

THE SUN KING'S CHAPEL

19th
NOVEMBER
7:30 p.m.

20th
NOVEMBER
4 p.m.

21st
NOVEMBER
2 p.m.



Arion
Baroque Orchestra

SM
AM
Studio de
musique ancienne
de Montréal

Arion Orchestre baroque season presented by :





Quel plaisir d'ouvrir cette 41^e saison d'Arion en compagnie de nos fidèles et talentueux complices du Studio de musique ancienne de Montréal! Pour ce programme, qui est également un moment de retrouvailles tant attendues avec vous, cher public, nous vous avons préparé un voyage à la chapelle du Roi-soleil, lieu magnifique des célébrations en musique des rois et reines de France. Grâce aux œuvres de Dumont, Lully, Clérambault et Delalande, c'est toute une gamme d'émotions que nous vous présentons fièrement, grâce à des talentueux solistes vocaux, un chœur et un orchestre inspiré et la participation d'un instrument rarement entendu en concert, le serpent d'église. Nous serons animés par le plaisir de nous retrouver sur scène et de vous savoir devant et avec nous, pour partager cette passion de la musique qui nous anime tous.

Bon concert, bonne saison, vous nous avez manqué!

MATHIEU LUSSIER

Directeur artistique, Arion Orchestre Baroque



I am delighted that SMAM and the wonderful Arion Orchestre Baroque are working together again. Mathieu Lussier has expertly chosen a wonderful selection of French works that highlights the exceptional talents of our combined singers and instrumentalists. Bathe in the glorious music of Dumont, Lully, Clérambault et Delalande and be transported to the sumptuous Chapel at Versailles, and the splendor of the court of Louis XIV. Let yourself be enveloped in the rich textures, luscious harmonies and dramatic vocal writing. After so many months of isolation and silence, it has never been more joyful to combine our musicians to make music.

Thank you for supporting us today, please enjoy the concert.

ANDREW MCANERNEY

Artistic Director, Studio de musique ancienne de Montréal

FOR GOD... AND THE KING

GRANDS MOTETS FOR THE
VERSAILLES CHAPEL

He who has heard the music at the king's Chapel, on feast days and other solemnities, cannot but acknowledge there is nothing in the world of its kind more beautiful and more accomplished.

Joachim Christoph Nemeitz,
Séjour de Paris, 1727



Illustration: Louis XIV praying in the Versailles chapel of 1682, miniature from *Les heures de Louis le Grand*, 1693.

It was the French king Francis I who in the 16th century divided up the King's Music into three distinct ensembles: the *Chambre*, comprising the "low instruments," the *Grande Écurie*, with its "high instruments," that is, those that could produce "great noise" when playing outdoors, and the Chapel, which involved those singers and instrumentalists participating in religious services and ceremonies both regular and extraordinary. These institutions lasted until the Revolution and employed the kingdom's best musicians. Hence, our use of the term "Royal Chapel" will apply equally to the institution that organized religious musical activities for king and court, as to the locations where they were held. These included the royal parish church of Saint-Germain-l'Auxerrois and the various places at the palace of Versailles that served as chapel from 1683 on, notably the last of these, the superb building completed by Robert de Cotte in 1710.

The musical duties of the Royal Chapel were distributed among four *sous-mâîtres* (assistant-masters) under ecclesiastical supervision, each working three months per year and devoting the rest of their time to composition. While at their post, they were assisted by a few teachers who instructed the choirboys in Latin and other subjects. By the end of Louis XIV's reign, the Chapel consisted of some ninety members, sometimes supplemented by the *Vingt-quatre Violons du Roi* and other instrumentalists from the *Chambre* and the *Grande Écurie*.

Well into the 17th century, the French wrote their sacred music in a rather conservative polyphonic style, often relying on plainchant while mostly avoiding Italian innovations. It wasn't until the 1640s that musicians such as Nicolas Formé and Jean Veillot began employing a basso continuo and practicing the concertante style. Settings of the Proper of the Mass also became increasingly less frequent, composers preferring the more eloquent Davidian psalms, as well as liturgical hymns and prayers, and contemporary Latin poems. In the words of Thierry Favier, their successors attained in their motets a true "musical poetics of religious sentiment."

Quite like Haydn later with the symphony and the string quartet, notes Madeleine Garros, **Henry Du Mont** developed the French motet in its two principal forms: the *petit motet* for one or more voices and basso continuo, and the *grand motet* for soloists, five-part chorus, five-part orchestra, and basso continuo. Even though *grands motets* are often termed *à deux chœurs* (for double choir), they are not in the Venetian style; they rather resemble the later concerto grosso principal, with their interplay of solo voices (the *petit chœur*) and massive tutti of the *grand chœur*. Majestic and declamatory, they unravel a series of contrasting episodes punctuated by instrumental passages.

Born near Liège, Henry Du Mont arrived in Paris in 1638 and succeeded Veillot at the Royal Chapel in 1663. He can be considered as the first of the so-called Versailles school of musicians since even Jean-Baptiste Lully, whose musical and political importance is notorious, was inspired by Du Mont's style in the handful of motets he wrote for official occasions. Difficult to date, Du Mont's motet *Nisi Dominus* in four sections begins with a brief *symphonie* in the stately Lullian overture style, followed by an ingenious succession of passages espousing the prosody of the text, full of motifs echoing the meanings of words, such as leaps on the word "*Surgite*" (rise up), convolutions on "*panem doloris*" (bread of sorrows), or flourishes from the strings to the words "*Sicut sagittæ*" (as arrows).

In 1683, one year after the Court had moved to Versailles, Louis XIV, mindful of his own grandeur as of that of the homage he deemed he must pay to God, undertook an important reform of the Chapel. He bade the aging *sous-maîtres* Du Mont and Pierre Robert (they both had double duties) to retire. The king, who was soon to set up the chapel in what is today the Hercules Drawing Room, then proceeded to launch a vast competition throughout France in view of recruiting four new *sous-maîtres*. Disappointingly, because of an unidentified illness, Marc-Antoine Charpentier was unable to attain the final round.

At the close of the competition, **Jean-Baptiste Lully**, the all-powerful Superintendent of the King's Music, presented his *De profundis*, probably to show he remained the master of the genre, and the work was reprised a few months later at the funeral of Queen Maria Theresa at the Abbey Church of Saint-Denis. Very theatrical, even imposing, it opens with an invocation by the bass voice, soon joined in by the choir. The verses follow, grouped in four sections that pass like the psalm text from despair to hope, culminating luminously with the *Et lux perpetua* that closes the final verse of the *Requiem æternam*, borrowed from the Requiem Mass. After the premiere, the *Mercure galant* gazette opined that "in addition to the beauty of the music, the entire Court admired how fittingly the expression relayed the subject."

Among the four candidates selected in 1683, **Michel-Richard Delalande**, who would become Louis XIV's favorite musician after Lully's death, eventually took over all the duties of the Chapel. Gradually modifying the model created by Du Mont and Lully, Delalande instilled it with a more refined and flexible discourse, dividing it up into distinct sections for choir and soloists, the latter singing alone or as a group. He sought more to depict the mood of each verse rather than to underline particular words, and in the manner of Alessandro Scarlatti, sometimes has an instrument converse with the voice. Hallmarks of royal grandeur, the *grands motets* of Delalande were played by the Royal Chapel and the Concert Spirituel, the famous Parisian public concert institution, up until the French Revolution.

His *De profundis* dates from 1689, but there exist at least two versions, the more recent being the one most often performed. Delalande endlessly reworked most of his *grands motets*, thus showing the evolution of his style from the robust Lullian homophony of his earlier choral writing to a more learned and vivid counterpoint. Performed at the funeral of Louis XIV at Saint-Denis in September 1715, Delalande's *De profundis* begins, like Lully's, by a récit sung by the *basse-taille* with the choir, an invocation in the low register with a brief rise on "*clamavi*" (I cry) repeated throughout. In the major mode, the trio *Quia apud te propitio* later expresses confidence in divine mercy, a mood which continues in the *récit* with oboe and choir. A *custodia matutina*, slowing down strikingly on "*usque ad noctem*" (until night). The minor mode returns in the following, more meditative *récit* with flute, before the vast choral *Requiem æternam* unfolds "with adventurous counterpoint of immense linear strength and astringent harmonies, [...] without parallel in French baroque music," writes Lionel Sawkins. Finally, appended to the latter, the final chorus *Et lux perpetua* leaps for joy with the return of the major mode.

As for **Nicolas Clérambault**, although he was not among the musicians of the Chapel, he was appointed Music Master to the Royal House of Saint-Cyr, under the patronage of Madame de Maintenon early in the 18th century, after one of his sacred works had particularly pleased the old monarch. Half of Clérambault's output is religious. It essentially consists of Italianate motets of modest scale for the young girl boarders at Saint-Cyr, as well as ten or so motets à *grand cœur*, including a *Regina cæli* for Easter season, through-composed with changes in tempo. Despite its brevity, it contains lovely contrasts, where, as notes Catherine Cessac, "buoyant *Alleluias* which partake of the jubilant mood [of the text] are opposed by the serious and finely chromaticized '*ora pro nobis*'."

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Translation: Jacques-André Houle

THE SUN KING'S CHAPEL

Marc-Antoine Charpentier [1643-1704]
Ouverture pour le sacre d'un évêque, H. 536
[manus., v. 1690-1695]

Henry Du Mont [1610-1684]
Nisi Dominus, "Grand motet"
for soloists, choir, and orchestra
[manus., n.d.]

Henry Du Mont
Symphonie in g
[*Motets à II, III et IV parties*, 1681]

Jean-Baptiste Lully [1632-1687]
De profundis, "Grand motet"
for soloists, choir, and orchestra, LWV 62
[1683; *Motets à deux chœurs pour la Chapelle du roi*, 1684]

Henry Du Mont
Symphonie in d
[*Cantica Sacra*, 1652]

Michel-Richard Delalande [1657-1726]
De profundis, "Grand motet"
for soloists, choir, and orchestra, S. 23
[1689, c.1715; *Motets de feu Mr. de la Lande*, 1729-1733]

Récit for basse-taille and Chorus
Quartet
Récit for taille
Trio
Récit for dessus
Chorus
Récit for haute-contre - Chorus
Chorus - Chorus

Nicolas Clérambault [1676-1749]
Regina cæli, "Grand motet"
for soloists, choir, and orchestra, C. 140
[manus. *Motets avec symphonie, livre quatrième*, c.1745]



At our concert, you will be introduced to a rare and visually impressive instrument, the serpent. The bass of the cornett family, instruments made of leather-covered wood fitted with a brass mouthpiece, the serpent as its name suggests is curved so the player can easily finger all the notes. While the cornett, which flourished from the 15th to the 17th century, all but disappeared in the following century, the serpent—there were two at the Versailles Chapel—was used in church choirs to reinforce the bass voices up until the early 20th century.

  [Listen to the podcast](#)

HENRY DUMONT

Texts sung in Latin

Nisi Dominus ædificaverit domum : in vanum laboraverunt
qui ædificant eam. Nisi Dominus custodierit civitatem :
frustra vigilavit qui custodit.

Vanum est vobis ante lucem surgere : surgite postquam
sederitis qui manducatis panem doloris.

Cum dederit dilectis suis somnum :
ecce hereditas Domini filii mercis fructus ventris.

Sicut sagittae in manu potentis :
ita filii excussorum.

Beatus vir qui implebit desiderium suum ex ipsis :
non confundentur cum loquentur inimicis suis in porta.

English

Except the Lord build the house, they labour in vain
that build it. Except the Lord keep the city,
the watchman wakes but in vain.

It is vain for you to rise up early, to sit up late,
to eat the bread of sorrows.

For so he gives his beloved sleep. Lo, children are an
heritage of the Lord: and the fruit of the womb is his reward.

As arrows are in the hand of a mighty man,
so are children of the youth.

Happy is the man that has his quiver full of them:
they shall not be ashamed, but they shall speak with
the enemies in the gate.

NICOLAS CLÉRAMBAULT

Texts sung in Latin

Regina cæli, lætare, alleluia :
quia quem meruisti portare, alleluia :
resurrexit, sicut dixit, alleluia!
Ora pro nobis Deum, alleluia!

English

Queen of heaven, rejoice, alleluia.
The Son you merited to bear, alleluia,
has risen as he said, alleluia!
Pray to God for us, alleluia!

JEAN-BAPTISTE LULLY MICHEL-RICHARD DELALANDE

Texts sung in Latin

De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.

Fiant aures tuæ intendentem in vocem deprecationis meæ.

Si iniquitates observaveris, Domine,
Domine, quis sustinebit?

Quia apud te propitiatio est;
et propter legem tuam sustinui in te, Domine.

Sustinuit anima mea in verbo ejus.
Speravit anima mea in Domino.

A custodia matutina usque ad noctem,
speret Israël in Domino.

Quia apud Dominum misericordia,
et copiosa apud eum redemptio.

Et ipse redimet Israel ex omnibus iniquitatibus eius.

Requiem æternam dona eis Domine.
Et lux perpetua luceat eis.

English

Out of the depths have I cried unto thee, O Lord.

Lord, hear my voice: let thine ears be attentive
to the voice of my supplications.

If thou, Lord, shouldest mark iniquities,
O Lord, who shall stand?

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

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

My soul waiteth for the Lord
more than they that watch for the morning:

Let Israel hope in the Lord: for with the Lord there is mercy,
and with him is plenteous redemption.

And he shall redeem Israel from all his iniquities.

Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.



Praised for its “rich-textured, vibrant sound” and “hypnotic beauty”, the Studio de musique ancienne de Montréal (SMAM) has established a reputation as Canada’s finest early music vocal ensemble.

Founded in 1974 by Christopher Jackson, Réjean Poirier et Hélène Dugal, the mission of the SMAM is to perform sacred and secular early music, with a particular focus on choral works composed before 1750, to share the vitality, sensuality, and emotional depth of early music. Directed by Andrew McAnerney since 2015, SMAM is composed of 12 to 18 singers chosen for the remarkable clarity and purity of their voices. Since its inception, SMAM has performed over a thousand pieces from the Renaissance and Baroque with a particular emphasis on exploring unrecognized or forgotten works. SMAM regularly collaborates with some of North America and Europe’s finest artists.

Over the last half century, SMAM has produced a remarkable discography. Its previous recording, *Laudate Dominum*, was devoted to the works of Orlando Lassus and received widespread critical praise for its “impressive clarity of textures” and “glorious singing”.



ANDREW MCANERNEY

Acclaimed for his early music interpretations, Andrew McAnerney has directed the Studio de musique ancienne de Montréal since 2015. A former member of the Tallis Scholars, Andrew’s career has included music making in over 20 countries with many of the world’s foremost early music ensembles. He has contributed to over 50 recordings including music by Bach, Brumel, Gombert, Handel, Lassus, Palestrina and Purcell. Since moving to Canada in 2012, Andrew has conducted a variety of Canadian ensembles including the National Arts Centre Orchestra, Arion Baroque Orchestra, the Elmer Iseler Singers and the Elora Singers. Andrew is passionate about musical excellence and accessibility. He regularly prepares his own early music scores from original sources, and is fascinated with presenting rediscovered works.

Arion Baroque Orchestra is a leader in the world of early music on period instruments in Canada.

The clarity and freshness of Arion's performances were noticed from its very first concerts, and the finesse of its readings of selected and varied Baroque works has never wavered. Constant attention to detail has placed the orchestra among the most recognized early music groups in North America and around the world.

The Orchestra, a true ambassador of the Baroque musical heritage, offers a prestigious Montreal series of concerts at the Salle Bourgie of the Montreal Museum of Fine Arts with the participation of internationally renowned guest conductors and soloists such as Jaap ter Linden, Christophe Rousset, Enrico Onofri, Stefano Montanari, and Elizabeth Wallfisch to name a few.

The winner of several awards, Arion regularly performs on tour in Quebec, Canada, the United States, Mexico, Asia, and Europe.

Many youth and educational projects, notably in collaboration with the Université de Montréal, have been created to share the passion and enthusiasm that drives the musicians of Arion and their new artistic director Mathieu Lussier.



MATHIEU LUSSIER

Appointed Artistic Director of Arion Baroque Orchestra, in 2019 Mathieu Lussier has also been associated with les Violons du Roy as Conductor-in-residence and Associate Conductor from 2012 to 2018, recording 3 albums and leading the orchestra in concerts in Quebec, and on tour in greater Canada, the United States, Mexico and Brazil, collaborating with artists such as Marc-André Hamelin, Philippe Jarrousky, Alexandre Tharaud, Jeremy Denk, Jean-Guihen Queyras, Julia Lezhneva, Anthony Marwood and Karina Gauvin. Previous appointments include Artistic Director and Conductor of the Lamèque International Baroque Music Festival, where he served from 2008 to 2014.

As a soloist, Mathieu Lussier has energetically and passionately promoted the modern and baroque bassoon as solo instruments for more than two decades throughout North America and Europe. He also devotes considerable time to chamber music as a member of ensemble Pentaèdre de Montréal. Since the summer of 2014, he has been Professor at Université de Montréal. His numerous solo recordings include over a dozen bassoon concertos (Mozart, Vivaldi, Fasch, Graupner, Telemann, and Corrette), a CD of bassoon sonatas by Boismortier, three CDs of music for solo bassoon by François Devienne, and two CDs of wind music by Gossec and Méhul. Mathieu Lussier is also a respected composer, with a catalogue of over 50 titles heard regularly in the concert halls of North America, Europe, Asia and Australia. In 2018, He composed the score for « La chute de l'empire américain » from Oscar winner Denys Arcand.



CLAIRE GUIMOND NAMED ARTISTIC DIRECTOR EMERITUS OF ARION BAROQUE ORCHESTRA

We are proud to announce the nomination of **Claire Guimond** as *Artistic Director Emeritus* of Arion Baroque Orchestra, in recognition of her extraordinary career as well as for her gracious and abiding presence in the pursuit of Arion's activities. In addition, a fund in perpetuity toward the development of Arion's artistic activities has been created through the Mécénat Musica Program of the Foundation of Greater Montréal and will be named the **Claire Guimond Fund**.

Flutist Claire Guimond is a founding member of Arion Baroque Orchestra and was its Artistic Director from 1981 to 2020. During this time, she brought to Montreal world-class conductors and soloists specializing in early music to lead the orchestra and share their expertise. With Arion, both as a soloist and orchestral player, she has performed in North and South America, Europe, and Asia. Claire has recorded more than 40 internationally distributed CDs, including nearly 30 with Arion. Many concerts and recordings in which Claire participated as a flutist or Artistic Director have received awards – Diapason d'Or, Prix Opus, Juno Award, Félix Prize, International Handel Recording Prize, to name a few. Claire Guimond was artistic director of the Lamèque International Baroque Music Festival from 2000 to 2005.

In October 2019, Claire Guimond was awarded the Betty Webster Award by Orchestras Canada for her sustained and significant contribution over a number of years to the Canadian orchestral community, with an emphasis on leadership, education and volunteerism. In January 2020, the Conseil québécois de la musique awarded Claire the Opus Prize for Artistic Director of the year. This award marks a final high-level season crowning more than three decades of remarkable work. The jury members mentioned that with her clear artistic vision, supported by an unrelenting determination, Claire Guimond leaves an invaluable legacy to her orchestra and her team.

TEAM

SOLOISTS

Anne-Marie Beaudette, soprano
Marie Magistry, soprano
Haitham Haidar, high tenor
Michiel Schrey, tenor
Normand Richard, basse
Philippe Martel, basse

CHORISTER-SOLOIST

Josée Lalonde, alto

CHORISTERS

Stéphanie Manias, soprano
Marie-André Mathieu, alto
Charlotte Cumberbirch, alto
William Kraushar, bass

INSTRUMENTALISTS

Violin 1

Noémy Gagnon-Lafrenais
Solo violin

Mélanie de Bonville

Violin 2

Marie Nadeau-Tremblay
Sarah Bleile

Alto

Jacques-André Houle
Peter Lekx
Sari Tsuji
Jimin Shin

Cello

Amanda Keesmaat

Organ

Hank Knox

Baroque guitar

Sylvain Bergeron

Traversos

Claire Guimond
Anne Thivierge

Oboes

Matthew Jennejohn
Karim Nasr

Serpent

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Bassoon

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