemble, that is, four voices with or without choir, two recorders, two violas da gamba and basso continuo, which creates an intimate atmosphere. It is in the tradition of the vocal concertos of Schütz and Buxtehude: a gentle sonatina in F major is followed by three movements, with each one featuring several sections and a chorale.

A refreshing chorus brings together a tenor arioso and a lively bass aria, both with recorders, as well as a fugue for choir, whose descending interval of diminished 7th in two leaps (D-E-flat-C-F-sharp-G) acts as a constant reminder that all of mankind must eventually die. To counteract this fate, the soprano calling for Jesus comes in between the various fugal episodes, while the recorders play the chorale melody "Ich hab' mein Sach Gott heimgestellt" (My cause is God's, and I am His). At the height of her rapture, the soprano calls out to Jesus one last time in an instrumental-like pirouette.

The 3rd movement, sung in succession by the alto and bass, is entirely devoted to Jesus, with first his surrender to the divine will ("Into your hands I commit

my spirit"), then his consoling words to the good thief, to which the Canticle of Simeon is added in *cantus firmus* ("In peace and joy I now depart"). Intended for the Feast of the Purification of the Blessed Virgin Mary, this hymn is also appropriate for funerals.

In the 4th movement, which ends in jubilation, the instrumental quartet, with the continuo, responds to the 7th verse of the F-major chorale "In dich hab' ich gehoffet, Herr" (In Thee, O Lord, I have hoped).

Christ lag in Todes Banden, BWV 4

Cantata BWV 4 was written for Easter and is based on a hymn by Martin Luther, "Christ ist erstanden" (Christ is risen), which is itself taken from the 11th-century Gregorian Easter sequence "Victimae paschali laudes." Although it evokes the joy of Jesus's resurrection, most composers, including Bach, have respected its Gregorian discipline and starkness, save for the Halleluja concluding each stanza.

Composed in 1707 or 1708, Cantata BWV 4 could only have been performed on an Easter Sunday, either April 24, 1707, when Bach was still in Arnstadt, or April 8, 1708, while he was organist in Mülhausen. In either case, it was probably sung in Mülhausen. The running battle that had been going on since 1705

between Bach and his superiors in Arnstadt prompted the fiery organist to apply for a position in Mülhausen in 1707. It was there, precisely at Easter, that he was to perform "on test." Like the previous cantatas, BWV 4 can be sung with or without choir, and in its original version, the singers are accompanied by strings and basso continuo. Bach revised it in Leipzig in 1724, doubling the voices with a cornetto and three trombones.

The seven movements of this cantata form a series of variations in the style of the organ partitas that Bach composed in Arnstadt. They use Luther's words in their entirety and are perhaps modelled on a cantata by Pachelbel on the same subject. Following the sinfonia in E minor, the Resurrection is celebrated by a choir singing a fugal chorale, with the soprano in *cantus firmus*. We are left surprised by the syncopation and fragmentation of the Halleluja, worthy of the rhythmic hocket of the Middle Ages.

With subtle dissonances, a soprano and alto duet reveals that humans do not escape death, a point supported by the continuo's octave leaps, which Bach would echo in the aria of his Orchestral Suite No. 3 in D Major.

In the 3rd stanza, the tenor, joyfully accompanied by the perpetual motion of the violins, celebrates redemption through

Jesus's sacrifice. A dramatic cut and a brief adagio on *dem Tod* (of death) confirm Jesus's triumph over death.

The central chorus, with an alto chorale, depicts the struggle between life and death in the manner of the picturesque vocal and instrumental "battles" so popular since the Renaissance.

The 5th stanza, for bass, is dedicated to the sacrificial lamb. It provides the chorale with a sense of freedom, as can be heard in the spectacular diminished 12th leap from B to E-sharp which seemingly desires to banish death (*dem Tode*) to oblivion.

The second last movement is a duet for soprano and tenor celebrating the triumph of life over death. The instruments combine the dotted rhythm of the French with the lightness of the Italian gigue. In 1724, Bach replaced the lost final movement with a harmonized chorale.

Irène Brisson

English translation: Traductions Crescendo



Photo: Winnie Au

BERNARD LABADIE Conductor

Bernard Labadie, an internationally recognized specialist in the baroque and classical repertoires, 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.

Since 2017, Bernard Labadie is principal conductor of Orchestra of St. Luke's in New York, a position he will leave at the end of the current season after eight highly successful years. In particular, he leads the orchestra's annual concert series at Carnegie Hall, often accompanied by the Chapelle de Québec.

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 Mozarteum of Salzburg and the Scottish Chamber Orchestra, 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 English Concert, Academy of Ancient Music, Orchestra of the Age of Enlightenment, and Handel and Haydn Society (Boston).

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, Cincinnati, and Glimmerglass 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

Myriam Leblanc is a well-established soprano and recipient of numerous awards, including first prize and Coup de cœur du public at the Orchestre symphonique de Trois-Rivières competition, Audience Choice Award at the Canadian Opera Company's Centre Stage competition, the annual scholarship for excellence awarded by the Atelier Lyrique de l'Opéra de Montréal, and first prize at the Mathieu Duguay Early Music Competition of the Festival international de musique baroque de Lamèque in 2017. A versatile artist who works as much in classical as in bel canto and baroque music, she is recognized for her pure timbre, her warm, supple voice and her mastery of both technique and musical expression.

Myriam Leblanc specializes in oratorios and concert works, including Dompièrre's *Requiem* (Orchestre Philharmonique et Chœur des Mélomanes), Gossec's *Messe des morts* (Arion Orchestre Baroque), Mozart's *Requiem*, Bach's *Christmas Oratorio* and *Magnificat* (Les Violons du Roy), Handel's *Messiah* and Bach's *St. John Passion* (Tafelmusik), Vivaldi's *Dixit Dominus* (I Musici de Montréal),

Mendelssohn's *Symphony No. 2 "Lobgesang"* (Orchestre Métropolitain) and several Bach cantatas, including *Ich habe genug*. Her operatic credits include productions by Opéra de Montréal (*Rigoletto*, *Svadba*, *Aida*), Orchestre symphonique de Trois-Rivières, Orchestre Philharmonique et Chœur des Mélomanes and Opéra de Québec (*Carmen*), Orchestre Métropolitain (*Parsifal*) and Ensemble Caprice (*Dido and Aeneas*).

A former member of the Atelier lyrique de l'Opéra de Montréal, Myriam Leblanc has been a guest soloist with the prestigious ensembles Les Violons du Roy, Tafelmusik, the symphony orchestras of Montréal, Trois-Rivières, Québec City and Saskatoon, and the Orchestre Métropolitain. She has sung under the baton of such renowned conductors as Bernard Labadie, Hervé Niquet, Rafael Payare, Jacques Lacombe, Yannick Nézet-Séguin, Jonathan Cohen, Jean-Marie Zeitouni, Kent Nagano and Ivars Taurins, to name but a few.

Myriam Leblanc has several recordings to her credit, including *Amour fou* with Ensemble Mirabilia on the ATMA label, released in 2024, *Israel in Egypt* and *Écho et Narcisse* with Concert Spirituel, released in 2023 and 2022 respectively, *La grazia delle donne* with Ensemble La Cigale on the Analekta label, released in 2021, and *Vivaldi: Luce e ombra* with Ensemble Mirabilia, also released in 2021 on the Analekta label.



DANIEL MOODY Countertenor

Countertenor Daniel Moody has garnered widespread acclaim for his commanding yet expressive vocal timbre and his breathtaking musicianship. Praised as having a "vocal resonance, which makes a profoundly startling impression" (*The New York Times*) and for his "vivid and powerful" voice (*The Boston Musical Intelligencer*), Mr. Moody is equally known for his "sweet and melancholy sound" (*The Washington Post*) and ability to "pierce hearts" and "utterly silence a room" (*The Boston Musical Intelligencer*) with his expressivity and connection with audiences.

Daniel Moody recently made his Metropolitan Opera debut in Brett Dean's *Hamlet* in the role of Rosenkranz where he later returned to cover Countertenor 3 in *El Niño* and Man Under the Arch/Hotel Clerk in *The Hours*. He also recently sang Oberon in Britten's *A Midsummer Night's Dream* with Vancouver Opera, Nerone in Monteverdi's *L'incoronazione di Poppea* with Cincinnati Opera, and Tolomeo in *Giulio Cesare* at Atlanta Opera. His 2024-25 season includes engagements with the Alabama Symphony, Edmonton Symphony Orchestra, Les Violons du

Roy, Memphis Symphony, Four Nations Baroque Ensemble, InSeries Opera, Three Notch'd Road, Staunton Music Festival's BaroqueFest, and a residency at Augustana University's School of Music.

Last season saw Daniel Moody cover Arsace in *Partenope* at San Francisco Opera, sing Solo Alto Ensemble in *Acis and Galatea* with the Philharmonia Baroque, and complete a residency at the Marlboro Music Festival. He also gave a Dinner with Handel concert with the Portland Baroque Orchestra under the baton of Julian Perkins and was the alto soloist in Handel's *Messiah* with Oratorio Society of New York and The Trey Clegg Singers.

A sought after Handelian, Daniel Moody's operatic credits include the title role in *Rinaldo* and Narciso in *Agrippina* with Opera Neo; the title role in *Orlando*, Lichas in *Hercules* and Didymous in *Theodora* with Staunton Music Festival; and Arsamene in *Xerxes* with Pittsburgh Festival Opera.

Daniel Moody is a frequent soloist of leading symphonic and baroque orchestras, including Apollo's Fire, Minnesota Orchestra, Cincinnati Orchestra, Atlanta Symphony Orchestra, Baroque Chamber Orchestra of Colorado, Philharmonia Baroque, and Les Violons du Roy.



HUGO HYMAS

Tenor

British tenor Hugo Hymas is in much demand for his interpretations of the baroque and renaissance repertoire and enjoys collaborations with the foremost practitioners of the genre.

His 2024-2025 season reflects many established relationships. He sings Bach *St John Passion* with the Orchestra of the Age of Enlightenment under Jonathan Cohen as well making his *début* with Les Violons du Roy with the same conductor. He joins John Butt for Handel *Esther* with The English Concert and for Bach with the Dunedin Consort and he sings *Messiah* with both the Sinfonieorchester Basel and the Tonkünstler-Orchester Niederösterreich under Ivor Bolton. Hugo Hymas will make his Bergen Philharmonic debut with Bach *Weihnachtsoratorium* under Dinis Sousa. He returns to Potsdamer Winteroper to sing Clotarco (Haydn *Armida*), performs Alessandro (Handel *Porro*) in a semi-staging with {oh!} Orkester under Martyna Pastuszka and reprises one of his signature roles, Acis (*Acis and Galatea*) with Vox Luminis under Lionel Meunier. Engaging with more recent repertoire Hugo Hymas will record Stravinsky *Cantata* with The Façade Ensemble under Benedict Collins Rice and

collaborates with Leicester International Music Festival Artistic Director Nicholas Daniel performing Warlock, Vaughan Williams, Tippett and Elena Langer.

Amongst his significant previous engagements are *Jove (Semele)* for Glyndebourne Festival Opera (available on Glyndebourne Encore), *Eurimaco (Il ritorno d'Ulisse in patria)* at the Maggio Musicale Fiorentino and *Lucius* in the premiere of Giorgio Battistelli *Julius Caesar* at Teatro dell'Opera di Roma. He has performed and recorded Handel's sacred oratorio *La Resurrezione* with The English Concert and Harry Bicket and Purcell with Arcangelo under Cohen, sung Purcell and Handel with the Freiburg Baroque Orchestra directed by Kristian Bezuidenhout, Haydn *Die Schöpfung* with Les Arts Florissants under William Christie and the *St Matthew Passion* with Collegium Vocale Gent under Philippe Herreweghe. Hugo Hymas has undertaken major European tours of the Bach B Minor Mass with the Orchestra of the Age of Enlightenment under Vaclav Luks as well as *Semele* with Monteverdi Choir under Sir John Eliot Gardiner.

Hugo Hymas is a former Britten-Pears Young Artist and Rising Star of the Enlightenment. He grew up in Cambridge where he sang as a chorister in Great St Mary's Church Choir and studied the clarinet after which he joined the Choir of Clare College, Cambridge as a tenor. He holds an honours degree in Music from the University of Durham.



STEPHEN HEGEDUS

Bass-baritone

Hailed by the *Ottawa Citizen* as a singer possessing "...an instrument of rare beauty, majestic and commanding from the bottom of his range to the top...", bass-baritone Stephen Hegedus is frequently heard with leading orchestras and opera companies in Canada and abroad.

His operatic roles include Figaro and the Count (*Le nozze di Figaro*), Leporello (*Don Giovanni*), Colline (*La Bohème*), Guglielmo (*Così fan tutte*), Alidoro (*La Cenerentola*), Albert (*Werther*), Nick Shadow (*The Rake's Progress*), Collatinus (*The Rape of Lucretia*), Talbot (*Maria Stuarda*), Sprecher (*Die Zauberflöte*), Masetto (*Don Giovanni*) and Angelotti (*Tosca*). He has been engaged by the Teatro Municipal de Santiago, Canadian Opera Company, Vancouver Opera, Opéra de Montréal, Opera Atelier, Pacific Opera Victoria, Edmonton Opera, Opera Columbus, Opera Hamilton and Against the Grain Theatre.

A prize winner at the Lyndon Woodside Oratorio Solo Competition, hosted by the Oratorio Society of New York, Stephen Hegedus' extensive concert experience includes appearances with the Vancouver and Seattle Symphonies (Mozart's

Requiem), Winnipeg Symphony (Haydn's *Creation*), the Grant Park Festival (Dvořak's *The Spectre's Bride*, Brahms' *Requiem*), Orchestre symphonique de Montréal (Bernstein's *A Quiet Place*), the Florida Orchestra (Beethoven's Symphony No. 9), the Aldeburgh Festival (Bach's B-minor Mass) and the Orchestre symphonique de Québec (Bach's *Magnificat*).

Stephen Hegedus has performed Handel's *Messiah* with the National Arts Centre Orchestra, Toronto Symphony Orchestra, Orchestre symphonique de Montréal, Seattle Symphony, Houston Symphony, Minnesota Orchestra, San Antonio Symphony, Edmonton Symphony, the Vancouver Chamber Choir, Naples Philharmonic and Victoria Symphony.

His 2024-2025 season includes appearances as Publio in Mozart's *La clemenza di Tito* with Pacific Opera Victoria, Achis in Charpentier's *David et Jonathas* with Opera Atelier, Mozart's *Coronation Mass* with the Calgary Philharmonic Orchestra, an all Bach program with Les Violons du Roy, and a return to the National Arts Centre to perform Handel's *Messiah*.

A finalist at Plácido Domingo's Operalia, Stephen Hegedus made his Carnegie Hall debut singing Bach's Mass in B-minor with the Oratorio Society of New York.



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
Sheila Dietrich
Marie Magistry

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Josée Lalonde
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Richard Duguay
Joé Lampron-Dandonneau
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Philippe Martel
Robert Huart

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.



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, Inon Barnatan, and in Miloš. 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 39 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).

VIOLINS

Pascale Giguère^{1,2}
Katya Poplyansky³
Noëlla Bouchard
Angélique Duguay⁴
Pascale Gagnon⁵
Maud Langlois
Véronique Vychytil

VIOLAS

Annie Morrier
Étienne Chénard⁶
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CELLO

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DOUBLE BASS

Raphaël McNabney

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Élise Poulin

BASSOON

Alex Eastley

ORGAN

Tom Annand

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.

3. Katya Poplyansky plays a violin Giuseppe Guarneri «de/ Gesù», Cremona, ca. 1726-29, and uses a Eugène Nicolas Sartory violin bow, silver mounted, Paris, ca. 1910, and a Andrew Dipper baroque violin bow, generously provided by CANIMEX INC. of Drummondville (Quebec) Canada.

4. 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) Canada.

5. 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) Canada.

6. Étienne Chénard plays a Jean-Baptiste Vuillaume viola, 1845, and uses a Morgan Andersen bow, generously provided by CANIMEX INC. of Drummondville (Quebec) Canada.



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Principal Guest Conductor
Nicolas Ellis

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

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Katya Poplyansky (Co-principal Violin)
Noëlla Bouchard
Angélique Duguay
Pascale Gagnon
Maud Langlois
Michelle Seto
Véronique Vychtyl

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Isaac Chalk (Principal Viola)
Jean-Louis Blouin
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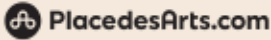
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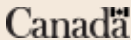
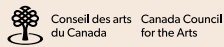
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