

CHŒUR
CLASSIQUE
DE MONTRÉAL

Handel JUNE 22 2023 — 8PM
MAISON SYMPHONIQUE

ISRAEL

in Egypt



LOUIS LAVIGUEUR, C.Q., CONDUCTOR

ODÉI BILODEAU ET MARIANNE LAMBERT, SOPRANOS — IAN SABOURIN, COUNTERTENOR
EMMANUEL HASLER, TENOR — JOHN GIFFEN, BARITONE — CLAYTON KENNEDY, BASS
MONTREAL YOUTH SYMPHONY ORCHESTRA

PROGRAM

Israel in Egypt, HWV 54 Oratorio

George Frideric Handel (1685 - 1759)

Part I – Exodus

- | | |
|---|---|
| 1. Now there arose a new king — tenor | 23. The depths have covered them — double choir |
| 2. And the children of Israel sighed —
countertenor and double choir | 24. Thy right hand, O Lord — double choir |
| 3. Then sent he Moses — tenor | 25. And in the greatness — double choir |
| 4. They loathed to drink of the river — choir | 26. Thou sentest forth Thy wrath — double choir |
| 5. Their land brought forth frogs — countertenor | 27. And with the blast of Thy nostrils — choir |
| 6. He spake the word — double choir | 28. The enemy said — tenor |
| 7. He gave them hailstones — double choir | 29. Thou didst blow — soprano |
| 8. He sent a thick darkness — choir | 30. Who is like unto Thee — double choir |
| 9. He smote all the firstborn of Egypt — choir | 31. The earth swallow'd them — double choir |
| 10. But as for His people — choir | 32. Thou in Thy mercy — countertenor and tenor |
| 11. Egypt was glad — choir | 33. The people shall hear — double choir |
| 12. He rebuked the Red Sea — double choir | 34. Thou shalt bring them in — countertenor |
| 13. He led them through the deep — double choir | 35. The Lord shall reign — double choir |
| 14. But the waters overwhelmed — choir | 36. For the horse of the Pharaoh — tenor |
| 15. And Israel saw the great work — double choir | 37. The Lord shall reign — double choir |
| 16. And believed the Lord — choir | 38. And Miriam, the Prophetess — tenor |
| | 39. Sing ye to the Lord — soloists and double choir |

Pause

Part II - Moses' Song

17. Moses and the children of Israel — double choir
18. I will sing unto the Lord — double choir
19. The Lord is my strength — sopranos
20. He is my God — double choir
21. And I will exalt Him — choir
22. The Lord is a man of war — baritone and bass

Odéi Bilodeau, soprano

Marianne Lambert, soprano

Ian Sabourin, countertenor

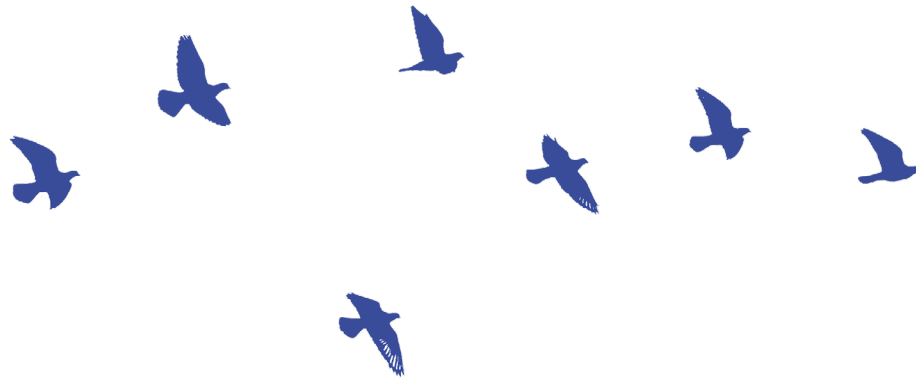
Emmanuel Hasler, tenor

John Giffen, baritone

Clayton Kennedy, bass

Montreal Youth Symphony Orchestra

Conductor: **Louis Lavigueur, C.Q.**



MESSAGE FROM the President

Ladies and Gentlemen,

Tonight, the Chœur classique invites you to a concert that is a departure from the programmes we usually present. Handel's *Israel in Egypt* is a highly unusual oratorio for its time. In it, the creator of *Messiah* dramatically describes the ten plagues that afflicted the Egyptian people and convinced the Pharaoh to let the Hebrews' leave Egypt. This is a far cry from the text of masses, psalms, and other religious or poetic works often set to music.

We hope to evoke for you the curse that fell on Egypt and the grace of the Hebrew people at the dawn of the Exodus and their liberation. It's quite a challenge for the choir to express such a wide range of moods and emotions in a single work.

Thank you for accepting our invitation to come on this journey through time.

Enjoy the concert!

Michelle Dionne, President

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 L'Ensemble 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.

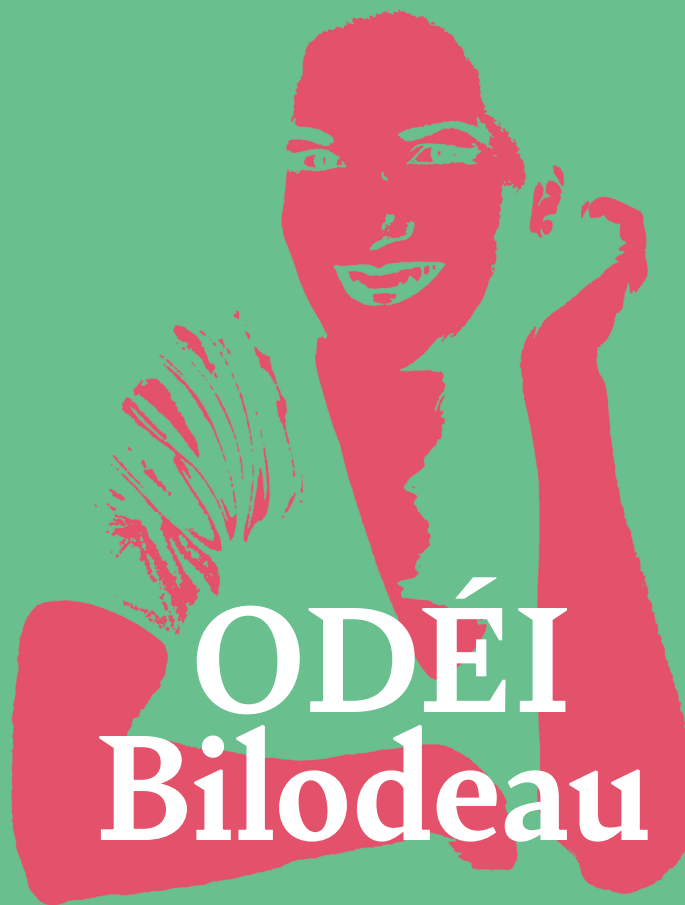
As a teacher, he was from 1981 to 2017 conductor of the Symphony Orchestra, String Orchestra, and Choir at the Conservatoire de musique de Montréal, where he was also professor of orchestral and choral conducting. He has been visiting professor in the Faculty of Music at the Université de Montréal and 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 Lavigueur 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 Lavigueur also conducted the Pskov Philharmonic and Yaroslavl Philharmonic.

Named *La Presse*/Radio-Canada "Personality of the Week" in March 2011, Louis Lavigueur 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'École 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.



ODÉI Bilodeau

Soprano

Soprano Odéi Bilodeau is notable for her clear and versatile voice, which allows her to sing Baroque and classical repertoire as well as opera.

On the opera stage, she has performed two major roles in Mozart's works, Donna Elvira in *Don Giovanni* and Countess Almaviva in *Le Nozze di Figaro*, at the Festival d'opéra de Québec and on tour in Canada with Jeunesses Musicales Canada. In July 2022, she appeared as Lauretta in Puccini's *Gianni Schicchi* presented by the Canadian Vocal Art Institute.

In Montreal, she frequently sings with a variety of ensembles, including Clavecin en concert, Les Violons du Roy, Ensemble Caprice, Les Idées heureuses, Ensemble Telemann and the Studio de

musique ancienne de Montréal. She is also often invited to appear as soloist with choirs in Quebec, such as the Chœur de la montagne, the Chœur de Saint-Eustache and the Théâtre d'art lyrique de Laval. This is her second collaboration with the Chœur classique de Montréal.

Odéi Bilodeau has been a finalist in several opera competitions in Europe and she received a special prize at the Alcamo International Opera Competition in Sicily. She was also a prizewinner in the Mathieu-Duguay Early Music Competition and in the Bruce Haynes International Competition organized by Montréal Baroque in collaboration with ATMA Classique and the CBC/McGill Concert Series.

A black and white portrait of Marianne Lambert, a soprano, with long, wavy hair, smiling slightly. She is wearing a dark, patterned dress. The portrait is centered at the top of the page.

MARIANNE Lambert

Soprano

Endowed with a sparkling voice with shimmering tones, coloratura soprano Marianne Lambert has a remarkable stage presence. The intelligence behind her acting is matched only by her impressive vocal control. Her repertoire covers a wide range of works, from baroque to the contemporary period and she excels in both opera and recital.

Lambert is the recipient of the Opus Award for Concert of the Year - Regions (2018), the “An die Musik” Recital Prize at the 25th Clermont-Ferrand International Singing Competition (2017, France), as well as the Grand Prix for the 20th Concours international de chant de Marmande (2008, France).

The soprano has shone in many roles, including the Fairy in Massenet’s *Cinderella* (Opéra de Nantes, Opéra d’Angers and Opéra de Montréal), Gilda in Verdi’s *Rigoletto* (Opéra de Rennes), Stella in Offenbach’s *La Fille du tambour-major* (Société d’art lyrique du Royaume) and Adele in Strauss II’s *Die Fledermaus* (Opéra de Montréal and Opéra

de Québec). On the opera stage, she has also performed Woglinde in Wagner’s *Das Rheingold* (Orchestre symphonique de Montréal with Maestro Kent Nagano), Clorinda in Rossini’s *La Cenerentola* (Pacific Opera Victoria), Mademoiselle Silberklang in Mozart’s *Der Schauspieldirektor* (Opéra de Rennes) and Marie-Anne in Reynaldo Hahn’s *Ô mon bel inconnu* (Opéra de Rennes and Opéra de Metz).

Lambert’s most recent projects include the release of *Canzone di notte* with harpist Valérie Milot, followed by a recital tour, and the album *Mélodies passagères* with pianist Julien LeBlanc. In addition, she participated in the creation of the comedy show *L’Amant jaloux* with Valérie Milot and bassoonist Mathieu Lussier and played the role of Madeleine in *Albertine en cinq temps* by Michel Tremblay at the Théâtre du Rideau Vert. This is a cross between theatre and opera set to music by Catherine Major and will tour in 2023.



IAN Sabourin

Countertenor

Canadian countertenor Ian Sabourin studied music at the University of Ottawa and then at the University of Toronto, where he completed his undergraduate degree in vocal performance with prestigious teachers such as renowned countertenor Daniel Taylor. He also holds a master's in early music from McGill University. In 2022, he won the Stingray Rising Star Award, presented by Opéra de Montréal.

Sabourin recently performed as soloist in J. S. Bach's Mass in B minor with the Caelis Academy Ensemble, in J. S. Bach's Cantata BWV 106 at the Lamèque International Baroque Music Festival, and he sang the title role in Handel's opera

Orlando with Opera McGill. He was among the top 20 competitors in the 2021 edition of the Concours Corneille, the international baroque singing competition in Normandy.

Ian Sabourin collaborates with ensembles such as the Caelis Academy Ensemble, Ensemble Caprice, L'Harmonie des saisons, the Studio de musique ancienne de Montréal and the Ottawa Bach Choir. As a new member of the Canadian group Lyrico, he participated in their first album *Noël à l'Opéra*, released in the fall of 2022. He will take part in the Atelier lyrique de l'Opéra de Montréal for the 2023-2024 season.



EMMANUEL Hasler

Tenor

Lirico spinto tenor Emmanuel Hasler began his professional training at the Centre de musique baroque de Versailles, where he had his first experience as soloist. He then joined the Conservatoire national supérieur de Paris, deciding one year later to study at the Université de Montréal under Canadian tenor Richard Margison. After obtaining a master's degree, he pursued a doctorate in performance, supported by scholarships from sources such as the Anne-Marie Trahan, George-Cédric Ferguson, Abbé Charles-Émile Gadbois, Foundation Azrieli, and Louise Roy.

On stage, Hasler has taken roles as varied as Ferrando (*Così fan Tutte*, Mozart), Raoul de Gardefeu (*La vie parisienne*, Offenbach), Orphée (*Orphée aux enfers*, Offenbach), Adario (*Les Indes galantes*, Rameau), Don José (*Carmen*, Bizet), Idomeneo (*Idomeneo Rè di Creta*, Mozart), and the title rôle in *Albert Herring* (Britten). Recently, he performed the principal role of Carlos in the operetta *La belle de Cadiz* by Francis Lopez with

the Opéra bouffe du Québec and Gabriel von Eisenstein (*Die Fledermaus*, J. Strauss II) with the Atelier d'opéra de l'Université de Montréal.

Hasler is well known for his interpretation of sacred music, notably in Rachmaninoff's *All-Night Vigil*, Handel's *Messiah*, and J.S. Bach's *St John Passion*. He collaborates with many European and Canadian ensembles such as La Tempête, Palais royal, Orchestre symphonique du Pays basque, L'Harmonie des saisons, I Musici, Orchestre classique de Montréal, and the choir of the Church of St Andrew and St Paul.

While familiarizing himself with the operatic repertoire of Puccini and Wagner, he has also explored the world of lied and mélodie, notably Schubert's *Der Winterreise* (Winter Journey), with Francis Perron at the piano and José Navas / Compagnie Flak on tour in Quebec, or by taking part in the complete songs of Massenet for ATMA Classique.



JOHN Giffen

Baritone

Originally from Edmonton, baritone John Giffen moved to Montreal in 2005 and studied at the Conservatoire de musique de Montréal. He quickly distinguished himself as an affecting and captivating singer.

He performs regularly in Montreal as a soloist in both opera and oratorio. He took the role of a Scottish soldier in Kevin Puts' *Silent Night* (Opéra de Montréal), the title role in Mendelssohn's *Elijah* with the Chœur classique de Montréal (Maison symphonique de Montréal), and the role of a Tibetan monk in the road opera *Alexandra* with the vocal creation company Chants libres.

In the spring of 2017, he was soloist in a concert of works by André Campra and, in the fall of 2022, in a program of works by Schütz and in Dvořák's Mass in D major at St. Andrew and St. Paul's Church. He was heard on CBC Radio in a concert broadcast

in December 2016 in the same church. The versatile baritone also participated in a concert for solo voice and organ during a tour of Alberta organized by the Canadian International Organ Competition in the spring of 2019.

John Giffen also has extensive choral experience, singing with prestigious ensembles such as La Chapelle de Québec and Le Studio de musique ancienne de Montréal.

He sees singing not only as a career choice, but also as a powerful political and social act. He believes in the power of music and the human voice to help us become fully embodied, to identify our needs, expectations, and limitations, to express our emotions, and to be more in tune with each other. By fostering relationships beyond words, music helps us to become more human, both individually and collectively.

A black and white portrait of Clayton Kennedy, a man with a full beard and mustache, wearing a dark jacket over a light-colored shirt. He is looking slightly to the right of the camera.

CLAYTON Kennedy

Bass

Montreal bass Clayton Kennedy has built an eclectic career as soloist with several Canadian ensembles, performing in a variety of styles, with a particular penchant for early music and Baroque oratorio. In addition, his interest in presenting contemporary works by Canadian composers has led him to collaborate with internationally renowned artists, studios, and producers.

Kennedy has appeared as soloist with the Studio de musique ancienne de Montréal, Ensemble Caprice, Bande Montréal Baroque, L'Harmonie des saisons, I Musici de Montréal, Ensemble vocal Katimavik, Les Idées heureuses, Ensemble Telemann, Les Boréades, and the Orchestre symphonique de Montréal (OSM) among others. He performed the roles of Petrus and Pontifex in J. S. Bach's *St. Matthew Passion* with the OSM, a production that won an Opus Award.

In contemporary music, Kennedy plays the title role in the premiere of John Plant's *I Will Fly Like a Bird: A Tribute to Robert Dziekanski*. The work was described as "one of the best operas of the decade" in *Opera Canada magazine*. He has also collaborated with composers Tim Brady, Sebastian Hutchings, and André Pappathomas in the creation of original works.

In addition to working with the ensemble La Nef to record the Opus Award-winning album *Sea Songs & Shanties*, Kennedy has recorded musical excerpts for two Ubisoft video game titles, *Assassin's Creed IV: Black Flag* and *Assassin's Creed Rogue*. He also has a role in Justin Baldoni's *Clouds*, available since 2020 on Disney+.

CHŒUR CLASSIQUE de Montréal

In 1987, Radio-Canada brought together singers from Ensemble vocal Claude-Létourneau, Ensemble Louis-Lavigneux, 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, Yaroslavl 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 Lavigneux 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.

Québec 

THE chorus

Choir 1

Sopranos

Louise Bellisle
Lucie Blain
Michelle Champagne
Édyth Chaput
Lucie De Chantal
Édith Des Lauriers
Denise Galarneau
Denise Gascon
Marie-Andrée Guinard
Danielle Le Blanc
Anastasia Popov
Christiane Sylvestre
Isabelle Tremblay
Julie Vachon

Altos

Martine Barbeau
Kristine Berey
Patricia Black
Christiane Delisle
Nicole Delisle
Francine Drouin
Claire Fennebresque
Carine Flot
Andrée Gauthier
Emma Limane
Sophie Proulx-Lachance
Felice Schaepli
Nathalie Théocharidès

Tenors

Xavier Michaud-Beaulieu
Jean-Paul Berger
René Ladouceur
Alain Lanctôt
Jean Lapointe

Basses

François Bertrand
Élie-Marie Côté
Pierre Francou
Jocelyn Leclerc
Hubert Péloquin
Langis Rioux
Alexandre Villemaire

Choir 2

Sopranos

Evgenia Bakulina
Michelle Dionne
Marie-Josée Drouin
Sophie Gervais
Olga Konovalova
Véronique Le Hénaff
Marie LeFrançois
Julie Majeau
Julie Paquette
Danielle Poupard
Marie René de Cotret
Marta Rzepkowska

Altos

Gisèle Archambault
Stéphanie Béreau
Aline Blain
Annie Grout
Raïssa Konovalova
Marjolaine Lalonde
Rose-Marie Lèbe
Francine Lévesque
Nicole Paquette
Mélanie Pearson
Josée Veillette
Mélanie Zacharie

Tenors

Jean Arnold
Christian Barrette
Nils Brown*
Michel Journault
Jacques Robitaille
Gilles St-Louis

Basses

Jules Bégin
Claude Grenier*
Michel Lamer
Jean Lanoue
Albert Schenk
Serge Tremblay

*Artists Union Member

Rehearsal pianist
Geneviève Jalbert



THE ORGAN AT MAISON Symphonique de Montréal

The organ at Maison symphonique de Montréal, inaugurated on May 28, 2014, was designed and built on behalf of the OSM by the organ builder Casavant with the collaboration of architects Diamond Schmitt + Ædifica for its visual design, and is the Orchestra's property. This is a large organ intended for orchestral use, and is recorded in the books of the Saint-Hyacinthe builder as Opus 3,900. It consists of 109 registers, 83 stops, 116 ranks and 6,489 pipes.

The instrument bears the name Grand Orgue Pierre-Béique, in tribute to the OSM founder and first

general manager (from 1939 to 1970). An astute administrator and a committed music lover, Pierre Béique took over from Dame Antonia Nantel, wife of Mr. Athanase David, who had acted, since 1934, as secretary of the Board of Directors of the Société des Concerts symphoniques de Montréal, the forerunner of the OSM.

Purchase of this organ was made possible, courtesy of Mrs. Jacqueline Desmarais, who assumed the total cost and, in so doing, wished to keep alive the memory of the lasting contribution made by Mr. Pierre Béique to the OSM'S mission of excellence.

THE MONTREAL YOUTH Symphony Orchestra

On May 6 of this year, the Montreal Youth Symphony Orchestra (OSJM) celebrated its 47th season in style with a performance of Mahler's Symphony No. 2 at the Maison symphonique. The 70 musicians from the 2022-2023 season were joined by nearly 50 former OSJM musicians and 117 choristers from Chœur classique de Montréal, Chœur polyphonique de Montréal, Ensemble vocal Polymnie, as well as other experienced singers. It was a memorable concert for all!

Founded in 1976 by Mrs Sandra Wilson CM, L.Mus., the OSJM has contributed to the musical training of nearly 2,500 musicians. Many of our alumni are now members of prestigious ensembles, including Montreal Symphony Orchestra, Orchestre Métropolitain, Les Violons du Roy, and other orchestras in Canada, the United States and Europe, or have careers as soloists or chamber musicians.

Since its creation, OSJM has been led by three musical directors: Jacques Clément, Mario Duschénes, and Louis Lavigreur. Appointed in 1986, Louis Lavigreur is leading the orchestra for his 37th season. His enthusiasm and pedagogical expertise have made the OSJM one of the best youth orchestras in Canada.

To fulfil its mission of educating the next generation, the OSJM has presented three concerts in its regular series every year since it was founded, as well as a number of special concerts with guest choirs and soloists. The Orchestra has given over 400 concerts, premiered a dozen works by Quebec composers, and recorded over 50 albums. Internationally, the OSJM has toured extensively across Canada, Europe, Asia, and the United States, and has taken part in some twenty festivals in Quebec and Europe. In the summer of 2023, 47 OSJM musicians will fly to France to take part in the Festival Eurochestreries Charente-Maritime.

Through the number and quality of its activities, the OSJM has proven its relevance in the Montreal music scene over the years.

That a youth symphony orchestra is heading towards its fiftieth season is, at first glance, an apparent contradiction. But on closer inspection, it is the sign of a vitality and enthusiasm that is unwavering.

Louis Lavigreur, C.Q., Music Director

THE musicians

First violins

Yuan Ping Song
William Zheng
Annie Chen
Rosanne Simard
Sacha Dubé
Sophie Dumas
Grace Kwon

Second violins

Julie Tran
Sophie Marcotte
Shani-Anne Maasa
Marguerite Cusson
Sarah-Jeanne Morais
Jin Yun Wang
Cassiopée Blanchot-Bassignot

Violas

Dannick Bujold-Senss
Sandrine Ladouceur
Hashim Bakjaji
Charlotte Charbonneau

Cellos

Michael Fowler
Jason Minghan Dong
Samuel Ouellet-Mata
Léa-Jade Tabah
Anouk Barret

Double basses

Charles-Étienne Meloche
Camelia Youssef*

Flutes

Clara Akika
Amandine Trudeau-Roy

Oboes

Zuxuan Liu
Brooklyn Tory

Bassoon

Daomée Burr-Véziau

Trumpets

Maxcy Bagland
Mathias Graf

Trombones

Alexis Duvell
Marc-Antoine Searles

Bass trombones

Matthew Jackson

Timbales

David Wertheimer

Organ

Geneviève Jalbert

*Substitute

Orchestra manager

Julie Tran

General manager

Anne-Marie Desbiens





ISRAEL in Egypt

George Frideric Handel

First performed in London in April 1739, Handel's oratorio *Israel in Egypt* took the audience totally by surprise. Not only were all the texts taken from Scripture, rather than being written by a librettist, but the inclusion of so many choruses and so few arias dismayed an English public slowly transitioning from Italian opera's show-off arias with plain choruses added to fill the time. By the Victorian era, when mass choral singing was thriving, conductors and singers had a field day with the work and continue to do so today.

The four- and eight-part choruses of *Israel in Egypt* make up 20 of the 31 movements of the work, and many of the solo movements are short recitatives. The Overture is taken from the Funeral March in the oratorio *Saul* and is used to evoke the misery endured by the Hebrews under Egyptian rule. The movements that follow are taken from the Book of Exodus and describe very graphically the ten plagues of Egypt, ordered by Moses after Pharaoh's refusal to let God's chosen people go. The music is

extremely descriptive and diverse, pitting Chorus I against Chorus II and both against the orchestra, as it depicts frogs, hailstones, rain, fire, darkness, and God's angel slaughtering every firstborn male in Egypt.

The second part (in fact the original third) titled Moses' Song is a steady list of movements of praise and glorification for God's intervention. The music is celebratory and has the accents of royalty and majesty, "fit for a King", such as we witnessed recently for the first time in more than 70 years.

The music is joyful and playful – albeit a distinct challenge for the choir – and looks ahead to certain parts of *Messiah*, premiered in Ireland in 1741 for the feast of Easter, not Christmas.

While 15 of the movements in this work were, in fact, written by other composers, Handel "borrowed" these and, as one commentator put it, through his masterful writing and boundless imagination, "turned rocks into diamonds".

Louis Laviguer, C.Q.

ISRAEL in Egypt

Part I: The exodus

1. Tenor

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens; and they made them serve with rigor.

2. Countertenor and double chorus

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens and made them serve with rigor; and their cry came up unto God.

3. Tenor

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood.

4. Chorus

They loathed to drink of the river. He turned their waters into blood.

5. Countertenor

Their land brought forth frogs, yea, even in their king's quarters. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

6. Double chorus

He spake the word, and there came all manner of flies, and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of the ground.

7. Double chorus

He gave them hailstones for rain; fire, mingled with the hail, ran along upon the ground.

8. Chorus

He sent a thick darkness over all the land, even darkness which might be felt.

9. Chorus

He smote all the firstborn of Egypt, the chief of all their strength.

10. Chorus

But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.

11. Chorus

Egypt was glad when they departed, for the fear of them fell upon them.

12. Double chorus

He rebuked the Red Sea, and it was dried up.

13. Chorus

He led them through the deep as through a wilderness.

14. Chorus

But the waters overwhelmed their enemies, there was not one of them left.

15. Double chorus

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord.

16. Chorus

And believed the Lord, and His servant Moses; and the people feared the Lord.

Part II: Moses' song

17. Double chorus

Moses and the children of Israel sung this song unto the Lord, and spake, saying:

18. Double chorus

I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

19. Sopranos

The Lord is my strength and my song; He is become my salvation.

20. Double chorus

He is my God, and I will prepare Him an habitation, my father's God,

21. Chorus

And I will exalt Him. He is my father's God. And I will exalt Him.

22. Bass and baritone

The Lord is a man of war. Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.

23. Double chorus

The depths have covered them, they sank into the bottom as a stone.

24. Double chorus

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

25. Double chorus

And in the greatness of Thine excellency, Thou hast overthrown them that rose up against Thee.

26. Double chorus

Thou sentest forth Thy wrath, which consumed them as stubble.

27. Chorus

And with the blast of Thy nostrils, the waters were gathered together, the floods stood upright as a heap, and the depths were congealed in the heart of the sea.

28. Tenor

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

29. Soprano

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

30. Double chorus

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand.

31. Double chorus

The earth swallowed them.

32. Countertenor and tenor

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

33. Double chorus

The people shall hear, and be afraid, afraid; sorrow shall take hold on them. All the inhabitants of Canaan shall melt away by the greatness of Thy arm. They shall be as still as a stone till Thy people pass over, O Lord, which Thou hast purchased.

34. Countertenor

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established.

35. Double chorus

The Lord shall reign for ever and ever.

36. Tenor

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

37. Double chorus

The Lord shall reign for ever and ever.

38. Tenor

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

39. Soloists and double chorus

Sing ye to the Lord, for He hath triumphed gloriously. The Lord shall reign for ever and ever, the horse and his rider hath He thrown into the sea.

LES ÉCOLES à la Maison symphonique

Objective: To offer concert tickets to elementary and high school students enrolled in music programs or in music concentration

Classical music has become a luxury:

- 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: most families cannot afford to send their children to a performance at the Place des Arts.

Yet students in music programmes represent the future of classical music and of musical culture in general.

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

Whether it will be the incentive behind their perseverance in musical studies or a unique cultural discovery, we hope that this evening will be remembered as an exceptional event in their bank of cultural experiences.

CAL – COMPANION leisure card

Leisure pass for my companion

The Chœur classique de Montréal is proud to announce its partnership with the Association québécoise pour le loisir des personnes handicapées (AQLPH) as part of the CAL program – *Companion Leisure Card* or *Leisure Pass for My Companion*.

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.

The CAL holder is not always identifiable at first glance. They may not be in a wheelchair or use a prosthesis or other aid. For example, the person may be hard of hearing or have an intellectual disability. There is a rigorous process for obtaining a Companion Leisure Card.

For further information:

www.carteloisir.ca/en
cal@aqlph.qc.ca
1 833 693-2253



LAISSEZ-PASSER LOISIR
POUR **MON** ACCOMPAGNATEUR

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 interdepartmental committee supports it in its mission to implement and use the CAL. This

- Office des personnes handicapées du Québec;
- Ministry of Education;
- Ministry of Health and Social Services;
- Ministry of Tourism.

AQLPH – CAL
25, rue des Forges, bureau 320
Trois-Rivières (Québec) G9A 6A7

Des loisirs bien accompagnés
pour les personnes handicapées



Procurez-vous la carte

UPCOMING concerts

Saturday, November 11, 2023

Church of St. Andrews and St. Paul

Participation at the Night of Choirs of Bach Festival
Works by Bach, Lauridsen, Rossini and Willan

Saturday, January 20, 2024

Théâtre Maisonneuve

John Rutter (b. 1945), *Gloria*
Leonard Bernstein (1918 - 1990), *Chichester Psalms*
John Rutter (b. 1945), *Magnificat*

Saturday, May 18, 2024

Maison symphonique

Gabriel Fauré (1845 -1924),
Cantique de Jean Racine, *Psaume 136 "Superflumina
Babylonis"*, *Pavane*, *Requiem*
Giacomo Puccini (1858 - 1924), *Missa di Gloria*





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Program designed and written by the Chœur classique de Montréal.

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Details are on the **Être choriste** page of our site
www.choeurclassiquedemontreal.qc.ca

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Make a donation to Chœur classique de Montréal

Thanks to the dedicated work of the choristers, board, and committees, as well as that of conductor Louis Laviguer, the Chœur classique de Montréal has long been considered one of the city's important artistic assets. If you would like to encourage our musical development and the continuity of our cultural influence, please send donations to:

Chœur classique de Montréal
407 – 525 rue Saint-Charles Ouest,
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Thank you for your generosity!