

Ensemble Caprice, Ensemble ArtChoral and Festival Classica



Artistic Directors:
Matthias Maute &
Sophie Larivière

THURS.
DEC.04
2025

Hallelujah!



With excerpts of Handel's *Messiah* and Bach's *Christmas Oratorio*.



Ensemble Caprice would like to thank CIBC, official sponsor of the *Hallelujah!* concert at Maison symphonique Thursday December 4, 2025 at 7:30 p.m.

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Program

(100 minutes including intermission)

Matthias Maute (*1963)

Original composition for choir and strings

Hallelujah

Johann Sebastian Bach

Christmas Oratorio BWV 248 Cantata No.1

1. Chorus - *Jauchzet, frohlocket, auf, preiset die Tage* / Shout for joy, exult, rise up, and glorify these days
2. Recitative (Tenor) - *Es begab sich aber zu der Zeit* / And it came to pass at that time
3. Recitative (Alto) - *Nun wird mein liebster Bräutigam* / Now my dearest bridegroom comes
4. Aria (Alto) - *Bereite dich, Zion, mit zärtlichen Trieben* / Prepare yourself, Zion, with tender yearning
5. Chorus - *Wie soll ich dich empfangen* / How shall I receive you
6. Recitative (Tenor) - *Und sie gebar ihren ersten Sohn* / And she bore her firstborn son
7. Recitative (Bass) - *Er ist auf Erden kommen arm* / He came into the world in poverty
8. Aria (Bass) - *Großer Herr, o starker König* / Mighty Lord, O strongest King
9. Chorus - *Ach mein herzliebes Jesulein* / Ah, my dearest little Jesus

Intermission

George Frideric Handel

Messiah (Part 1)

Overture (Orchestra)

Recitative, (Tenor)

Comfort ye, my people

Aria, (Tenor)

Every valley shall be exalted

Chorus

And the Glory of the Lord shall be revealed

Recitative, (Bass)

Thus saith the Lord

Aria, (Alto)

But who may abide the day of His Coming?

Chorus

And he shall purify the sons of Levi

Recitative, (Alto)

Behold, a virgin shall conceive

Aria, (Alto and Choir)

O thou that tellest good tidings to Zions

Recitative, (Bass)

For behold, darkness shall cover the earth

Aria, (Bass)

The people that walked

Chorus

For unto us a child is born

Pifa

Pastoral Symphony

Recitative, (Soprano)

There were shepherds abiding in the fields

Chorus

Glory to God in the highest

Aria, (Soprano)

Rejoice, greatly, O daughter of Zion

Chorus

His yoke is easy, His burthen is light

Chorus

Hallelujah!

Conductor :
Matthias Maute

Soloists

Marianne Lambert, Soprano
Florence Bourget, Mezzo-Soprano
Emmanuel Hasler, Tenor
William Kraushaar, Bass

Ensemble Caprice

1st Violins

Lucie Ringuette
Mélanie de Bonville
Simon Alexandre

2nd Violins

Tanya Laperrière
Natalie Cadotte

Violas

Pemi Paull
Judy Hung

Cellos

Jean-Christophe Lizotte
Kyran Assing

Double bass

Étienne Lafrance

Flutes

Sophie Larivière
Grégoire Jeay

Oboes

Joel Verkaik
Amanda Kitik

Trumpets

Roman Golovanov
Félix Gauthier
Charles-Antoine Solis

Bassoon

François Vialut

Timpanis

Philip Hornsey

Harpsichord

Jonathan Addleman

Ensemble ArtChoral

Sopranos

Kate Dietz
Jennifer Hall
Emma Hannan
Florence Tremblay
Léa Weilbrenner
Valeria Yegupov

Altos

Alexandra Asher
Sarah Bissonnette
Cristine Cimon-Fortier
Gabrielle Cloutier
Gwyneth Rix
Sandra Simard

Tenors

Kyle Driscoe
Ryan Doyle Valdés
Haodong Ma
Patricia Yates

Basses

Dorian de Luca
Alain Duguay
Maxence Ferland
Thomas Jodoin-Fontaine

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 travelled 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. It has been the featured guest ensemble in many prestigious festivals, including the Lufthansa Festival of Baroque Music in London, festivals in Bruges (Belgium) and Utrecht (the Netherlands), the Felicia Blumenthal International Music Festival in Tel Aviv, and, in Germany, the Musikfestspiele Potsdam Sanssouci, the Early Music Days in Regensburg, the Händel-Festspiele in Halle, and the Stockstadt Festival. In the USA, the group has performed at New York City's Miller Theater and Frick Collection, the Boston Early Music Festival, and the Library of Congress in Washington D.C. In Canada, the Ensemble has been heard in Ottawa at the Music and Beyond Festival and the Ottawa Chamber Music Festival; it has performed at Early Music Vancouver, Early Music Voices in Calgary, the Edmonton Chamber Music Society, the Elora Festival and the International Festival Domaine Forget. This impressive roadmap bears witness to the fact that Caprice is recognised 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 progres-

sive force on the contemporary musical scene. Besides its international tours, the group performs a regular Montreal concert series in the Maison symphonique and in Montreal Museum of Fine Arts' Bourgie Hall.

Ensemble Caprice also has a flourishing recording career, with some twenty recordings on the Analecta, ATMA Classique and Antes labels, sold in nearly 50 countries. These recordings have 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 recognised by the Montreal Arts Council, which honoured 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 Telemann and the Baroque Gypsies on its list of recommended CD's.



Ensemble ArtChoral

2020 Opus Award for Musical Event of the Year
2025 Félix Award for Classical Album of the Year

Rooted in Québec's rich choral tradition for over 40 years, Ensemble ArtChoral is a professional choir devoted to the performance of choral music in Québec, across Canada, and internationally. Winner of the 2020 Opus Award for Musical Event of the Year and the 2025 Félix Award for Classical Album of the Year, the ensemble has made the Maison symphonique its home for its Montréal concert series and serves as the professional choir in residence (2023–2027) of both the Festival Classica and the Nouvel Opéra Métropolitain.

With extensive touring in Canada and Québec, 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 Québec. Their album *Messiah* with soprano Karina Gauvin was nominated for a Juno Award.

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

Ensemble ArtChoral has made 5 000 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, some 20 000 free Mini-Concerts Santé and Mini-Opéras Santé have been delivered "door to door" to 170 000 children, adolescents, seniors, adults and families from

underserved neighbourhoods across more than 100 districts, regions and cities. In 2021, Mini-Concerts Santé musicians from Québec performed in all 10 Canadian provinces. *Music for Hope*, a documentary financed by the Canada Council for the Arts, was broadcast on Radio-Canada Arts.

Ensemble ArtChoral is co-founder of the Mécénat Musica Prix 3 Femmes, dedicated to developing new contemporary operas by emerging Canadian female or non-binary composers and librettists who demonstrate extraordinary promise in opera creation. The prizes are awarded to teams for original opera compositions in English or French as well as Jewish or BIPOC (Black, Indigenous and people of colour) works. Since 2018, 12 new operas have been created.

Ensemble ArtChoral is a partner in Art Choral, a unique project tracing the history of choral singing over six centuries. With 11 albums, 11 streaming concerts and 110 video clips featuring works by 50 composers from the 16th to the 21st century, the Ensemble has developed a world-class digital library of a cappella choral music throughout history, in partnership with ATMA Classique, Mécénat Marchand and Mécénat Musica.

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



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Matthias Maute

Conductor, composer, and 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 I Musici de Montréal. 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 offering 3,000+ hiring of 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 Side by side by side 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.



Marianne Lambert, Soprano

Young soprano, Marianne Lambert is the recipient of the Opus Award for Concert of the Year - Regions (2018), the An die Musik Recital Award at the 25th Clermont-Ferrand International Singing Competition (2017,

France), as well as the Grand Prix for the 20th Concours international de chant de Marmande (2008, France). A diamond voice with shimmering colours, Marianne Lambert displays a stunning stage presence. The intelligence behind her acting is equaled only by her impressive vocal control.

She has shone in the roles *Ophélie* in Thomas's *Hamlet* (Opéra Angers et Nantes and Rennes), the Fairy Godmother in Massenet's *Cendrillon* (Opéra Angers et Nantes and Opéra de Montréal), *Gilda* in Verdi's *Rigoletto* (Opéra de Rennes), *Stella* in Offenbach's *La Fille du tambour-major* (Société d'art Lyrique du Royaume), *Adèle* in Strauss's *die Fledermaus* (Opéra de Montréal and Opéra de Québec), *Woglinde* in Wagner's *das*

Rheingold (Orchestre symphonique de Montréal with Maestro Kent Nagano), *Clorinda* in Rossini's *La Cenerentola* (Pasic Opera Victoria), *Mlle Silberklang* in Mozart's *der Schauspieldirektor* (Opéra de Rennes), and *Marie-Anne* in Hahn's *Ô mon bel inconnu* (Opéra de Rennes and Opéra de Metz).

Former member of the Atelier lyrique de l'Opéra de Montréal, Marianne was a guest soloist of these prestigious orchestras: Orchestre symphonique de Montréal, Orchestre symphonique de Trois-Rivières, Orchestre symphonique de Québec, Orchestre Métropolitain, McGill Chamber Orchestra, Nouvel Ensemble Moderne, and Orchestre symphonique de la Grande-Bretagne.

Future projects include touring also with *Canzone di notte* with Valérie Milot, Michel Tremblay's *Albertine en cinq temps* in the role of Madeleine and concerts of Mozart arias with the Gatineau and Saguenay Symphony Orchestra.



Florence Bourget, Mezzo-Soprano

Saluted for her rich and refined voice, Montreal mezzo-soprano Florence Bourget obtained her master's degree at the University of Montreal and then took part in the Atelier lyrique of the Opéra de Montréal. During her stay as artist in residence, we could hear

Florence as Alice in *Lucia di Lammermoor, Lucilla in La Scala di Seta* by Rossini, Mrs. Grose in Britten's *The Turn of the Screw* and Angel 2 in *Written on Skin* by George Benjamin.

Her versatility is expressed as much in baroque music as in chamber and Orchestral Music, leading her to collaborate with prestigious organizations such as the Orchestre Métropolitain, the Symphony Orchestras of Montreal, Mâcon (France), Québec, Laval, and many others, as well as with the Ensemble Contemporain de Montréal,

the Orchestre de l'Agora, the Classica Festival, the Grands Ballets Canadiens, the Ensemble Caprice, the Arion Baroque Orchestra, and many others.

She frequently puts her voice at the service of artistic creations such as the *Albertine en Cinq Temps* taken from the text by Michel Tremblay set to music by Catherine Major.

In 2024, she stood out in the role of Isolier in *Comte Ory* at the Opéra de Québec: "In the role of the Countess's graceful but love-sick page Isolier, Montreal mezzo-soprano Florence Bourget is a great revelation. She was visually convincing and natural, making us forget at times that she was a woman playing a "trouser" role, and she carved out a place for herself in this cast with her well-balanced and always refined voice.."

Opera Canada (Oct. 30 2024).



Emmanuel Hassler, Tenor

Tenor Emmanuel Hassler, known for his rich voice and stylistic versatility, began his training at the Centre de musique baroque de Versailles before studying at CNSM Paris with Marcel Boone. He continued at the University of Montreal with Canadian tenor Richard Margison. After a Master's degree, he earned a Doctorate in performance, supported by prestigious scholarships including Anne-Marie Trahan, George-Cedric Ferguson, Abbé Charles-Émiles Gadbois, Fondation Azriéli, and Louise Roy.

Recent roles include *Martigny* in *Miguela* by Théodore Dubois at Festival Classica, Sir Arthur in *Lucia di Lammermoor* by

Donizetti at Opéra de Québec, and Zéro Janvier in *Starmania* by Berger/Plamondon at Festival Classica. He also played Nadir in *Les Pêcheurs de perles* by Bizet with Opera du Royaume, and Abdallo in *Nabucco* by Verdi at Opéra National du Capitole de Toulouse.

A frequent soloist in sacred music, Emmanuel Hassler has been heard in works such as Verdi's *Requiem*, Handel's *Messiah*, Dvořák's *Stabat Mater*, or Bach's *Johannespassion*. He collaborates with many esteemed ensembles in Europe and Canada, including l'Orchestre Symphonique du Pays Basque, l'Harmonie des Saisons, I Musici, OCM, Caprice, Music at A&P.



William Kraushaar, Bass

Bass recognized for his « charisma and impressive voice », William Kraushaar is a classically-trained composer and arranger with a strong fondness for vocal music. Specialized in early music, he has earned himself a privileged position in a number of prestigious

Canadian vocal ensembles, both as a soloist and chamber singer ; besides singing regularly with l'Harmonie des Saisons, the Studio de Musique Ancienne de Montréal and Ensemble Caprice, he has made numerous soloist guest appearances with such groups as the Montreal Symphony Orchestra Chamber Choir, the Ottawa Baroque Consort, the Church of St-Andrew/St-Paul, Early Music Vancouver & The

Pacific Baroque Orchestra, the Theater of Early Music, the Edison Singers, Les Idées Heureuses and many more, as well as being a regular guest in early music festivals (the Lamèque International Baroque Music Festival, the Burlington Baroque Festival, Festival Montréal Baroque,...). As a composer, he has won two SOCAN Foundation awards and an Amadeus Composition Award, all for vocal pieces. On top of the cinematic projects he's scored, his music has been played by the Quebec Symphony Orchestra, Voces Boreales, Ensemble Art-Choral and the National Youth Choir of Canada, to name a few.

Mécénat Caprice

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