
A L O N E
T O G E T H E R

Michel Lambert (1756-1791)
Air– « Vos mépris chaque jour »

Jean-Baptiste Lully (1632-1687)
Trios pour le coucher du Roi LWV 35–
Symphonie – Gavotte – Menuet–Chaconne

Jacques-Martin Hotteterre (1673-1763)
Premiere suite Op. 4– Allemande

Marin Marais (1745-1799)
Pièces de violes Livre IV– Le Badinage

Robert de Visée (1745-1799)
Pièces de théorbe– Prélude en la

François Couperin (1668-1733)
Concerts royaux N°. 3– Muzette

Mika Putterman Baroque flute
Aleks Schürmer Baroque flute
Sylvain Bergeron theorbo

Attendants to wake you, dress you and even ensure you consummate your marriage ! For **Louis XIV**, being alone meant being surrounded by others. At court, musicians held privileged positions, performing in the King's chamber (**Couperin, Lambert, Marais, de Visée**).

No composer from this period was more successful than **Lully**. A poor, gay, Italian immigrant seems unlikely to become confidant to the Sun King. His skills as a dancer, violinist and composer catapulted him through court ranks, holding titles reserved for aristocrats. And legally, Lully had a monopoly on opera nationwide (imagine only *one* person being allowed to produce TV or film !)

Though married to **Lambert's** daughter, Lully's numerous homosexual scandals eventually became too much for the King and he gradually distanced himself. Sadly, a treatable foot injury proved fatal without his royal patronage. Now considered "the father of the French style", his queerness has been largely erased from history books.

Mika Putterman



Known for her beautiful sounds, and expressive playing, **Mika** studied the Baroque flute with Marc Hantai in Paris and Barthold Kuijken in Brussels. In 2004 she founded *Autour de la flûte*. Mika is a freelancer with numerous orchestras and chamber groups, and she teaches historical flute at McGill University.

“ *When I first discovered the early music movement in my late teens— my fantasy was to live in a castle and have a personal lutenist play for me until I fell asleep. I’d put a tulle canopy over my bed and blast lute music on my stereo.*

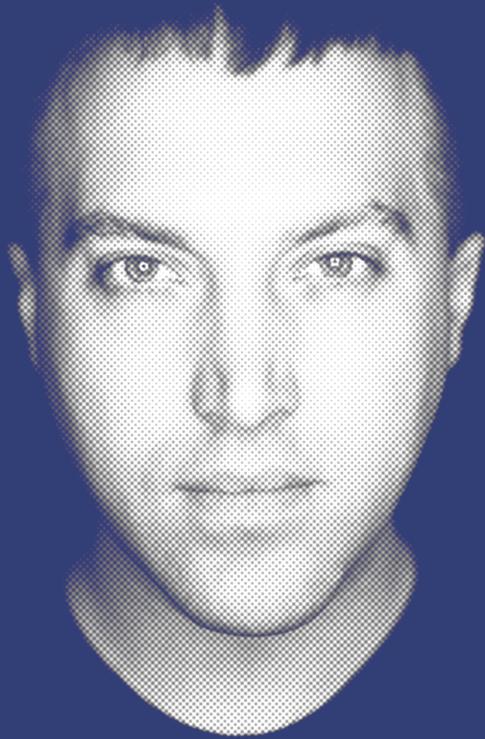
Here, we imagined playing music for the king... a dream job, no? Using low-pitched three-part flutes, which give depth and colour to the music, Aleks and I (best friends) got to enjoy blending our sounds to give the illusion we are at times one instrument, and at other times enjoying a conversation.

”

Baroque flute Weemaels, 1998 after Hotteterre, Paris 1700

autourdelafute.com

Aleks Schürmer



Aleks has played historical flutes with *Autour de la flûte*, *Tafelmusik*, *Ensemble Caprice*, *Les Idées heureuses*, *La Bande Montréal Baroque*, and *Arion Baroque Orchestra*, among others. He holds a Masters in Historical Performance from McGill University.

You can hear his baroque piccolo playing on *Notturmo's* latest album *L'amant Jaloux* (2020) released on the ATMA label.

“ In an ensemble, the role of the second flutist is to match the playing of the first. Perhaps because we’ve both frequently enjoyed playing second in orchestras, when Mika and I play together it can be hard to tell who’s playing which part— even for ourselves ! It’s a special feeling to lose oneself in the other’s sound. The baroque flute is not known for being a particularly loud instrument, so it’s especially fun to pair two flutes with another soft instrument as each small detail can be heard with intimate clarity. ”

Baroque flute Berney, 2006 after Naust, Paris 1700

aleksschurmer.com

Sylvain Bergeron



"A supremely refined, elegant and cerebral musician" (Ottawa Citizen)

Sylvain is a master of the lute and its family of plucked instruments (theorbo, archlute and baroque guitar). One of the pioneers of Early Music in Canada, his work underlines the importance of plucked instruments, helping to validate their place in ensembles.

“*The pandemic, despite all its difficulties and horrors, has also brought its share of positives. Musicians found themselves unemployed at first, but the majority of us used this obligatory break to develop new knowledge— exploring new repertoire, instruments... then came online teaching, video shoots... It wasn't easy to find ourselves, overnight, in empty rooms with only technical teams as our audiences... So I liked how, during our filming for MusicAtHome, the intimate space allowed us all to converse together. A bit like the old days after all!*”

Theorbo Lawrence Brown, USA 1991
sylvainbergeron.com

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