

# ROYAL SPLENDOURS



SM  
AM

Studio de  
musique ancienne  
de Montréal

Arion  
- Orchestre Baroque -

SATURDAY, OCTOBER 12, 2024, 7:30 PM

MAISON SYMPHONIQUE

# PRESENTATION

Building on five years of fruitful collaboration, we are pleased to invite you this time to immerse yourself in the splendours of the British royal court in the 18th century. Together, we have prepared a musical program that includes Handel's dazzling Music for the Royal Fireworks, with the brass also sparkling resplendently in the magnificent anthems he composed for the coronation of George II, as well as in William Boyce's equally splendid anthems for the coronation of George III.



ANDREW MCANERNEY  
Director SMAM

Read the  
biography\*:



MATHIEU LUSSIER  
Director Arion

Read the  
biography:



\*Click or scan the code

# PROGRAMME

## **George Frideric Handel (1685-1759)**

Anthem *Zadok the Priest*, HWV 258, for the coronation of George II, for choir, trumpets, timpani, oboes, bassoon, strings, and basso continuo (1727)

## **William Byrd (1540/43-1623)**

Anthem *O Lord, make Thy servant Elizabeth our Queen*, for 6 voices a cappella (manuscript, 1580)

## **Thomas Weelkes (1576-1623)**

Anthem for the Kings of England *O Lord, grant the King a long life*, for 7 voices a cappella (manuscript, n.d.)

## **William Boyce (1711-1779)**

Three anthems for the coronation of George III, for choir, trumpets, timpani, oboes, bassoons, strings, and basso continuo (1761)

*The King shall rejoice*  
*Come, Holy Ghost*  
*Praise the Lord, o Jerusalem*

## **George Frideric Handel**

Anthem *My heart is inditing*, HWV 261, for the coronation of George II, for choir, trumpets, timpani, oboes, bassoon, strings, and basso continuo (1727)

## **PAUSE**

## **George Frideric Handel**

*Music for the Royal Fireworks* in D major, for trumpets, timpani, horns, oboes, bassoons, strings, and basso continuo, HWV 351 (1749)

Overture (Adagio - Allegro - Slow - Allegro)  
Bourrée  
La Paix (Largo alla siciliana)  
La Réjouissance (Allegro)  
Menuets I & II

Two anthems for the coronation of George II, for choir, trumpets, timpani, oboes, bassoon, strings, and basso continuo (1727)

*Let thy hand be strengthened*, HWV 259  
*The King shall rejoice*, HWV 260





# THE SMAM

**The mission of the Studio de musique ancienne de Montréal (SMAM)** is to convey the vitality, sensuality and conviction of all the dimensions of Renaissance and Baroque music. To this end, and since its founding, the Studio's artistic approach has remained the same: to interpret early music by recreating, to the best of our knowledge, their numbers, their tempos, and their vocal and instrumental colors. Since 50 years, SMAM has been guided by a concern for excellence and has carved out a place of choice in the world of early vocal music in Canada.

Founded in 1974 by Christopher Jackson, Réjean Poirier and Hélène Dugal, SMAM's mission is to perform sacred and secular vocal music composed primarily before 1750. Under the musical direction of Andrew McAnerney since 2015, the SMAM consists of 12-18 professional singers chosen for the purity and clarity of their voices.





Since its foundation, it has sung more than a thousand compositions from the Renaissance and Baroque periods, including both proven masterpieces and little-known or forgotten works, and has occasionally tackled a more contemporary repertoire. It regularly collaborates with renowned singers, instrumentalists and ensembles from North America and Europe.

The SMAM has produced a remarkable discography over the past half-century. His most recent recording with Andrew McAnerney, featuring a musical journey through the 15th century Court of Burgundy, entitled *L'Homme armé*, was nominated for a 2022 Juno Award.





# ARION

**At the heart of Montreal's musical life for over forty years,** Arion Orchestre Baroque is a pioneer in Quebec and Canada in the world of early music on period instruments. Under the artistic direction of conductor and bassoonist Mathieu Lussier since 2019, Arion presents a concert series featuring internationally renowned guest conductors and soloists.

Founded in Montreal in 1981 by Claire Guimond, Chantal Rémillard, Betsy MacMillan and Hank Knox, Arion has performed throughout Quebec, Canada, the United States, Mexico, Asia and Europe. The clarity and freshness of Arion's interpretations of Baroque and Classical works are underpinned by a discography of over thirty critically acclaimed and award-winning titles.





Committed to the creation and dissemination of youth and educational projects, and a partner of renowned institutions such as Université de Montréal, McGill University, the Arte Musica Foundation, the Studio de musique ancienne de Montréal, the Centre de musique baroque de Versailles and SAMS, Arion is a key player on the Canadian musical scene.



## ROYAL SPLENDOURS BRITISH FEASTS AND CORONATIONS

### The Coronation of George II

**George I, King of Great Britain**, died on June 11, 1727, while visiting his native Hanover. Four days later (the time it took for the news to reach London) the Prince of Wales was proclaimed king under the name George II, and the Privy Council began planning the coronation solemnities of the new sovereign and his queen, Caroline of Ansbach, at Westminster Abbey.

Normally, the responsibility of the music for the occasion would have fallen upon the composer of the Chapel Royal, but it was soon learned that “Mr Handel, the famous Composer to the Opera, [was] appointed by the King to compose the Anthem at the Coronation which is to be sung at the Grand Ceremony.” Although Handel had ties with the Chapel Royal, it would surely have been inappropriate to entrust such an important official duty to a foreign musician. But only four months before the death of George I and after just under twenty years in London, Handel had applied for naturalization, which he was granted on February 27, 1727!

The ceremony was planned for October 4, but a risk of flooding near Westminster Abbey postponed it to the following week.



*George II, by Charles Jervas, 1727*



## PROGRAMME NOTES

Handel, however, did not delay getting to work, but apparently refused to be told which texts he was to set to music, declaring: "I have read my Bible very well, and shall choose for myself." The assertion may well be authentic, but in order to select the appropriate biblical references, it was essential to have an excellent grasp of political culture and a detailed knowledge of past coronation ceremonies. Two texts were all but mandatory: *Zadok the Priest*, accompanying the King's anointment, and *My heart is inditing*, for the Queen's crowning. Handel perhaps consulted for the choice of the other two: *The King shall rejoice* for the sovereign's crowning and *Let thy hand be strengthened* resounding during the royal couple's presentation to the people. (History recalls, though, that the first performance of these Handel masterworks was not particularly remarkable, it would seem, the Archbishop of Canterbury noting: "The Anthem in confusion: All irregular in the Music.")



Queen Caroline, by Charles Jervas, 1727

The four anthems, each ending with rousing amens and hallelujahs, require no vocal soloists. With his characteristic melodic generosity, Handel employs every type of choral writing in use, from learned counterpoint to the most effective homophony, based on great harmonic richness, as well as the free play of opposition and dialogue between sound masses permitted by the concertante style. Especially remarkable, *Zadok the Priest* opens with an orchestral introduction of increasing tension until it is abruptly interrupted by the sudden unleashing of the brass and choir — the very moment when the holy oil is poured on the sovereign's forehead.

## PROGRAMME NOTES

### The Fireworks of 1749

**Some thirty-five years after his *Water Music***, Handel was commissioned to write outdoor music to accompany the elaborate fireworks for the London festivities of April 26, 1749, celebrating the signing of the Treaty of Aix-la-Chapelle. For the occasion, sumptuous wood installations over 410 feet long were built at the centre of Green Park, and the best Italian pyrotechnicians were hired. Events didn't go as planned, however. As soon as the music started and the 101 salutes shot by 200 cannons were heard, several rockets misfired or exploded on the ground and others set one of the pavilions on fire. Panic spread through the crowd, and several spectators were trampled.

Concerning the music, George II had commanded the composer use "martial instruments only," that is to say exclusively brass, woodwinds, and percussion, all in great numbers. Despite his strong objections, Handel complied and removed the string parts from the scoring. Thus the performance of the work on the day in question called for 9 trumpets, 9



*The royal fireworks at Green Park in 1749*

horns, 24 oboes, 12 bassoons, a contrabassoon, 3 pairs of timpani, and military fifes and side drums. Only afterwards did he reintegrate the strings, in a performance on May 27 for the benefit of the Foundling Hospital.

With its Lullian overture and its dances and movements with French titles, the *Musick for the Royal Fireworks* — in its genre a true masterwork — is in keeping with the trend prevalent throughout Europe of orchestral suites and outdoor music which originated at Versailles. Its brilliance and majesty, its appealing exuberance underpinned by a dynamic bass line, its masterful handling of instrumental colours, and a grandeur that excludes neither grace nor contrast, make this a work that is popular in the best senses of the word: music intended for everyone and appreciated without reserve since its creation.



## The Coronation of George III

**For his coronation in 1761**, George III commissioned three anthems from William Boyce, composer to the Chapel Royal and Master of the King's Music. Handel's genius had left an immense imprint on English music and composers, and Boyce was no exception. However, Charles Burney in his *General History of Music* considered that he never slavishly imitated Handel, having found "a peculiar stamp and character of his own, for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments." A fine example is his powerful anthem for choir and orchestra *The King shall rejoice*, in three contrasting sections. It was performed twice, first on September 8 on the occasion of the wedding of George III with Charlotte of Mecklenburg-Strelitz in the chapel of Saint James Palace, and again on September 22 for the coronation of the royal couple at Westminster Abbey. The hymn *Come, Holy Ghost*, which followed during the ceremony, is accompanied only by the basso continuo and flows in a gentle homophony, before *Praise the Lord, o Jerusalem* concludes powerfully and, after a brief fugue, also ends with a vigorous hallelujah!



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Translation: Jacques-André Houle

George III and Queen Charlotte, par Alan Ramsey, 1761

**Sopranos**

Élodie Bouchard  
Janelle Lucyk  
Marie Magistry  
Ellen Torrie  
Dorothea Ventura  
Leah Weitzner

**Altos**

Charlotte Cumberbirch  
Isabella Cuminato  
Marie-Josée Goyette  
Josée Lalonde  
Kristen De Marchi  
Marie-Andrée Mathieu

**Tenors**

Kerry Burseay  
Justin Jalea  
Nathan LeLièvre  
David Menzies  
Michiel Schrey  
Arthur Tanguay-Labrosse

**Basses**

Pierre-Étienne Bergeron  
Victor Chisholm  
John Giffen  
François-Nicolas Guertin  
Normand Richard  
Noah Wright





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Christopher Verrette  
Jimin Dobson  
Simon Alexandre  
Lucie Ringuette

## **Second Violins**

Julie Rivest  
Mélanie De Bonville  
Sarah Douglass  
Sallynee Amawat

## **Violas**

Jacques-André Houle  
Isabelle Douailly-Backman  
Namgon Lee

## **Cellos**

Amanda Keesmaat  
Andrea Stewart  
Jessica Korotkin

## **Double Basses**

Francis Palma-Pelletier  
Shanti Nachtergaele

## **Harpichord**

Hank Knox

## **Organ**

Christophe Gauthier

## **Oboes**

Matthew Jennejohn  
Karim Nasr  
Joel Verkaik

## **Bassoons**

Francois Viault  
Aaron Goler

## **Horns**

Simon Poirier  
Jocelyn Veilleux  
Étienne Coulombe

## **Trumpets**

Roman Golavonov  
Simon Tremblay  
Francis Pigeon

## **Timpani**

Matthias Soly-Letarte

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*Director – Legal Affairs – CDPQ*



# ARION'S NEXT CONCERTS

Le Grand Tour

SALLE  
BOURGIE

9 NOVEMBRE 2024  
19H30

10 NOVEMBRE 2024  
14H30

Jouez hautbois, résonnez musettes !

SALLE  
BOURGIE

8 DÉCEMBRE 2024  
14H30

Arion au Café Zimmermann

SALLE  
BOURGIE

18 JANVIER 2025  
19H30

19 JANVIER 2025  
14H30

Les Fantômes d'Hamlet

SALLE  
BOURGIE

8 MARS 2025  
19H30

9 MARS 2025  
14H30

Arion reçoit Thomas Dunford

SALLE  
BOURGIE

5 AVRIL 2025  
19H30

6 AVRIL 2025  
14H30

L'Amant jaloux

SALLE  
BOURGIE

17 MAI 2025  
19H30

18 MAI 2025  
14H30

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SALLE  
BOURGIE

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## SÉRIE «GRANDS CONCERTS»

HÉRITAGES POLYPHONIQUES

SALLE  
BOURGIE

17 NOVEMBRE 2024  
14H30

SCHUBERT, TERRE ET CIEL

SALLE  
BOURGIE

23 FÉVRIER 2025  
14H30

COZZOLANI, L'ABBESSE REBELLE

SALLE  
BOURGIE

30 MARS 2025  
14H30

LES VÊPRES DE MONTEVERDI

SALLE  
BOURGIE

26 AVRIL 2025  
16H00

## SÉRIE «CONCERTS INTIMES»

THE KING'S PLAYHOUSE

CHAPELLE  
NOTRE-DAME-DE  
-BON-SECOURS

30 OCTOBRE 2024  
19H30

SIGNÉ JOSQUIN

CHAPELLE  
NOTRE-DAME-DE  
-BON-SECOURS

22 JANVIER 2025  
19H30

SIGNÉ JOSQUIN

CHAPELLE  
NOTRE-DAME-DE  
-BON-SECOURS

12 MARS 2025  
19H30

L'ABEILLE IMPATIENTE

CHAPELLE  
NOTRE-DAME-DE  
-BON-SECOURS

9 AVRIL 2025  
14H30

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