

ENSEMBLE  
CAPRICE 35<sup>th</sup>

HANDEL'S

# MESSIAH

A central illustration of a white lamb with a golden halo, surrounded by vibrant red flowers. The lamb is positioned in front of the large, light blue letters of the word 'MESSIAH'.

With Ensemble Caprice,  
Ensemble ArtChoral and  
Festival Classica

Sunday, December 22<sup>nd</sup>  
2024 — 3 p.m.  
Maison symphonique



[PlacedesArts.com](https://PlacedesArts.com)



Ensemble Caprice would like to thank CIBC, official sponsor of the Handel  
Messiah concert at Maison symphonique on Sunday December 22, 2024.

# Program

(100 minutes with intermission)

## Hallelujah by Matthias Maute (\*1963)

Original composition for choir and strings

### Handel's Messiah

#### Part I

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 & 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

#### Intermission (20 minutes)

Aria, soprano

Rejoice, greatly, O daughter of Zion

Recitative, alto

Then shall he eyes of the blind be opened

Aria, alto & soprano

He shall feed His flock like a shepherd

Chorus

His yoke is easy, His burthen is light

#### Part II

Chorus

Surely, He hath borne

Chorus

All we like sheep gone astray

Recitative, tenor

All they that see Him laugh Him to scorn

Chorus

He trusted in God

Chorus

The Lord gave the word

Air, soprano

How beautiful are the feet

Récitatif, tenor

He that dwelleth in heaven

Aria, tenor

Thou shalt break them with a rod of iron

Chorus

Hallelujah!

#### Part III

Air, soprano

I know that my redeemer liveth

Récitatif, basse

Behold, I tell you a mystery

Air, basse

The trumpet shall sound

Chœur

Worthy is the Lamb that was slain

**Conductor :**  
Matthias Maute

**Soloists :**  
Marianne Lambert, soprano  
Rose Naggar-Tremblay, contralto  
Emmanuel Hasler, tenor  
Geoffroy Salvas, baritone

## Ensemble Caprice

### 1<sup>st</sup> violins

Lucie Ringuette  
Simon Alexandre  
Sallynee Amawat

### 2<sup>nd</sup> violins

Tanya Laperrière  
Natalie Cadotte

### Violas

Pemi Paull  
Judy Hung

### Cellos

Susie Napper  
Jean-Christophe Lizotte

### Double bass

Étienne Lafrance

### Flute

Sophie Larivière

### Oboes

Joel Verkaik  
François Viault

### Trumpets

Francis Pigeon  
Félix Gauthier

### Bassoon

Michel Bettez

### Timpani

Philip Hornsey

### Harpsichord

Jonathan Addleman

## Ensemble ArtChoral

### Sopranos

Julie Ekker  
Marian Guay  
Jen Hall  
Emma Hannan  
Florence Tremblay

### Altos

Sarah Bissonnette  
Isabella Cuminato  
Kristen De Marchi  
Marie-Christine Duplessis-Zanga  
Maddie Studt  
Danielle Vaillancourt

### Tenors

Jean-Sébastien Allaire  
Bernard Cayouette  
Olivier Gagnon  
Julien Girard

### Basses

Alasdair Campbell  
Maxence Ferland  
John Giffen  
Clayton Kennedy  
Guillaume St-Cyr

# 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 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 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

PRIX OPUS

Musical Event of the Year 2022



[L'Ensemble ArtChoral](#) is a professional choir steeped in the grand tradition of choral music in Quebec, with the mission to present professional choral music in Québec, Canada and internationally. Ensemble ArtChoral is 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 professional choir in residence 2023-2027 with Festival Classica and le Nouvel Opéra Métropolitain (NOM).

Extensive touring in Canada and Quebec provides outstanding choral music to cities and communities across the country from Lunenburg (Nova Scotia) to Victoria (British-Columbia). The annual tour with Handel's Messiah has become a staple of cultural life in Quebec.

The CD Handel the Messiah 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 Caprice, the Bach Society of Minnesota and as co-artistic director of the Montreal Baroque Festival.

Ensemble ArtChoral celebrated its 40th year of musical excellence in 2019. ArtChoral has made 3,900 professional singer hires since March 2020, engaging more than 150 different professional singers.

In 2020 Ensemble ArtChoral co-founded the annual Mini-Concerts Santé & Mini-Opéras Santé :

So far 11,000 free Mini-Opéras Santé et Mini-Concerts Santé were delivered «door-to-door» in underserved neighborhoods, to 70,000 children, adolescents, elderly, adults, and families. In 2021 musicians from Québec performed in all 10 Canadian provinces. A documentary was financed by the Canada Council for the Arts and broadcast by Radio-Canada ARTS: [Documentary Music for Hope](#)

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 16<sup>th</sup> to the 21<sup>st</sup> century, with 12 albums, 12 streaming concerts and 120 video clips with distribution in 170 countries, in partnership with ATMA Classique and Mécénat Musica.

Since 2022 the project ART CHORAL Coast to coast to coast provides collaborative choral music to communities across the country. With the support of the Canada Council for the arts Ensemble ArtChoral has commissioned 13 female composers to compose music for the choir to be recorded and released on the ATMA Classique Label.



## 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](http://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 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

The soprano Marianne Lambert is a finalist for the Prix Opus 2020 for the record “Mélodies Passagères”, the winner of the Prix Opus for best regional concert of the year (2018), first prize in the “An die Musik” Recital at the Concours international de chant Clermont-Ferrand (France, 2017), and Grand Prize in the Concours international de chant de Marmande (France, 2008). With her crystalline, warmly colourful voice and her dramatic stage presence, Marianne Lambert is noted both for the intelligence of her performances and for her superb vocal technique.

THE GAZETTE - Arthur Kaptainis

“Another standout was the coloratura Marianne Lambert as the Fairy Godmother, who added good acting to the main elements of fluid athleticism and brilliant sound.”

She has won praise as Ophélie in Thomas’s Hamlet (Opéra Angers-Antes and Rennes), la Fée in Massenet’s Cendrillon (Opéra Angers-Nantes), 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, under Kent Nagano), Clorinda in Rossini’s La Cenerentola (Pacific Opera Victoria), Mlle Silberklang in Mozart’s Der Schauspieldirektor (Opéra de Rennes), La Fée in Massenet’s Cendrillon (Opéra de Montréal) and Marie-Anne in Hahn’s Ô mon bel inconnu (Opéra de Rennes and Opéra de Metz).

A graduate of the Atelier lyrique de l’Opéra de Montréal, Marianne Lambert has been a soloist with such renowned ensembles as the Orchestre symphonique de Montréal, Orchestre symphonique de Trois-Rivières, Orchestre symphonique de Québec, Orchestre Métropolitain, McGill Chamber Orchestra, NEM and the Orchestre Symphonique de la Grande-Bretagne.

## Rose Naggar-Tremblay Contralto



A rich and original artistic personality, Rose Naggar-tremblay puts her creativity and love of languages to work in a variety of artistic creations, including writing librettos and children’s shows, as well as performing contemporary operas, a repertoire she is particularly fond of.

In 2018, she played Zora in Sokolovic’s Svadba at the Montreal Opera, a production that won the Opus Prize for Musical Event of the Year. The following season, she performed the role of Gertrude Stein in Twenty-Seven (Gordon and Vavrek) and participated in the creation of the opera La nuit est ma femme (Côté and Ivy) as Gabrielle in the 2019-2020 season.

An accomplished musician, she also puts her voice at the service of chamber music, participating in numerous concerts and recitals under the direction of prestigious conductors such as Yannick Nézet-Séguin, Rafael Payare, Jean-Marie Zeitouni et Jacques Lacombe. She recently performed as a soloist in Elgar’s Sea pictures, Palmeri’s Magnificat, Handel’s Messiah, Vivaldi’s Dixit Dominus, Mozart’s, Verdi’s and Duruflé’s Requiems, as well as numerous Bach Cantatas.

In the 2023-2024 season, she performs the Second Elf in Rusalka at the Metz and Reims Operas, Schenkwirtin in Boris Godounov at the Bayerische Staatsoper, Carmen at Edmonton’s Opera, the Altstimme in Die Frau ohne Schatten in Toulouse and Erda in Das Rheingold at the Erfurt Theater. She is also touring with Insula Orchestra in a concert dedicated to Bach.

## Emmanuel Hassler Tenor

Tenor Emmanuel Hasler began his professional training at the Centre de musique baroque de Versailles where he gained his first experience as a soloist. He went on to study with Marcel Boone at the Conservatoire National Supérieur de Musique et de Danse de Paris and, the next year, pursued further studies at the Université de Montréal under the guidance of Canadian tenor Richard Margison.

After obtaining a master's degree, he completed a doctorate in Performance in 2023, supported by numerous scholarships including the Anne-Marie Trahan, George-Cedric Ferguson, Abbé Charles-Émile Gadbois, Azrielli, and Louise Roy scholarships. He also took part in several summer programs including at the Canadian Vocal Arts Institute and the Highlands Opera Studio, among others.

On stage, he has sung such eclectic roles as Albert Herring, Ferrando, Raoul de Gardefeu, Orpheus, Adario, Idomeneo, and Don José, and Eisenstein. He is currently exploring the Verdian and Puccinian repertoires.

In June 2023, he created the role of Martigny in Théodore Dubois' unpublished opera *Miguela* with Festival Classica.

Emmanuel Hasler is also well known for his solo interpretations of sacred music, notably in Rachmaninoff's *All-Night Vigil*, Handel's *Messiah*, Dvořák's *Stabat Mater*, and Bach's *St John Passion*. He collaborates with numerous European and Canadian ensembles, including *La Tempête*, the *Orchestre symphonique du Pays Basque*, *L'Harmonie des saisons*, the *I Musici de Montréal Chamber Orchestra*, the *Orchestre classique de Montréal*, and the choir of the *Church of St. Andrew & St. Paul*. He is also interested in the world of lied and melody, in particular Schubert's *Der Winterreise* (with Francis Perron at the piano and the *Compagnie Flak-José Navas*), and he took part in the recording of Massenet's complete melodies under the ATMA classique label.



## Geoffroy Salvat Baritone

Baritone Geoffroy Salvat was the First Prize winner of the *Concours International de Chant de Marseille 2017* in the *Operetta* category, a finalist at the *2019 New England Metropolitan Opera National Council*, a laureate of *Festival Classica's 2019*



*Récital-concours de mélodies françaises*, and the recipient of a grant from the *Jacqueline Desmarais Foundation*. He studied with *Gabrielle Lavigne* and *Aline Kutan* at the *Conservatoire de musique de Montréal* before joining the *Atelier lyrique de l'Opéra de Montréal* for two seasons.

In 2018, he premiered the role of *Mantoo*, one of the two main characters in *Matthew Ricketts' opera Chaakapesh*, for the *Orchestre symphonique de Montréal's* season opening concert, under the direction of *Kent Nagano*. In 2019, he made his debut at *Opera de Toulon (France)* in the role of *Mathieu*

(*Andrea Chénier*). In 2021, he was again invited by the *OSM* to sing in *Berlioz's Les nuits d'été*, conducted by *Otto Tausk*.

Over the course of his career, Salvat has sung the roles of *Valentin (Faust)*, *Don Giovanni (Don Giovanni)*, *Morales (Carmen)*, *Mercutio (Roméo et Juliette)*, and *Nero (Nero and the Fall of Leahman Brothers)* and has appeared in productions of *Brahms' Ein deutsches Requiem*, *Fauré's Requiem*, *Handel's Messiah*, *Bach's St Matthew Passion*, and *Schubert's Winterreise*, among others.

Highlights among his future and recent engagements include *Germont in La Traviata* at the *Seine Musicale* in *Paris*, *Masetto in Don Giovanni* and *Frank in Chauve-Souris* with the *Opéra de Québec*, *Morales in Carmen* at the *Pacific Opera Victoria*, *Vater in Hänsel und Gretel* with the *Conservatoire de musique de Montréal*, and *Poulenc's Le bal masqué* with *Camerata-RCO*, members of the *Amsterdam's Royal Concertgebouw Orchestra*.



**Mécénat Caprice**

Ensemble Caprice –FGM  
Sophie Larivière & Matthias  
Maute perpetuity fund

**A**

Sophie Larivière, flutes &  
Matthias Maute, conductor

Gary Russell, cello &  
Sandra Hunt, piano

Anonymous (scientist)

Bal Mount & Linda Guignon

Doug Salloum

**B**

Anonymous (entrepreneur)

Frances Layden

Denis Boudreault

Susan Read & Michael Kaiser

Claudia Pedrosa & Anonymous

Dianne Prytula  
(British Columbia)

**C**

Hélène Le Bel in memory of  
Suzanne et Bernard Le Bel

Louise Nadeau

Anonymous (retired)

Vivian Lee \*\*

Mario Lachapelle

Dave Martin, trombone

**D**

Daniel Brosseau

Anonymous (businessman)

James Anglehart

Mark Schoenhals  
(British Columbia)

Julien Boudreault

Michael A. Prytula ND  
(Ontario)

**E**

Albert Lemmel &  
Françoise Bonnin

Richard Petko (Ontario)

Karen Aziz

Anonymous (accountant)

Steven Davis

Irène Lafond

**F**

François Crépeau &  
Cecilia Thompson

Monte Swartman \*\*

Jean Trudel

Douglas Hodgson

Rémi Collard &  
Catherine D. Calderone

Dominique Lachapelle

Lucie Ringuette, violin

Eugène \*\* & Candide Ringuette

Daniel Brosseau

**G**

Bitá & Paolo Cattelan

Matthew Zabloski  
(British Columbia)

Nick Bakish

Suzanne Lavallée-Allard \*\*  
& Guy-H. Allard

Jane Stewart Bindra

Anonymous (teacher)

Anonymous (retired)

Isabelle Peretz in memory of  
Richard Peretz

Peter Letko

Rita Thériault \*\*

**Mécénat CapriceVoix**

Ensemble Caprice- JCF  
Voice perpetuity fund

**H**

Natalie Cadotte, violon

André Larivière\*\*

Mark Zoccolillo

Dianne Prytula  
(British Columbia)

**I**

Varia (6)

**J**

Nancy Durnford Lorimer

François Ringuette &  
Marie-Pierre Milot-Bourque

Suzanne Asselin

**K**

Claude Lebeau

Bonnie Campbell &  
Gilles Duruflé

Luc Trudel \*\*

Robin Tremblay

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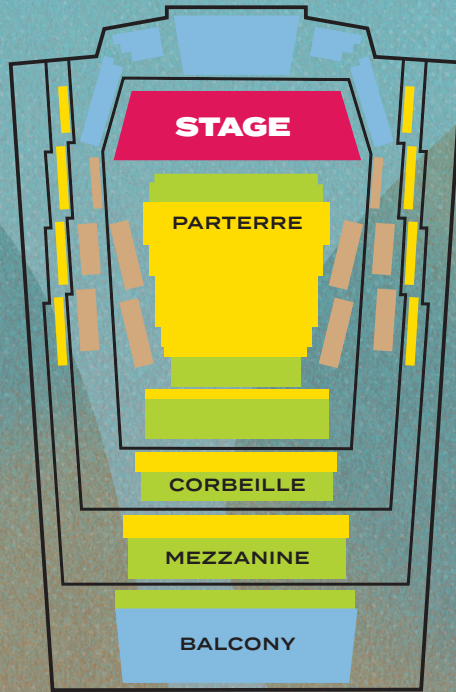
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If you are not already a subscriber, the cost of your tickets for this concert will be deducted from your subscription.

### **Beethoven's 9<sup>th</sup> Symphony**

Friday, February 14th 2025 at 7:30 p.m.  
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### **Bach's St John's Passion**

Friday, April 4th 2025 at 7:30 p.m.  
Maison symphonique – Montreal

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