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# VIVALDI ON FIRE

**Matthias Maute**  
*conductor, recorder*

**Ensemble ArtChoral**  
**Ensemble Caprice**

**Janelle Lucyk**  
*soprano*

**Sophie Larivière**  
*recorder*

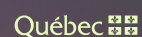
15th edition

June 10, 2025 – 7:30 p.m.

Église Sainte-Famille

Boucherville

in collaboration with



# Vivaldi on fire

Presented by



Pre-concert talk – 6:30 p.m.  
Musicologist Pierre Vachon

## Program

(70 min. without intermission)

**Antonio Vivaldi (1678-1741)**

*Concerto in C major for two recorders, two violins and basso continuo*

Allegro

Largo

Adagio

*Gloria, RV 589 (excerpts)*

Andante. Et in terra pax

Adagio. Gratias agimus tibi

Allegro. Propter magnam gloriam

Largo. Domine Deus

Allegro. Domine, Fili unigenite

*Motet In furore iustissimae irae, RV626*

*Concerto in D minor, RV 535*

*Magnificat, RV 610 (excerpts)*

Magnificat

Et exultavit

Et misericordia

Fecit potentiam

Deposuit potentes

Suscepit Israel

Sicut locutus est

*Sonata « La Follia », Op. 1, no. 12, RV 63*

*Psaume Laudate Dominum, RV 606*

*Psaume In exitu Israel, RV 604*

## Artists

**Ensemble ArtChoral**  
(women's choir)

**Ensemble Caprice**

**Matthias Maute**, conductor,  
choir director, recorder and  
artistic director

**Janelle Lucyk**, soprano

**Sophie Larivière**, recorder

## Vivaldi on Fire

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The Ensemble ArtChoral's women's choir, accompanied by Ensemble Caprice, under the direction of Matthias Maute, presents a program showcasing Vivaldi in all his intensity and virtuosity. Excerpts from the *Gloria* and the *Magnificat*, and the dramatic motet *In furore* featuring soprano Janelle Lucyk, display the full glory of the female voice. Two of the most electrifying concertos by Vivaldi (who was sometimes known as the "Red Priest") bring this blazing program to life. Enjoy the incandescent energy of *Vivaldi on Fire*!



## Program notes

Benjamin Goron

With 550 instrumental compositions, 46 operas, 3 oratorios and some forty sacred works, Antonio Vivaldi (1678–1741) was one of the most inventive and prolific composers of his time. As a violin teacher, choir director and then concertmaster at the Ospedale della Pietà music school in Venice, he composed numerous works for the young women of the school, helping the Serenissima regain some of its lost cultural glory.

In Vivaldi's time, the hospices that sheltered orphans and impoverished or illegitimate girls were important musical centres, and audiences flocked to these institutions to witness the musical talents of the young women. For Vivaldi, the Ospedale della Pietà was fertile ground for experimentation and creation: he composed many instrumental and vocal works there, including double concertos that, in addition to their artistic value, also had an educational purpose, as they could be performed by a teacher and a student soloist.

The *Concerto in C major for Two Flutes, Two Violins, and Continuo*, RV 533 is one example of such works. The first and third movements take the form of a ritornello, alternating between solo passages and tutti sections. The central slow movement unfolds a graceful melody, gently supported by the continuo. The *Concerto in D minor for Two Oboes*, RV 535 was written in the 1710s or 1720s. A slow introduction leads to an Allegro that highlights interplay between the violin and the two soloists. In the second movement, each oboe plays drawn out melodies, accompanied sparingly by the solo cello or the continuo. The final Allegro molto is much more lively, with energetic contrapuntal exchanges between the soloists and the continuo.

Sacred music forms a significant part of Vivaldi's output; in fact, he became a priest in 1703, the same year he joined the Ospedale della Pietà. He occasionally composed for services at the Chiesa della Pietà (now sometimes known as the Vivaldi Church) at St. Mark's Square and for Cardinal Ottoboni, always balancing brilliance and expressiveness, tradition and innovation, to suit the context and the patron. Composed in 1713, the *Gloria*, RV 589, displays a style shaped more by theatre and opera than by older, traditional forms: it showcases instrumental virtuosity and employs vocal flourishes drawn from bel canto to highlight key words in the sacred text. Rich in contrast, the work also reveals Vivaldi's ability to weave together the different compositional styles of his time, heightening the music's expressive impact.

Unlike the young nuns cloistered behind the gates of their institutions, Vivaldi travelled extensively throughout his life. These journeys offered him the chance to promote his works and his talents as a violinist, while forging a network of patrons across the Italian peninsula. Mantua, Verona, Ferrara, Florence, Milan and Rome all became anchor points for the “Red Priest,” helping him extend his influence across Italy and throughout Europe. The motet *In furore iustissimae irae*, RV 626, was composed in the 1720s in Rome, a city Vivaldi visited on several occasions during Carnival season. The opening aria evokes God’s wrath at human wrongdoing, through stormy unison lines and dramatic chromatic descents. The motet’s high degree of vocal virtuosity once again links it closely with the language of opera.

Written around the same time as the *Gloria*, RV 589, the Magnificat, RV 610, was composed in Venice during a period when the choir master Gasparini was absent. The piece follows a more traditional liturgical style, without theatrical influences. The humility and joy of the Virgin are woven throughout the text, conveyed through simple, clear and expressive themes. The composition also features intricate counterpoint and harmonies with chromatic touches, reminiscent of the Italian madrigals of the period.

*La Follia* originates from a musical theme that first appeared in 16th-century Portugal and gained widespread popularity in France after Lully published his *La Folia* in 1672. It quickly became a sensation across Europe’s musical scene. Many of the great composers of the Baroque era embraced this lively theme over the years, including Corelli, Marin Marais, Scarlatti and even Bach. In Vivaldi’s Op. 1, we encounter a set of twenty variations on the *La Follia* theme, in the form of a sonata for two violins and continuo. Later reprinted in Amsterdam and Paris, the work helped to solidify the composer’s success and ensure the lasting popularity of the piece.

The psalms *Laudate Dominum*, RV 606, and *In exitu Israel*, RV 604, were composed in the late 1730s, during Vivaldi’s final years in Venice before his move to Vienna and his death in 1741 in poverty and solitude. Both works reveal how Vivaldi used musical expressiveness to serve the sacred text, with a striking command of contrast. His music soon fell into obscurity after his death, only to be revived in the early 20th century, thanks in large part to composer and conductor Alfredo Casella.

# Artists

**Matthias Maute**  
*conductor, recorder  
and artistic director*



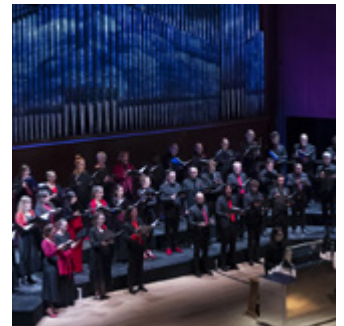
**Janelle Lucyk**  
*soprano*



**Sophie Larivière**  
*recorder*



**Ensemble ArtChoral**  
*(women's choir)*



**Ensemble Caprice**



## Choristers

Ensemble ArtChoral

### Sopranos

Janelle Lucyk  
Ellen Torrie  
Florence Tremblay  
Dorothea Ventura  
Lea Weilbrenner

### Altos

Alexandra Asher  
Claudine Ledoux  
Marie-Andrée Mathieu  
Sarah Bissonnette

## Instrumentalists

Ensemble Caprice

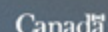
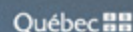
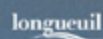
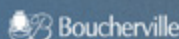
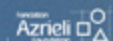
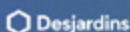
Sophie Larivière, recorder, transverse flute  
Lucie Ringuette, Baroque violin  
Karin Cuellar, Baroque violin  
Pemi Paull, Baroque viola  
Jean-Christophe Lizotte, Baroque cello



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