


ENSEMBLE
CAPRICE ²⁵ ANS YEAR



*Handel's
Messiah*

FRIDAY DECEMBER 22ND, 2023 AT 7:30 PM

 PlacedesArts.com

Ensemble Caprice in collaboration with Ensemble ArtChoral and Festival Classica
Excerpts for choir, soloists and orchestra

Program (100 MINUTES WITH INTERMISSION)

HANDEL'S MESSIAH

Partie I

Overture, *orchestra*

Recitative, *tenor*

Aria, *tenor*

Chorus

Recitative, *bass*

Aria, *alto*

Chorus

Recitative, *alto*

Aria, *alto & choir*

Recitative, *bass*

Aria, *bass*

Chorus

Pifa

Recitative, *soprano*

Chorus

Comfort ye, my people

Every valley shall be exalted

And the Glory of the Lord shall be revealed

Thus saith the Lord

But who may abide the day of His Coming?

And he shall purify the sons of Levi

Behold, a virgin shall conceive

O thou that tellest good tidings to Zions

For behold, darkness shall cover the earth

The people that walked

For unto us a child is born

Pastoral Symphony

There were shepherds abiding in the fields

Glory to God in the highest

ENTRACTE (15 MIN)

Aria, *soprano*

Recitative, *alto*

Aria, *alto & soprano*

Chorus

Rejoice, greatly, O daughter of Zion

Then shall the eyes of the blind be opened

He shall feed His flock like a shepherd

His yoke is easy, His burthen is light

Part II

Chorus

Chorus

Recitative, *tenor*

Chorus

Chorus

Aria, *soprano*

Recitative, *tenor*

Aria, *tenor*

Chorus

Surely, He hath borne

All we like sheep gone astray

All they that see Him laugh Him to scorn

He trusted in God

The Lord gave the word

How beautiful are the feet

He that dwelleth in heaven

Thou shalt break them with a rod of iron

Hallelujah!

Part III

Aria, *soprano*

Recitative, *bass*

Aria, *bass*

Choeur

I know that my redeemer liveth

Behold, I tell you a mystery

The trumpet shall sound

Worthy is the Lamb that was slain



L'Ensemble Caprice et l'Ensemble ArtChoral

Conductor

Matthias Maute

Soloists

Anna-Sophie Neher (soprano)

Stéphanie Pothier (mezzo-soprano)

Emmanuel Hassler (tenor)

Marc Boucher (baritone)

Orchestra

1st VIOLONS

Lucie Ringuette

Mélanie De Bonville

Émilie Brûlé

2nd VIOLONS

Tanya Laperrrière

Natalie Cadotte

VIOLAS

Pemi Paull

Isabelle Douaillly-Backman

CELLOS

Susie Napper

Jean-Christophe Lizotte

DOUBLE BASS

Étienne Lafrance

FLUTE

Sophie Larivière

OBOES

Joel Verkaik

Amanda Kitik

TRUMPETS

Francis Pigeon

Félix Gauthier

BASSOON

Michel Bettez

TIMPANI

Philip Hornsey

HARPSICHORD

Jonathan Addleman

Ensemble ArtChoral

SOPRANOS

Jen Hall

Kimberly Lynch

Florence Tremblay

Patricia Weber

Lea Weillbrenner

ALTOS

Sarah Bissonnette

Kristen de Marchi

Claudine Ledoux

Leah Weitzner

Marina Malkova

TENORS

Jean-Sébastien Allaire

Bernard Cayouette

Jean-François Daignault

Julien Girard

Ryan Doyle

BASSES

Simon Chaussé

Alain Duguay

Maxence Ferland

John Giffen

Guillaume St-Cyr



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ENSEMBLE CAPRICE

INVITES THE LISTENER TO REHEAR THE WORLD / THE NEW YORK TIMES

Since it was founded by flautist Matthias Maute three decades ago, Ensemble Caprice has made its mark as one of the most sought-after ensembles on the classical music scene. Caprice has gained a solid reputation for its innovative programming and vibrant, compelling performances.

The musicians of Ensemble Caprice have traveled to the four corners of the globe, giving performances in dozens of countries on four continents. The Ensemble's tours have taken its members to Asia, China, Taiwan, Africa, Morocco, Tunisia, and South Africa, as well as several European countries and the Americas. This impressive roadmap bears witness to the fact that Caprice is recognized as being one of today's leading baroque ensembles. In 2009, the New York Times devoted a full article to the Ensemble, praising it as a progressive force on the contemporary musical scene.

Besides its international tours, the group performs a regular Montreal concert series in the Maison symphonique and in the Montreal Museum of Fine Arts' Bourjée Hall. The Ensemble has received numerous critical distinctions, including two JUNO Awards—one for *Gloria! Vivaldi and his Angels*, and the other for Handel's *Dixit Dominus*, in which Caprice was the guest of the Ottawa Bach Choir. In addition, the ensemble has received five PRIX OPUS Awards from the Music Council of Quebec in the categories "Musical Event of 2020" for its Mini-Concerts

Santé series, "Best Performer of the Year" and "Best Concert of the Year" for its performances of Antonio Vivaldi's *Juditha Triumphans*, Bach's *B Minor Mass* (performed as part of the Montreal Bach Festival), and *Le Faste de la France*, given in collaboration with the Studio de Musique ancienne de Montréal.

Caprice's unique artistic approach has also been recognized by the Montreal Arts Council, which honored it with the "Public's Choice" award, and it was among the music finalists for the Grand Prix de Montréal. The ensemble has also received other important nominations from Germany's Prix Echo Klassik, the PRIX OPUS committee, and the Association québécoise de l'Industrie du Disque. The prestigious magazine Gramophone included the Ensemble's recording of Telemann and the Baroque Gypsies on its list of recommended CDs.



ENSEMBLE ARTCHORAL 40ANS

PRIX OPUS MUSICAL EVENT OF THE YEAR 2020

Ensemble ArtChoral is a professional choir steeped in the grand tradition of choral music in Quebec for over 40 years, with the mission to present professional choral music in Québec, Canada, and internationally. Ensemble ArtChoral is the recipient of the *PRIX OPUS Musical Event of the Year 2020*.

Ensemble ArtChoral has established Maison symphonique as home for its Montreal concert series and is the professional choir in residence 2023-2027 with Festival Classica and le Nouvel Opéra Métropolitain.

With extensive touring in Canada and Quebec, ArtChoral has provided outstanding choral music to cities and communities in all 10 Canadian provinces. ArtChoral's annual tour with *Handel's Messiah* has become a staple of cultural life in Quebec. *The Handel Messiah* album with soprano Karina Gauvin was nominated for a JUNO Award.

The choir's director, Matthias Maute, recipient of two JUNO Awards, has earned an international reputation for his work as artistic director of Ensemble ArtChoral, Ensemble Caprice, the Bach Society of Minnesota, and as co-artistic director of the Montreal Baroque Festival.

Ensemble ArtChoral has made over 4,000 professional singer hires since March 2020, engaging more than 150 different professional singers.

Ensemble ArtChoral is co-founder of the annual *Mini-Concerts Santé & Mini-Opéras Santé*: Since 2020, 12,000 free Mini-Opéras Santé and Mini-Concerts Santé have been delivered

«door-to-door» in underserved neighborhoods to 90,000 children, adolescents, elderly, adults, and families in more than 100 districts, regions, and cities. In 2021, Mini-Concerts Santé musicians from Québec performed in all 10 Canadian provinces. A documentary financed by the Canada Council for the Arts was broadcast by CBC ARTS: Music for Hope.

Ensemble ArtChoral is co-founder of *Mécénat Musica Prix 3 Femmes*, dedicated to developing new contemporary operas by emerging Canadian female or non-binary Canadian teams of composers and librettists who demonstrate extraordinary promise in opera creation. The prizes are awarded to teams for original opera compositions in English, French, a Jewish work, and a BIPOC (Black, Indigenous, or Person of Colour) work. Since 2018, 11 new operas have been created.

Ensemble ArtChoral is doing a unique project in the world – ART CHORAL - the history of choral singing through six centuries. Works by 50 composers from the 16th to the 21st century, with 11 albums, 11 streaming concerts, and 110 video clips, creating a world class digital library of a capella choral music throughout history, in partnership with ATMA Classique, Mécénat Marchand, and Mécénat Musica.

Since 2022, ArtChoral Coast-to-Coast-to-Coast provides collaborative choral music to communities across Canada. Also, Ensemble ArtChoral has commissioned 13 female composers to compose choral music to be recorded and released on ATMA Classique with the support of the Canada Council for the Arts.





MATTHIAS MAUTE

CONDUCTOR, COMPOSER, FLAUTIST
TWO TIMES JUNO AWARD WINNER
OPUS AWARD ARTISTIC DIRECTOR OF THE YEAR

The conductor, composer, recorder, and flute soloist Matthias Maute, winner of two JUNO awards, has acquired an international reputation. He is the artistic director of Ensemble ArtChoral, Ensemble Caprice, and the Bach Society of Minnesota. Impressed by his artistic approach, the New York Times described the orchestra he conducts in Montreal, Ensemble Caprice, as "an ensemble that encourages the listener to re-listen to the world."

Maute's recording of Bach's *Brandenburg* Concertos juxtaposed with Maute's own arrangements of the Preludes from Op. 87 was praised by Alex Ross of *The New Yorker* as standing out "for its floaty, characterful approach" and "fresh, vibrant colors".

Matthias Maute's compositions are published by Breitkopf & Härtel, Amadeus, Moeck, and Carus. In 2014 and 2015, Maute's 1st Violin Concerto was performed by soloist Mark Fewer with the St. John's Symphony and with Montreal's I Musici. Forty-nine movements of Matthias Maute's compositions are presented in 49 videos on noncerto.com.

Matthias Maute has made around twenty recordings on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge, and ATMA Classique labels. He is regularly invited to perform at major international festivals. He is also co-artistic director of the Montreal Baroque Festival.

Matthias Maute created the Mini-Concerts Santé during the pandemic in 2020, offering 12,000 Mini-Concerts Santé to 80,000 people in Quebec and Ontario by hiring 3,000+ professional singers and musicians during difficult times.

Matthias is both the artistic director of the ART CHORAL project, staging the history of choral singing from the 16th century to the present day on 11 albums, 11 concert videos, and 120 video clips (ATMA Classique), as well as ART CHORAL tours Coast-to-Coast-to-Coast that include partnerships with singers and choirs across the country.

Matthias initiated the *ClassiqueInclusif* project, which creates a platform for inclusion and diversity in the classical music scene.



Anna-Sophie Neher

Soprano

Laureate of the prestigious Queen Elisabeth Competition, German-Canadian soprano Anna-Sophie Neher has been praised internationally for her “gleaming tone and excellent agility.” She made her debut last year with the Opéra de Paris in Enescu’s opera *Œdipe* and came back to the Palais Garnier this year for Britten’s *Peter Pears*.

A proud graduate of the Canadian Opera Company’s Ensemble Studio in Toronto, Anna-Sophie has sung several roles in that city, Pamina (*Die Zauberflöte*), Gretel (*Hänsel und Gretel*), Micaëla (*Carmen*), Marzelline (*Fidelio*).

Winner of the first prize for voice at the 2017 OSM-Manuvie Competition, the 2017 Wirth Vocal Prize, a Stingray Rising Star (2017), and the Christina and Louis Quillico (2019) prizes Anna-Sophie has also had the opportunity to perform quite a lot of the orchestral repertoire—of which she is very fond—ranging from Bach and Mozart to Pärt and Williams. She has sung as a soloist with numerous orchestras, including the Orchestre symphonique de Montréal directed by Bernard Labadie, the Orchestre Métropolitain directed by Yannick Nézet-Séguin, and the Toronto and Calgary symphony orchestras.



Stéphanie Pothier

Mezzo-soprano

With her voice both dark and radiant, mezzo-soprano Stéphanie Pothier is at home in a widely varied repertoire, including Verdi’s *Requiem*, Prokofiev’s *Alexander Nevsky*, Rossini’s Petite Messe *Solennelle*, as well as Beethoven’s *Ninth Symphony*, as well as Bach’s *Christmas Oratorio* and Haendel’s *Messiah*. She appears as guest soloist with numerous companies such as Orchestre symphonique de Montréal, Orchestre Métropolitain, I Musici, Festival de Lanaudière and Clavecin en concert.

Very active on the contemporary music scene, she premiered Vera Lynn in *Another Brick in The Wall* (Opéra de Montréal), Fée Tourterelle in *L’eau qui danse...* and Dalimah in *L’Orangerie* (Chants Libres) as well as French writer Marguerite Yourcenar in *Yourcenar – une île de passions* (Opéra de Montréal / Opéra de Québec / Violons du Roy).

She sings under the baton of reputed conductors such as Yannick Nézet-Séguin, Lorraine Vaillancourt, Andrew Megill Dina Gilbert and Kent Nagano.



Emmanuel Hassler

Tenor

Emmanuel Hasler began his professional training at the CMBV (Centre de musique baroque de Versailles). He then joined the National Conservatory of Paris (CNSM) and decided one year later to study at the University of Montreal (UEM) with the Canadian tenor Richard Margison. After obtaining a Master's degree, he pursued a doctorate in performance, supported by foundations and donors such as the Anne-Marie Trahan, George-Cedric Ferguson, Abbé Charles-Émilès Gadbois, Azrielli and Louise Roy scholarships. On stage, he sang roles as eclectic as Albert Herring, Ferrando, Raoul de Gardefeu, Orpheus or even Adario, Idomeneo, Don José, Eisenstein.

He sang Martigny in the unpublished opera by Théodore Dubois *Miguela* at Festival Classica, Gustave in *Pomme d'Api* with the Québec summer festival and Arturo in the French version of *Lucia di Lamermore* for his debuts with Opera de Québec. Emmanuel Hasler is also well known for his sacred music interpretation, notably in Rachmaninoff's *All night's Vigils*, Handel's *Messiah*, Dvorak's *Stabat Mater* or Bach's Saint John Passion. He collaborates with many European and Canadian ensembles such as La Tempête, Orchestre Symphonique du Pays Basque, L'Harmonie des Saisons, I Musici, the OCM, the choir of the Church of St Andrew & St Paul. While exploring the Wagnerian and Puccinian repertoire, he is also interested in the world of lied and melody, in especially Schubert's *Der Winterreise* (with Francis Perron at the Piano and the Flak-José Navas company). Furthermore he participated in the complete recording of *Massenet's Melodies* with ATMA Classic.



Marc Boucher

Baritone

For nearly 20 years, Canadian baritone Marc Boucher has had an active career performing in operas, symphony concerts, and recitals. He has sung operatic roles in New York and Mexico, including Zurga in Bizet's *The Pearl Fishers*, Pelléas in Debussy's *Pelléas et Mélisande* with the Opéra de Montréal, Escamillo in Bizet's *Carmen* in Dublin, Citheron in Rameau's *Platée* at the Megaron in Athens, and the Duke of Santa Fe in Théodore Dubois' *Aben Hamet*. Upcoming appearances include Golaud in *Pelléas et Mélisande* at the Festival d'Opéra de Québec and Publio in Mozart's *La clemenza di Tito* with the Atelier Lyrique de Tourcoing. Recently, in the production of the Nouvel Opéra Métropolitain, he created the role of Ursus in the opera *L'Homme qui rit* by Airat Ichmouratov.

Following his participation in the complete melodies of Francis Poulenc published in the fall of 2013 on the ATMA label, he continued with that of the melodies of Gabriel Fauré, published in 2017. Enormous project, the associated research and artistic direction to the creation of the complete melodies of Jules Massenet, published in November 2022, has actively occupied the artist over the last five years.

In January 2007 and 2017, he received the Conseil québécois de la musique's Opus Award for Recording of the Year in the Classical, Romantic and post-Romantic Music category, and in 2009, he was the recipient of the Opus Award in the Outreach Outside Quebec category.

Since 2011, Marc Boucher has served as the general and artistic director of Festival Classica, in Saint-Lambert, Quebec, Canada. In the fall of 2022, he launches the Festival Classica opera division by creating the New Metropolitan Opera.

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