

CHŒUR
CLASSIQUE
DE MONTRÉAL

MOZART
REQUIEM
HARMONIEMESSE
HAYDN

JANUARY 21 2023 – 8PM
MAISON SYMPHONIQUE

ANDRÉANNE BRISSON-PAQUIN – SOPRANO
ROSE NAGGAR-TREMBLAY – CONTRALTO
ANTONIO FIGUEROA – TENOR
PHILIPPE MARTEL – BASS-BARITONE

SINFONIA DE MONTRÉAL

LOUIS LAVIGUEUR, C.Q., CONDUCTOR



02 PROGRAMME

HARMONIEMESSE, HOB. XXII: 14

JOSEPH HAYDN (1732–1809)

Kyrie (soloists and choir)

Gloria (soloists and choir)

Credo (soloists and choir)

Sanctus (soloists and choir)

Benedictus (soloists and choir)

Agnus Dei (soloists and choir)

Pause

REQUIEM IN D MINOR, K. 626

(ROBERT D. LEVIN'S VERSION)

WOLFGANG AMADEUS MOZART (1756–1791)

Introit

1. *Requiem æternam*
(soprano solo and choir)
2. *Kyrie (choir)*

Sequence

3. *Dies iræ (choir)*
4. *Tuba mirum (soloists)*
5. *Rex tremendæ (choir)*
6. *Recordare (soloists)*
7. *Confutatis (choir)*
8. *Lacrimosa (choir)*
Amen (choir)

Offertory

9. *Domine Jesu (soloists and choir)*
10. *Hostias (choir)*

Sanctus

11. *Sanctus (choir)*
12. *Benedictus (soloists and choir)*

Agnus Dei

13. *Agnus Dei (choir)*

Communion

14. *Lux æterna (soprano solo and choir)*
Cum sanctis tuis (choir)

Andréanne Brisson-Paquin, soprano

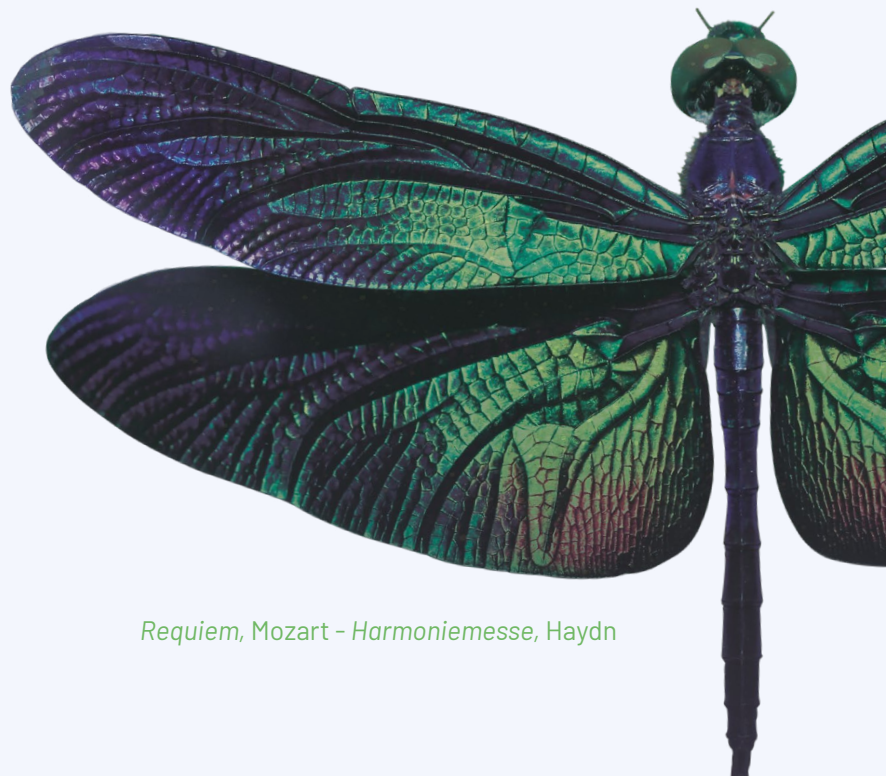
Rose Naggar-Tremblay, contralto

Antonio Figueroa, tenor

Philippe Martel, bass-baritone

Sinfonia de Montréal

Conductor: Louis Lavigueur, C.Q.



03 A WORD FROM THE PRESIDENT

LADIES AND GENTLEMEN,

Welcome to this exceptional space and thank you for coming to share with us moments of beauty and contemplation, enhanced by the music of these two outstanding composers.

This concert, which we are dedicating to the victims of COVID and their loved ones, was originally scheduled for 19 February 2022. Due to the circumstances, we had to postpone it but the dedication is still relevant because it is easy to forget, even now, that many of us remain vulnerable or bereaved.

You will hear Joseph Haydn's fourteenth and last mass, and Mozart's last but unfinished piece, the Requiem. Musicologist Robert D. Levin, who specializes in Mozart's work, completed the score and it is this version that our conductor has chosen.

Like all of you, we hope that this global ordeal will soon be over. In the meantime, I hope that these precious musical legacies bring you hope and comfort.

Enjoy the concert!

MICHELLE DIONNE, PRESIDENT

04 LOUIS LAVIGUEUR, C.Q.

CONDUCTOR AND ARTISTIC DIRECTOR

Armed with a wealth of experience as a choral and orchestral conductor and as an educator, Louis Lavigueur has been directing the Chœur classique de Montréal since fall 2008.

Mr Lavigueur is also the artistic director and conductor of Sinfonia de Montréal, which he founded in 2001. Since 1986, he has also been artistic director and conductor of the Montreal Youth Symphony Orchestra, which under his direction has made numerous recordings and toured in Quebec, Canada, Greece, France, Belgium, Germany, China, and the United States.

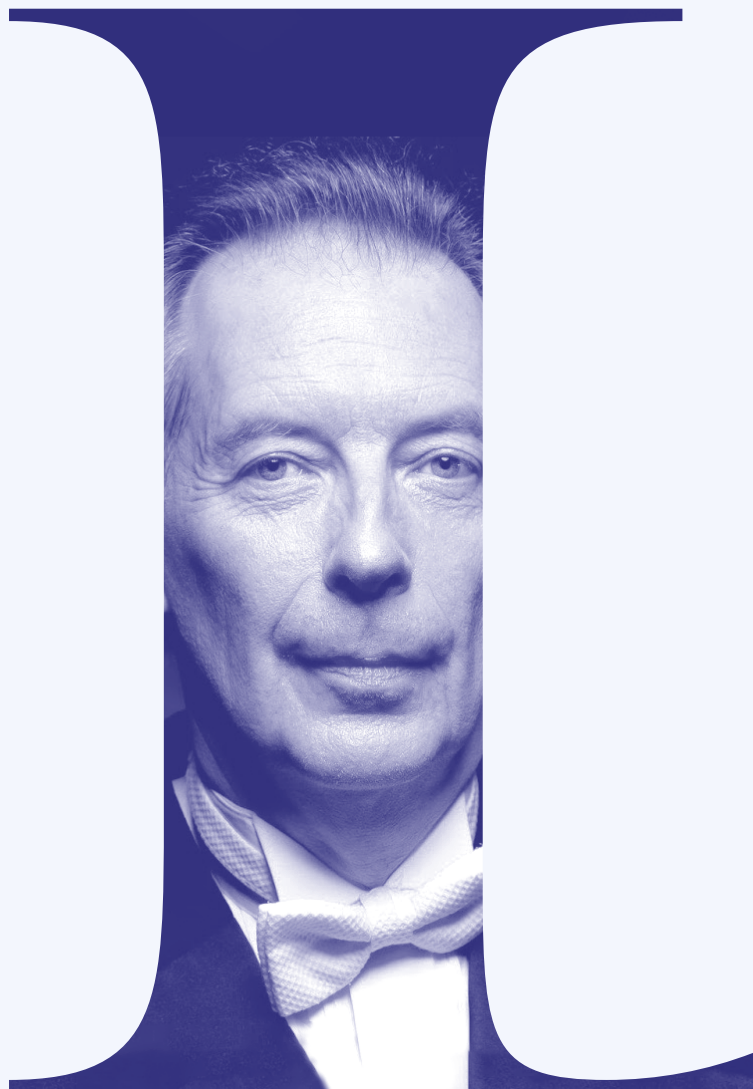
He conducts the Chœur polyphonique de Montréal at Mary Queen of the World Cathedral. For 20 years, he directed the Ensemble vocal Polymnie de Longueuil. Each year, he conducts numerous symphonic concerts in addition to those by the choral groups that he leads.

As a teacher, he was from 1981 to 2017 conductor of the Symphony Orchestra, String Orchestra, and Choir at the Conservatoire de musique de Montréal, where he was also professor of orchestral and choral conducting. He has been visiting professor in the Faculty of Music at the Université de Montréal and at McGill University, where he led the orchestra as well as the choir. For 24 years he directed the seven orchestras and five choirs at Pierre-Laporte High School and, between 1990 and 2003, he conducted the Hull (now Gatineau) Chamber Orchestra.

Louis Lavigneur is active as a consultant, judge, and lecturer. As guest conductor, he has performed with many orchestras and choirs in Canada, Switzerland, France, the Czech Republic, and Romania. In August 2019, the Chœur classique de Montréal gave several concerts as part of a tour of Russia, during which Mr Lavigneur also conducted the Pskov Philharmonic and Yaroslavl Philharmonic.

Named *La Presse*/Radio-Canada “Personality of the Week” in March 2011, Louis Lavigneur was in June of the same year decorated and named Chevalier de l’Ordre national du Québec, the most prestigious civilian honour of merit in Quebec, bestowed annually on exceptional women and men who have distinguished themselves in one or more domains in Quebec society.

In May 2016, he was made a Grand Diplômé at the Université Laval and received the Gloire de l’Escolle medal. This award recognizes the exceptional achievements of alumni who have led particularly illustrious careers and who, through their work and contribution to society, have brought honour to the University and to their profession, serving as role models for future graduates.



06

ANDRÉANNE BRISSON-PAQUIN

SOPRANO

Lauded as much for her shimmering and expressive voice as for her subtle and convincing interpretations, Montreal-born soprano Andréanne Brisson-Paquin captivates both recital and opera audiences. Moving with formidable agility from one repertoire to another, she is a sought-after soloist in baroque, classical, and contemporary music.

Andréanne completed her bachelor's and master's degrees in vocal studies at Université de Montréal before moving to the Netherlands to pursue her studies at the Conservatorium van Amsterdam.

Since returning to Montreal, she has performed with many renowned ensembles such as Orchestre symphonique de Montréal, Orchestre Symphonique de Laval, Orchestre Métropolitain, I Musici chamber orchestra, Edmonton Symphony Orchestra, and Orchestre de l'Agora. Her virtuosity and refinement have set her apart in the baroque repertoire, enabling her to perform regularly with the baroque orchestra Arion, Pallade Musica, and Les idées heureuses.

Andréanne was a finalist at the Concours Nadia et Lili Boulanger in Paris and at the Montreal International Musical Competition and took second prize at the Concours international de musique de chambre de Lyon and the Eckhardt-Gramatté national competition. A strong supporter of the dissemination of new music, she is regularly asked to perform works by composers from here and elsewhere.

Her most recent performances include Mozart's Mass in C and Exsultate Jubilate, Bach's cantatas (Arte Musica Foundation), Mahler's 4th Symphony, Handel's Messiah, Fauré's Requiem, Golijov's Three songs for soprano and orchestra, *Mélisande* in *Pelléas et Mélisande* (Debussy), and Rosine in *Il barbiere di Siviglia* (Rossini).



Chœur classique de Montréal

Requiem, Mozart – Harmoniemesse, Haydn

07 ROSE NAGGAR-TREMBLAY

CONTRALTO

Contralto Rose Naggar-Tremblay began her musical training with piano and choral singing, coming to classical singing at the age of twelve. She continued her studies at McGill University where she obtained a bachelor's degree in vocal performance. She then joined the Atelier lyrique de l'Opéra de Montréal, where she was noticed for the deep and velvety quality of her almost contralto voice.

Winner of the first prize in the 2021 edition of the OSM Competition, she also won the prize for the best interpretation of a Canadian work with her performance of the song cycle, "Healing," of which she is also the author and co-composer with Éric Champagne.

Her great curiosity and rich musical background allow her to explore a vast repertoire. Rose is a very active chamber music performer, participating in numerous concerts and recitals. She recently appeared as a soloist with several ensembles and orchestras, and in recital at the Montreal Baroque Festival, the Highlands Opera Studio, and the Société d'art vocal de Montréal.

She has participated in various opera productions including *Carmen*, in the title role, with the Opéra de Montréal. After making her European debut last October in the same role with the Sofia Opera and Ballet, she won first prize in opera at the Georges Enesco International Singing Competition in Paris.

Rose is the recipient of numerous awards and prestigious scholarships, including the career development grant for 2021 and 2020 from the



Jeunesses Musicales Canada Foundation as well as one of the scholarships awarded at the Do Mi Si La Do Ré Composition Competition. She also won an open innovation grant from the Opéra de Montréal during the Coopérathon and was awarded the Jeune espoir lyrique canadien scholarship in addition to contracts in Germany, Italy, Korea, Bulgaria, and the Netherlands during the Jeunes ambassadeurs lyriques gala.

She brings her creativity and love of languages to a variety of artistic endeavours, including writing librettos and children's shows, and performing contemporary operas, which she particularly enjoys.

08

ANTONIO FIGUEROA

TENOR

Born in Montreal, tenor Antonio Figueroa began his career at the Atelier lyrique de l'Opéra de Montréal. He has received several awards, including the Silverman Prize from the International Vocal Art Institute for his interpretation of Belmonte in Mozart's opera *Die Entführung aus dem Serail*. His highly acclaimed debut in the role of Nadir (*Les Pêcheurs de perles*) at the Opéra Grand Avignon marked the beginning of his professional appearances in Europe. He has since performed at the Opéra Comique, the Philharmonique de Paris, the Capitole de Toulouse, Liège, Lausanne, and the Theater an der Wien in Vienna. At the same time, he has pursued his career in North America, notably at the Pacific Opera in Victoria, Opéra de Québec, Opéra de Montréal, and the National Arts Centre Opera in Ottawa.

Alongside director Peter Brook, Figueroa also took part in the Paris premiere of *The Magic Flute* (Tamino) at the Théâtre des Bouffes du Nord, and in the extensive world tour that followed. His repertoire ranges from baroque (Handel's *Messiah*, Bach's *Magnificat* and *St John's Passion*, Rameau's *Castor et Pollux* and Jean-Baptiste Lully's *Armide*) to contemporary

creations (Thomas Adès' *The Tempest* and Rufus Wainwright's *Prima Donna*). He has also been heard in other repertoires that he particularly admires, such as Mozart's operas *Mitridate*, *The Magic Flute* and *Così fan Tutte*, some works of French opera (*Lakmé*, *Hamlet*, *Les Mousquetaires au couvent*) and bel canto (*Elisir d'amore*, *The Barber of Seville*, *Don Pasquale*, *La Fille du régiment*).

Figueroa has several recordings to his credit: Fauré's *Intégrale des mélodies*, *Prima Donna* on the Deutsche Grammophon label, and Lully's *Armide* with Les Talens Lyriques and Christophe Rousset. A graduate of the Université de Montréal, he returned in 2020 to pursue his doctoral studies.

Chœur classique de Montréal

Photo: Pierre-Étienne Bergeron
Requiem, Mozart - Harmoniemesse, Haydn



09

PHILIPPE MARTEL

BASS-BARITONE

Philippe Martel began his musical studies at a young age with the Maîtrise des petits chanteurs de Québec. He later obtained two bachelor's degrees: one in administration from Laval University and the École supérieure de commerce de Rouen, and the other in performance/voice from McGill University.

As a soloist, Philippe has performed with many ensembles, including Chants Libres, Ensemble Caprice, Opéra de Montréal, where he took the role of Jim Wright in *JFK*, Orchestre symphonique de Montréal in Kurt Weill's *The Seven Deadly Sins*, and with the Studio de musique ancienne de Montréal in a program of motets from the French Baroque period. He is a founding member of the vocal quartet Quartom, which won an Opus Prize for the album *Renaissance* in 2019.



Chœur classique de Montréal

Photo: Marie-José Hains
Requiem, Mozart - Harmoniemesse, Haydn

10 CHŒUR CLASSIQUE DE MONTRÉAL

In 1987, Radio-Canada brought together singers from Ensemble vocal Claude-Létourneau, Ensemble Louis-Lavigueur, and the Société chorale de Saint-Lambert to present a concert version of Mussorgsky's *Boris Godunov*. A year later, the choral group created for that occasion took the name Chœur classique de Montréal. In 2013, the choir celebrated its 25th anniversary in fine fashion with a concert of opera choruses in a debut appearance at the Maison symphonique de Montréal, where it has since returned each year.

In 2019, the Chœur classique de Montréal celebrated the 30th anniversary of its founding. The event was marked by a memorable Russian tour, where the choir performed in St. Petersburg, Moscow, Yaroslav and Pskov, among others places.

The choristers' passion for music and the variety of the choir's repertoire are among the Chœur classique de Montréal's key attributes. Its musical progression has encompassed most of the major works in the repertoire and others that are less well known. It also reflects the choir's mission: to share a love of music and regularly offer emerging soloists the opportunity to perform in major concerts. Each of the choir's artistic directors has contributed to its development towards the level that characterizes it today. With an enviable career as conductor of choirs and orchestras, and as a teacher, Maestro Louis Lavigueur C.Q. has led the Chœur classique de Montréal since the fall of 2008.

The Chœur classique de Montréal is a member of the Alliance chorale du Québec. It has been a beneficiary of the Quebec government's Mécénat Placements Culture program.



11 THE CHORUS

SOPRANOS

Evgenia Bakulina
Louise Bellisle
Lucie Blain
Ana Caiado
Michelle Champagne
Édyth Chaput
Lucie De Chantal
Édith Des Lauriers
Michelle Dionne
Marie-Josée Drouin
Denise Galarneau
Josée Gariépy
Sophie Gervais
Marie-Andrée Guinard
Olga Konovalova
Véronique Le Hénaff
Danielle LeBlanc
Marie LeFrançois
Julie Majeau
Julie Paquette
Anastasia Popov
Danielle Poupard
Marie René de Cotret
Marta Rzepkowska
Christiane Sylvestre
Isabelle Tremblay
Julie Vachon

ALTOS

Gisèle Archambault
Martine Barbeau
Stéphanie Béreau
Kristine Berey
Patricia Black
Aline Blain
Hélène Côté
Christiane Delisle
Nicole Delisle
Francine Drouin
Claire Fennebresque
Carine Flot
Andrée Gauthier
Jocelyne Gauthier
Annie Grout
Sarah Haggard
Marjolaine Lalonde
Véronique Lamontagne
Rose-Marie Lèbe
Francine Lévesque
Emma Limane
Nicole Paquette
Mélanie Pearson
Sophie Proulx-Lachance
Felice Schaepli
Nathalie Théocharidès
Josée Veillette

TENORS

Jean Arnold
Jean-Paul Berger
Dannick Bujold-Sens
Bernard Cayouette*
Michel Journault
René Ladouceur
Alain Lanctôt
Jean Lapointe
Jacques Robitaille
Gilles Saint-Louis
Arthur Tanguay-Labrosse*

BASSES

Jules Bégin
François Bertrand
Pierre Francou
Claude Grenier*
Michel Lamer
Jean Lanoue
Jocelyn Leclerc
Uli Locher
Langis Rioux
Albert Schenk
Serge Tremblay
Alexandre Villemaire

* Artists union member

REHEARSALS PIANIST

Geneviève Jalbert

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SINFONIA DE MONTRÉAL

Since its creation in 2001, the Sinfonia de Montréal symphony orchestra has been made up of musicians who are committed to the exploration of the great symphonic repertoire. Coming from different backgrounds but sharing a passion for music, Sinfonia's musicians combine rigorous performance with the pleasure of playing together under the direction of Maestro Louis Lavigueur. Founded by a group of musicians formerly with the Orchestre symphonique des jeunes de Montréal together with Louis Lavigueur, the orchestra now has more than 70 players and presents the major works of the symphonic repertoire in concerts to the highest standard.

Each year, Sinfonia de Montréal offers a series of three themed concerts, featuring great symphonic classics and lesser-performed pieces from the classical, romantic, and modern periods. Since 2015, Sinfonia has welcomed

the winner of the Festival et Concours de musique classique de Lanaudière as a concert performer in one of its regular concerts, thus showcasing young talent and great concertos. Regularly invited to accompany choirs, Sinfonia de Montréal participates in choral music concerts such as those of the Chœur polyphonique de Montréal, the Petits chanteurs du Mont-Royal and, as tonight, the Chœur classique de Montréal.

www.sinfoniamtl.com



Chœur classique de Montréal

Requiem, Mozart – Harmoniemesse, Haydn

13 THE MUSICIANS

FIRST VIOLINS

Nayiri Piloyan
Amélie Denoncourt
Benoît Paul
Dorian Kartalovski
Sofica Lukianenko
Julie Gagnon
Geneviève Frappier
Anne Brière

SECOND VIOLINS

Marie-Claude Mayer-Périard
Catherine Hervouet-Zeiber
Karen Bell
Michèle-Andrée Lanoue
Vincent Pilon
Barbara Guillemet-Massonnet
Christina Carrière

VIOLAS

Francis Lortie
Lise Lambert
Julie Simard
Vincent Poirier
Sarah Ouellet
Béatrice Laplante

CELLOS

Gill Delplace
Jean-Simon Lanoue
Camille Roberge
Gabriel Péloquin
Joseph Hafner
Léa Sérrier

DOUBLE BASSES

Jean-Pierre Leduc
Blake Eaton
Benjamin Pastrana

FLUTES

Dominique Piotte

OBOES

Samuel Clark
Jean Comeau

CLARINETS

Guillaume Brousseau
Elaine Thomas

BASSOONS

Erika Kirsch
Euphémie Valiquette

HORNS

Sébastien Beulac
Germain Poirier

TRUMPETS

Robert Lemelin
Carl-Hugo Denis

TROMBONES

François Moreau
Vivianne Fournier-Gamache

BASS TROMBONE

André Guigui

TIMPANI

Lanny Levine



15 J. HAYDN–W. A. MOZART

TWO FINAL

MASTERPIECES

HARMONIEMESSE

Josef Haydn's career spans more than 65 years, and his impressive catalogue of works (more than 100 symphonies, hundreds of chamber works, operas, 14 masses, etc.) testifies to a vivid imagination and a solid craft as a composer. Composed in 1802 when he was 70, Haydn's *Harmoniemesse* is his last major work. Like the five previous masses, it was written for the celebration of the birthday of Princess Esterhazy, the wife of his employer.

Without being frivolous, this work nevertheless bears witness to Haydn's good-nature and joie de vivre, all the while displaying the talent of the craftsman and the seriousness of the writing. The winds, which are very present in the orchestration, together with the harmonic language – quite daring for the time – have earned it the subtitle of "*Harmoniemesse*." We hear the fervor of the Kyrie with its impressive orchestral

opening, the joy and gaiety of the Gloria with an astonishing dance passage on the words of "Qui tollis peccata mundi" (Who taketh away the sins of the world), a suitably conventional-sounding Credo, a Sanctus and a Benedictus marked by a festival spirit, and finally the Agnus Dei, initiated by the soloists and followed by the military call of the trumpets (this was the period of the Napoleonic wars, which often threatened Vienna) and an ardent appeal for peace.

As usual, Haydn likes to "play tricks" on his listeners. Listen for unexpected stops, unsuspected silences, and dissonant chords that may come out of "nowhere."

REQUIEM

Few works have been written about as much as Mozart's Requiem. The 626th and final score of a young composer who died at the age of 35, it was left unfinished. The mystery surrounding the commissioning of the Requiem by a mysterious messenger and the hypothesis of a murder committed by Salieri lasted for several centuries before finally being solved and contradicted.

In order to satisfy the commission, the Requiem had to be completed. Several "collaborators" contributed to it with, it must be said, results often inferior to what the Master would have written. Robert Levin, a specialist in Mozart's work, undertook to correct the most egregious errors in the text and restore the piece to its original form, drawing on nearly two centuries of rigorous study and discovery. Gone are the errors in musical notation (consecutive fifths and octaves), the obligatory fugue on "Amen" at the end of the Dies Irae is restored, and Süssmayr's Benedictus is improved (it was the best-known version until recently). There is a return to the correct key for the final Hosannah, as well as notable improvement in the orchestration, especially for the winds.

In the version presented tonight, we find a more accurate reflection of the will and talent of the composer, whose input stopped forever at measure 13 of the Lacrimosa. Mozart's Requiem, literally his own requiem, remains a pinnacle of musical art of all time, where sadness, fear of the last judgment, and hope for the resurrection are expressed, but also, in a very subtle way (with the use of bass horns, ancestors of the clarinet), his allegiance to the ideals of Freemasonry, of which he was a member: liberty, equality, and fraternity.

LOUIS LAVIGUEUR, C.O.



THE

WORLD

BUILD

STORY

18 HARMONIEMESSE

HAYDN

KYRIE

(Soloists and choir)

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

(Soloists and choir)

*Gloria in excelsis Deo,
et in terra pax hominibus bonæ voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.*

Glory to God on high,
and on earth, peace to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.

*Gratias agimus tibi
propter magnam gloriam tuam.*

We give thanks to Thee
for Thy great glory.

*Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.*

Lord God, heavenly King,
God, the Father Almighty.
Lord Jesus Christ, the only begotten Son,
Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram,
Qui sedes ad dexteram Patris,
miserere nobis.*

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

*Quoniam tu solus sanctus,
quoniam tu solus Dominus,
quoniam tu solus altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen*

For Thou only art holy,
Thou only art Lord,
Thou only, Jesus Christ, art most high,
together with the Holy Ghost,
in the glory of God the Father.
Amen

CREDO

CREDO IN UNUM DEUM

(Soloists and choir)

*Credo in unum Deum,
Patrem omnipotentem,
factorem cœli et terræ,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
filium Dei unigenitum,
et ex Patre natum ante omnia sæcula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt,
qui propter nos homines
et propter nostram salutem
descendit de cœlis.*

I believe in one God,
the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
I believe in one Lord, Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God,
Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things are made,
who for us men
and for our salvation
came down from heaven.

ET INCARNATUS EST

(Soloists and choir)

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est,
crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.*

And was made flesh by the Holy Ghost
of the Virgin Mary,
and was made man,
and was crucified also for us
under Pontius Pilate,
he suffered and was buried.

ET RESURREXIT

(Soloists and choir)

*Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in cœlum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem,*

And the third day he rose again,
according to the Scriptures.
And ascended into heaven,
and sitteth on the right hand of God the Father,
and he shall come again with glory
to judge both the quick and the dead,
whose kingdom shall have no end.
I believe in the Holy Ghost,
the Lord, the giver of life,

*qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Credo in unam, sanctam,
catholicam et apostolicam Ecclesiam,
confiteor unum baptisma
in remissionem peccatorum,
et exspecto resurrectionem mortuorum,
et vitam venturi sæculi.
Amen*

who proceedeth from the Father and the Son,
who together with the Father and the Son
is worshipped and glorified,
who spake to the Prophets.
I believe in one holy catholic
and apostolic Church,
I acknowledge one baptism
for the remission of sins,
and I look for the resurrection of the dead,
and the life of the world to come.
Amen

SANCTUS

SANCTUS

(Soloists and choir)

*Sanctus, Sanctus,
Sanctus! Dominus Deus Sabaoth!
Pleni sunt cæli et terra gloria tua
Osanna in excelsis!*

Holy, Holy,
Holy! Lord God of Hosts!
Heaven and earth are filled with Thy glory.
Hosanna in the highest!

BENEDICTUS

(Soloists and choir)

*Benedictus
qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is He
who cometh in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

(Soloists and choir)

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,*

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,

DONA NOBIS PACEM.

(Choir)

GRANT US PEACE.



IRIS

OR

UO

UO

OR

UO

UO

IRIS

OR

UO

REQUIEM

MOZART

INTROIT

1. REQUIEM

(Soprano and choir)

*Requiem æternam dona eis, Domine :
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.*

Eternal rest grant unto them, O Lord:
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
O hear my prayer,
all flesh shall come to Thee.

2. KYRIE

(Choir)

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

SEQUENCE

3. DIES IRÆ

(Choir)

*Dies iræ, dies illa,
solvat sæclum in favilla :
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus.*

Day of Wrath! O day of mourning,
see fulfilled the prophets' warning:
heaven and earth in ashes burning.
Oh, what fear man's bosom rendeth,
when from heaven the Judge descendeth,
on whose sentence all dependeth.

4. TUBA MIRUM

(Soloists)

*Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

Wondrous sound the trumpet flingeth
through earth's sepulchres it ringeth,
all before the throne it bringeth.
Death is struck, and nature quaking,
all creation is awaking,
to its Judge an answer making.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur!
Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit!*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus
cum vix justus sit securus?*

5. REX TREMENDÆ

(Choir)

*Rex tremendæ majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.*

6. RECORDARE

(Soloists)

*Recordare Jesu pie,
quod sum causa tuæ viæ,
ne me perdas illa die.
Quærens me, sedisti lassus;
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.*

*Qui Mariam absolvisti
et latronem exaudisti:
mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
sed tu bonus fac denigne
ne perenni cremer igne.
Inter oves locum præsta
et ab ædis me sequestra,
statuens in parte dextra.*

Lo! the book exactly worded
wherein all hath been recorded;
thence shall judgement be awarded!
When the judge His seat attaineth,
and each hidden deed arraigneth,
nothing unavenged remaineth!

What shall I, frail man be pleading?
Who for me be interceding,
when the just are mercy needing?

King of majesty tremendous,
who dost free salvation send us,
fount of mercy, then befriend us.

Remember, good Jesus,
my salvation caused Thy wondrous Incarnation.
On that dread day, leave me not to condemnation.
Faint and weary Thou hast sought me,
on the cross of suffering bought me;
shall such grace be vainly brought me.
Righteous Judge! For sin's pollution
grant Thy gift absolution
before that day of retribution.
Guilty, now, I pour my moaning
all my shame with anguish owning;
Spare, O God, Thy suppliant groaning.

Thou the sinful woman savedst
Thou the dying thief forgavest;
and to me a hope vouchsafest.
Worthless are my prayers and sighing;
yet, good Lord, in grace complying
rescue me from fires undying.
with Thy favoured sheep, O place me,
nor among the goats, abase me
but to Thy right hand upraise me.

7. CONFUTATIS

(Choir)

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

While the wicked are confounded,
doomed to flames of woe unbounded,
call me with Thy saints surrounded.
Low, I kneel, with heart-submission,
see, like ashes, my contrition,
help me in my last condition.

8. LACRIMOSA

(Choir)

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.*

How tearful that day,
from the dust of earth returning
man for judgment must prepare him.
Spare, O God, in mercy spare him.
Merciful Lord Jesus,
grant them eternal rest.

AMEN

(Choir)

OFFERTORY**9. DOMINE JESU**

(Soloists and choir)

*Domine Jesu Christe, Rex gloriæ.
Libera animas omnium fidelium defunctorum
de pœnis inferni, et de profundo lacu;
libera eas de ore leonís;
ne absorbeat eas tartarus;
ne cadant in obscurum.
Sed significet sanctus Michael
repræsentet eas in lucem sanctam,
quam olim Abrahæ promisisti
et semini ejus.*

O Lord Jesus Christ! O King of glory!
Deliver the souls of all the faithful departed
from the pains of hell and from the deep pit!
Deliver them from the lion's mouth
that hell not swallow them up,
that they fall not into darkness.
But may Thy standard-bearer Saint-Michael
speedily bring them into the holy light,
which of old Thou promised to Abraham
and to his seed.

10. HOSTIAS

(Choir)

*Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahæ promisisti
Et semini ejus.*

Sacrifices and prayers of praise
to Thee, O Lord, we offer.
Receive them for those souls
whose memory on this day we keep.
Grant them, O Lord, to pass
from death to that life
which of old you promised to Abraham
and to his seed.

SANCTUS

11. SANCTUS

(Choir)

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria tua.
Osanna in excelsis.*

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are filled with Thy glory.
Hosanna in the highest.

12. BENEDICTUS

(Soloists and choir)

*Benedictus, qui venit
in nomine Domini.
Osanna in excelsis.*

Blessed is He who comes
in the name of the Lord.
Hosannah in the highest.

AGNUS DEI

13. AGNUS DEI

(Choir)

*Agnus Dei, qui tollis peccata mundi.
Dona eis, Domine,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi
Dona eis requiem sempiternam.*

Lamb of God, who takest away the sins of the world,
grant them the Lord,
grant them rest.
Lamb of God, who takest away the sins of the world,
grant them eternal rest.

COMMUNION

14. LUX ÆTERNA

(Soprano and choir)

*Lux æterna luceat eis, Domine
cum sanctis tuis in æternum.
quia pius es.
Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.*

May eternal light shine upon them, O Lord
with thy saints forever,
for Thou art merciful.
Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.

CUM SANCTIS TUIS

(Choir)

*Cum sanctis tuis in æternum.
quia pius es*

With Thy saints,
for Thou art merciful forever.

26 SCHOOLS AT THE MAISON SYMPHONIQUE

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- few radio stations include it in their programming and it has disappeared from public television;
- concerts are expensive to produce and ticket prices reflect this. Accordingly, most families cannot afford seats at Place des Arts performances.

The Chœur classique de Montréal is aware of the difficulties encountered by young musicians during their apprenticeship and knows that motivation is a powerful driving force that will ensure the next generation of musicians.

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On presentation of the Companion Leisure Card, the person with a disability pays the entrance fee. The accompanying person enters free of charge because he or she meets needs that cannot be met by staff at the venue.

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AQLPH receives a financial contribution from the Quebec government as well as the support of regional authorities responsible for leisure activities for people with disabilities. An inter-departmental committee supports it in its mission to implement and use the CAL. This committee brings together representatives from:

- Office des personnes handicapées du Québec;
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George Frideric Handel (1685-1759)
Israel in Egypt, HWV 54.

SATURDAY, JANUARY 20, 2024

Théâtre Maisonneuve
Program to be determine

SATURDAY, MAY 18, 2024

Maison symphonique
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Chœur classique de Montréal

Requiem, Mozart - *Harmoniemesse*, Haydn



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