

Arión
- Baroque Orchestra -

“PLAY THE OBOE, SOUND THE MUSETTE!”



SUNDAY DECEMBER 8, 2024, 2:30 PM
BOURGIE HALL OF THE MONTREAL MUSEUM OF FINE ARTS

PROGRAMME

Michel-Richard Delalande (1657-1726)

Simphonies des noëls [excerpts], S.130

[Simphonie] – 1^{er} noël : Où s'en vont ces gais bergers – Simphonie

Michel Corrette (1707-1795)

Concerto no. 4 “Noëls suisses”

Allegro

Adagio

Allegro

Nicolas Chédeville (1705-1782)

Concerto “Les Plaisirs de la Saint-Martin” (from “Les Saisons amusantes”)

Allegro

Largo

Allegro

Bonaventure Gilles (?-1758?)

Concerto a 5 con oboe obligato

Adagio

Allegro tempo di capella

Adagio

Allegro

Marc-Antoine Charpentier (1643-1704)

Noëls sur les instruments, H.534

Les Bourgeois de Chastres

Or nous dites Marie

Laissez paître vos bêtes (H.531)

Vous qui désirez sans fin (H.531)

À la venue de Noël

Une jeune Pucelle

Où s'en vont ces gais bergers

INTERMISSION

Michel Corrette

Concerto no. 5 “Noël allemand”

Allegro

Adagio

Allegro

Nicolas Chédeville

Concerto “L’Hiver” (from “Les Saisons amusantes”)

Allegro

Largo

Allegro

François Colin de Blamont (1690-1760)

Les Saturnales

(Third *entrée* from “Symphonies des fêtes grecques et romaines”)

Ritournelle

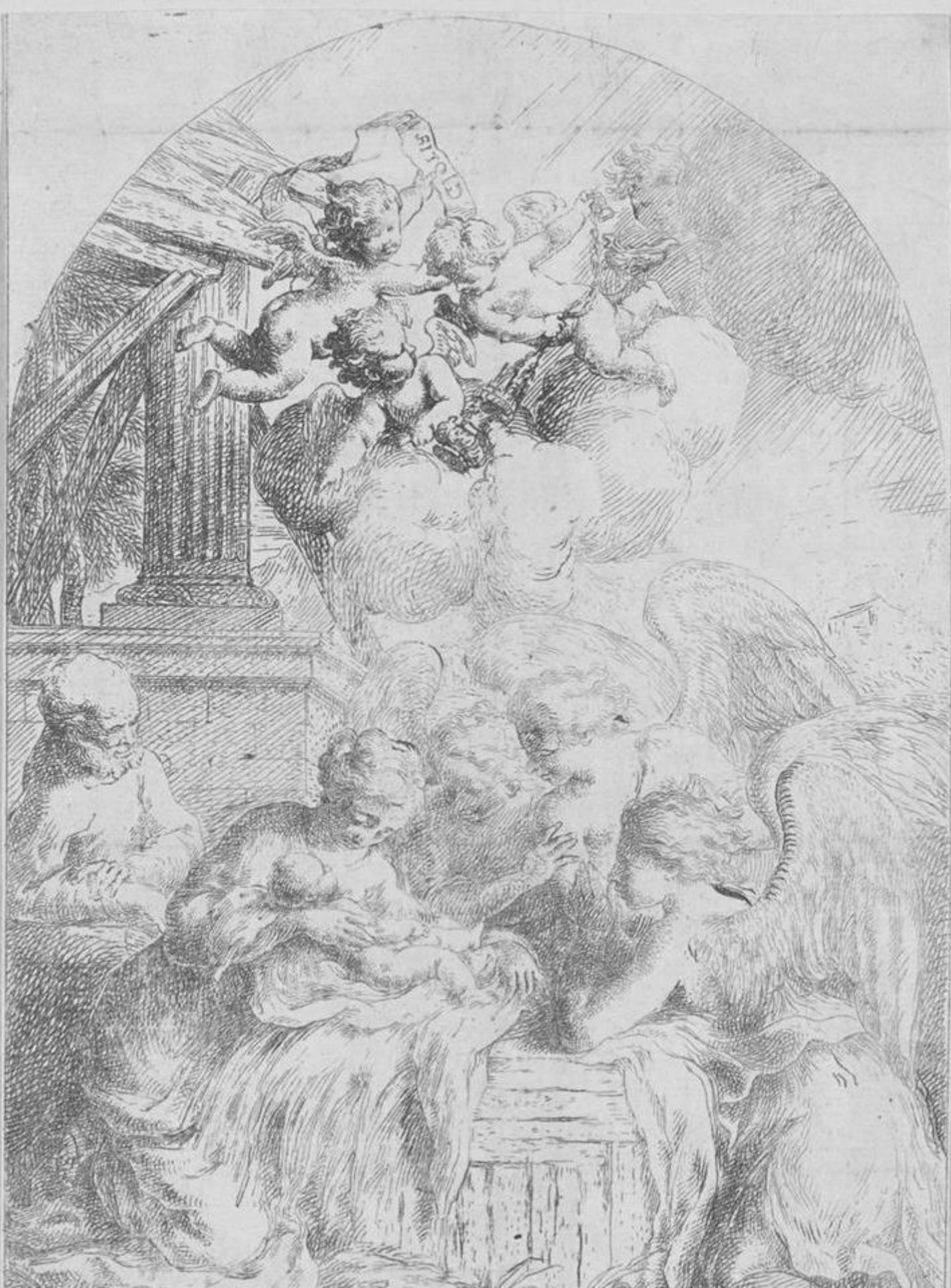
Marche

Musette

Bourrée

Menuets I & II

Musettes I & II



DIRECTION

Mathieu Lussier, bassoon

SOLOISTS

Vincent Lauzer, recorder

Daniel Lanthier, oboe

Tobie Miller, hurdy-gurdy

THE ORCHESTRA

FIRST VIOLINS

Julie Rivest

Louella Alatiit

Camille Poirier-Lachance

Jacques-André Houle

SECOND VIOLINS

Mélanie de Bonville

Sari Tsuji

Peter Lekx

VIOLAS

Jacques-André Houle

Peter Lekx

CELLOS

Amanda Keesmaat

Andrea Stewart

DOUBLE BASS

Francis Palma-Pelletier

HARPSICHORD

Hank Knox

THEORBO

Jonathan Stuchbery

VINCENT

Révélation Radio-Canada 2013-2014 and Breakthrough Artist of the Year (2012 Opus Awards), recorder player Vincent Lauzer graduated from McGill University where he studied with Matthias Maute. He is the artistic director of the Lamèque International Baroque Music Festival in New-Brunswick, and since 2023, the co-artistic director of the Montreal Baroque Festival. In October 2018, his most recent recording of Vivaldi concertos with Arion Baroque Orchestra was awarded a Diapason d'Or by the famous French magazine Diapason.

Winner of several prizes in national and international competitions, he has been awarded the Fernand Lindsay Career Award, a scholarship given to a young promising Canadian musician for the development of an international career. Vincent received the Béatrice-Kennedy-Bourbeau Award at the Prix d'Europe 2015. In 2012, he won the First Prize at the Stepping Stone of the Canadian Music Competition and the Career Development Award from the Women's Musical Club of Toronto. In 2009, he was awarded the First Prize and the Audience Appreciation Prize in the Montreal International Recorder Competition.

Vincent is a member of Flûte Alors! and Les Songes, two ensembles with which he has toured Eastern Canada with Jeunesses Musicales Canada. Vincent regularly performs as a soloist with Arion Baroque Orchestra, La Bande Montréal Baroque, the Montreal Symphony Orchestra, the Pacific Baroque Orchestra, and Les Violons du Roy. He has played in various series and festivals in Canada and in the United States as well as in Mexico, France, Germany, Spain and Belgium.

LAUZER



Photo credit: Emmanuel Crombez

DANIEL



LANTHIER

Originally from Montreal, Daniel Lanthier leads an international career, frequently touring in Europe, America and the Middle East with renowned ensembles such as Les Musiciens du Louvre (France), Concerto Köln (Germany), Gaechinger Cantorey (Germany), Concerto Copenhagen (Denmark), Musica Aeterna (Russia) and Il Giardino Armonico (Italy). He has recorded numerous CDs under the labels Harmonia Mundi, Atma, Berlin Classics, Warner records and Sony Records. As a soloist, he regularly performs in France, Germany, Denmark, the United Kingdom, the Netherlands and Canada.

Daniel Lanthier studied at the Conservatoire de musique de Montréal, the Royal Academy of Music of London and the University of Tel Aviv. He went on to specialize in early music with Alfredo Bernardini at the Conservatory of Amsterdam. He currently lives in the Netherlands and teaches baroque oboe at Utrecht Conservatory. Daniel is regularly invited to give masterclasses and lectures at the Conservatoire de musique de Montréal, the Royal Conservatory of Den Haag, the Conservatory of Groningen and at the summer school of the Ochsenhausen Monastery in Germany.

Thanks to the support of the Canada Council for the Arts, Daniel studied the making of baroque oboes in 2021 and he is currently copying an oboe by Carlo Palanca, eminent instrument maker of the 18th century.

TOBIE MILLER

Tobie Miller (CAN/FR/CH) is a singer, recorder player and virtuoso of the hurdy gurdy, with a reputation for exceptional historical performance on this instrument. Miller graduated from McGill University (CAN) and later from the prestigious Schola Cantorum Basiliensis (CH). As the recipient of numerous grants and awards from the Canada Council for the Arts, she pursued additional studies with Christophe Maillard (FR), Valentin Clastrier (FR) and Hopkinson Smith (CH). Her research focuses on work on the baroque hurdy gurdy and transcriptions of J.S. Bach's solo cello repertoire for the same instrument. Over the past two decades, Tobie Miller has established herself as a leading performer of the baroque hurdy gurdy, and is the founder and director of the acclaimed Ensemble Les Musiciens de Saint Julien, which takes its name from the most famous hurdy gurdy player of the 18th century. The ensemble has performed on the most important concert stages throughout Europe and has collaborated with noted musicians and ensembles such as the Ensemble Les Violons du Roy, La Bande des Sonat, Ensemble Leones, Servir Antico, Le Miroir de Musique, Ensemble Les Musiciens de Saint Julien. She has recorded numerous CDs for labels such as Ricercar, Raumklang, Alpha, Christophers, and Naxos...

Miller is a regular guest teacher at numerous institutions, festivals and workshops, including the Schola Cantorum Basiliensis, Zürcher Hochschule der Künste, Conservatoire Régional de Clermont-Ferrand, Zona da Zanfona, a Central de la Zanfona, Sherborne Early Music Society, Over the Water Hurdy Gurdy, and de Vielles, in addition to giving regular workshops with Les Musiciens de Saint Julien and teaching at the Musikschule Thalwil-Oberrieden.

Equally at home as an ensemble musician and as a soloist, Miller divides her time between her own Ensemble Danguy, appearances as a guest solo/chamber musician, and solo recitals of both early and modern repertoire. She has recorded 3 solo albums, including "La Belle Vielleuse" and "Les Saisons Amusantes" together with Ensemble Les Musiciens de Saint Julien. She has also recorded "Bach: Solo" transcriptions for hurdy gurdy from Bach's solo repertoire for

LLER

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Folque, Associaciòn Ibérica
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Saint Julien, as well as

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CDs to critical acclaim
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LUSSIER

Director of Arion Baroque Orchestra since June 2019, and Artistic Director of Orchestre de Charlevoix since 2022, Mathieu Lussier has energetically and effectively promoted the modern and baroque bassoon as solo instruments for more than two decades throughout North America, South America, and Europe. He also dedicates considerable time to chamber music as a member of the ensemble Pentaèdre and is an Associate Professor at the Music Faculty of the Université de Montréal.

His appointments include Associate Conductor of Les Violons du Roy from 2012 to 2018. Lussier led the orchestra in over 100 concerts in Quebec and on tour in Canada, the United States, Mexico, and Brazil, collaborating with artists such as Samuel Amelin, Philippe Jarrousky, Alexandre Tharaud, Jeremy Denk, Jean-Guihen Lognon, and Lezhneva, Anthony Marwood, and Karina Gauvin. From 2008 to 2014 he was Artistic Director and Conductor of the Lamèque International Baroque Music Festival. He has also conducted many other Canadian ensembles such as the Orchestre symphonique de Montréal, the Orchestre symphonique de Québec, the Orchestre symphonique de Trois-Rivières, the Orchestre symphonique de Sherbrooke, the Edmonton Symphony Orchestra, the Vancouver Symphony Orchestra, the Winnipeg Symphony Orchestra, the Waterloo Symphony Orchestra, I Musici de Montréal, Symphony Nova Scotia, and the Nova Scotia Chamber Orchestra.

His solo recordings include over a dozen bassoon concertos (Mozart, Vivaldi, Telemann, and Corrette), a CD of bassoon sonatas by Boismortier, and a CD of music for solo bassoon by François Devienne, Étienne Ozi, and Eugène Ippolito. He has also recorded two CDs of wind music by Gossec and Méhul.



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.

PROGRAMME NOTES

Play the Oboe, Sound the... Hurdy-Gurdy!

Everyone knows what an oboe is. A musette, perhaps less so; a hurdy-gurdy, probably even less so.

The musette is an instrument similar to the bagpipes – but smaller and operated by a bellow – which became very popular at the French court in the 18th century. Like its Scottish cousin, it plays a drone at the same time as the melody. You won't hear this instrument. A musette is also a type of dance, which owes its name to the instrument, since it normally plays a drone throughout the melody. You *will* hear some of this type of musette in the suite *Les Saturnales* by François Colin de Blamont, which closes our concert.

And you *will* get a taste of the unique sound of the hurdy-gurdy. Like the oboe and the musette, the hurdy-gurdy became very popular in France during the period – from Louis XIV to Louis XVI – when the aristocracy found it fashionable to evoke shepherds and shepherdesses and the whole pastoral world. This is a rather unusual stringed instrument, the strings being set in vibration by the friction of a wheel operated by a crank. A keyboard operates the wooden rods that stop the strings like a violinist's fingers. Like the musette, the hurdy-gurdy sounds drones, but here with strings of fixed pitches. Another special feature is a movable bridge shaped like a small dog, under one of these strings, which strikes the hurdy-gurdy's soundboard with each lively impulse of the crank, giving perceptible articulation to the musical discourse.

To these pastoral instruments is added the recorder, which for French composers of the period in question could just as easily suggest idealized Nature as the adoring shepherd by the Christmas manger. These three instruments – oboe, hurdy-gurdy and recorder – will accompany us in a program of traditional instrumental carols, concertos and dances where joy, tenderness and virtuosity will usher us into the festive season.

The fifteenth child of a Parisian tailor, **Michel-Richard Delalande** managed to climb to the top musical positions in France during the reign of Louis XIV. With the support of the king, Delalande successively obtained the posts of *sous-maître* at the royal chapel, *compositeur de la musique de la chambre*, and finally the supreme rung, *surintendant de la musique de la chambre*. If his greatest achievements are in the sacred genre of the *grand motet*, Delalande also composed several operas and ballets, instrumental excerpts of which were arranged into suites that notably served to entertain the king at supper. We also owe him a series of nineteen “Simphonies des noëls qui se joüoient dans la chapelle du Roy la nuit de Noël” (Instrumental Christmas carols that were played in the king’s chapel on Christmas Eve), first compiled in 1727 in one of the posthumous manuscript collections of Delalande’s suites. In the excerpt we perform, which opens the Christmas series, two “simphonies” frame variations on the carol “Où s’en vont ces gais bergers,” better known today in the French-speaking world as “Ça bergers, assemblons-nous.”

Born in Paris, and having undertaken musical studies in Italy under the influence of Giacomo Carissimi, **Marc-Antoine Charpentier** never obtained an official title at the court of Louis XIV, although he did work for the king, in the service of the dauphin Louis de France. While *maître de musique* to Mademoiselle de Guise, Charpentier composed music for Molière’s comédie-ballets, notably for *Le Malade imaginaire* (1672). On the death of the Duchess de Guise in 1688, Charpentier was employed by the Jesuits in Paris, for whom he wrote most of his sacred music. It was at this time, around 1690, that he composed his famous *Messe de Minuit* (Midnight Mass), as well as his nine *Noëls sur les instruments*, of which we present seven.

In relying on popular tunes of all sorts, whether it be traditional songs (as in his *Concertos comiques*) or popular French Christmas carols (called “noëls”), **Michel Corrette** bequeathed not only musical collections exemplifying the light entertainment of 18th-century France, but a wealth of information for the study of his sources. Corrette published many music tutors, including for the oboe and recorder (sadly lost), as well as for the hurdy-gurdy. His detailed prefaces to several of his works are also vital for the understanding of performance practice in France at the time. The *Concerto “Noëls suisses”* (Swiss Noëls), intended by Corrette – as the shrewd businessman he was – for a solo instrument among “the musette, hurdy-gurdy, transverse flute, recorder, oboe, violin, pardessus de viole,” features the melody “Il est un petit ange” in the first movement, while the theme of the last movement is “Un jour Dieu se résolut.” The *Concerto “Noël allemand”* (German Noël), for flute or violin, is based on the 16th-century Lutheran hymn “Lobt Gott, ihr Christen allzugleich” by Nikolaus Herman. Both concertos will be performed on the recorder.

The appetite of French connoisseurs and amateurs alike for Vivaldi’s music during the first half of the 18th century was such that the composer, oboist, and player and maker of musettes **Nicolas Chédeville** petitioned in 1739 for a royal privilege in view of publishing Italian music he would “adapt, transpose, and arrange in a way easy to be performed on the musette, the hurdy-gurdy, or the flute with the accompaniment of violins and a bass.” He did so with his *Le Printemps ou Les Saisons amusantes, Concertos Dantonio Vivaldy*, Op. 8, a set of six concertos based, sometimes out of order, on movements from Vivaldi’s Opus 8. We shall perform two: *Les Plaisirs de la Saint-Martin* (a popular feast preceding Advent in mid-November), almost identical to Vivaldi’s Op. 8, No. 6 concerto *Il Piacere* (Pleasure), and *L’Hiver* (Winter), which reproduces in order the first movement of Vivaldi’s Op. 8, No. 7 and movements two and three of Op. 8, No. 9. This is the opportunity to discover the virtuosity and sensitivity of a true magician of the hurdy-gurdy.

The oboe stands out in the Italianate *Concerto a 5 con oboe obbligato* by little-known French composer **Bonaventure Gilles**. He is thought to have been born in the small town of Laudun, in the Gard region of southern France. Gilles was employed by Duke Leopold of Lorraine in 1709, as a bass (cello or bass violin) player in the orchestra. He was appointed director of the orchestra in 1730 by Leopold's successor, Francis III (grand-nephew of Louis XIV, future Emperor Francis I, husband of Maria Theresa and father of Marie-Antoinette), and followed him to Tuscany, where he lived out his remaining years.

A student of Delalande, the composer **François Colin de Blamont**, who was born and died in Versailles, secured the position of *surintendant de la musique de la Chambre du roi* in 1719. He owes his fame mainly to having spawned, with his librettist Fuzelier, the genre of the *ballet-héroïque*, with their successful and much-revived *Fêtes grecques et romaines* of 1723. Taken from this heroic opera with dance, we present the third *entrée* (dance suite) titled *Les Saturnales* (The Saturnalia), recalling the ancient Roman festival of the winter solstice, corresponding to our Christmas Season, which we wish you to be very merry!

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UPCOMING CONCERTS CHEZ ARION

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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