

Arion
Baroque Orchestra

25 · 26 SEASON

THE QUEEN'S CONCERT

October 4 & 5

Salle Bourgie

CONCERT PROGRAM

PROGRAM

FIRST HALF

40 MINUTES

Mademoiselle Laurant (fl 1687–1790)

Le Concert (1687 or 1690)

Ouverture

Premier air

[Deuxième air]

Symphonie

[Troisième air]

Air

Gigue

[Deuxième Gigue]

Air

Jean-Philippe Rameau (1683–1764)

Hippolyte et Aricie, tragédie lyrique (1733)

Ouverture

« Rossignols amoureux » (Act V, scene 5)

Ritournelle (Act III, scene 1)

La Princesse de Navarre, comédie-ballet (1745)

« Vents furieux, tristes tempêtes » (Act II, scene 2)

« *Concerts en sextuor* » (after Rameau)

5e Concert [La Cupis]

Castor et Pollux (1737)

« Tristes apprêts, pâles flambeaux » (Act 1, scene 3)

INTERMISSION

20 MINUTES

Jean-Marie Leclair (1697-1764)*Scylla et Glaucus*, tragédie lyrique (1746)

Ouverture

« Serments trompeurs » (Act III, scene 1)

« Ta gloire dans ces lieux t'appelle » (Act III, scene 3)

Mademoiselle Duval (1718-1775)*Les Génies ou Les Caractères de l'Amour*, opéra-ballet (1736)*

Tirés du Prologue :

Air pour les Génies

Air pour les Plaisirs

Première Bourrée en rondeau

Deuxième Bourrée

Sarabande

Premier Menuet

Deuxième Menuet pour les flûtes

Jean-Philippe Rameau*Les Indes galantes*, ballet héroïque (1735)

Ouverture

« Régnerez, plaisirs et jeux » (Nouvelle Entrée : Les Sauvages, scene 6)

Dardanus, tragédie lyrique (1739)

Chaconne (Act V, scene 3)

*The haute-contre and taille parts were recomposed by Benoît Dratwicki



SCANNEZ POUR LE PROGRAMME
COMPLET EN FRANÇAIS

ARTISTS

Emma Fekete
SOPRANO

Mathieu Lussier
DIRECTION

ARION BAROQUE ORCHESTRA

First violins
Julie Rivest
Louella Alatiit
Mélanie de Bonville

Double bass
Francis Palma-Pelletier

Second violins
Marie Nadeau-Tremblay
Sari Tsuji
Sarah Douglass

Guitar
Sylvain Bergeron

Harpsichord
Hank Knox

Violas
Jacques-André Houle
Jimin Dobson
Isabelle Douailly-Backman
Clément Bufferne

Flutes
Alexa Raine-Wright
Grégoire Jeay

Cellos
Amanda Keesmaat
Andrea Stewart

Oboes
Matthew Jennejohn
Christopher Palameta

Bassoon
François Viault



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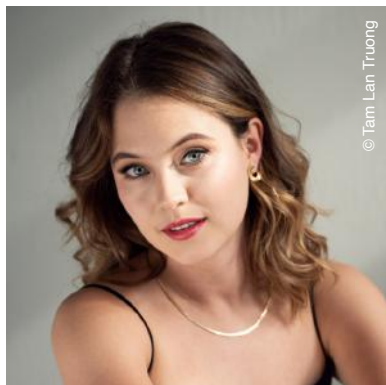
A cornerstone of Montreal's music scene for forty-five years, Arion Baroque Orchestra is a pioneer in Quebec and Canada in the world of early music on period instruments. Under the artistic direction of conductor and bassoonist Mathieu Lussier since 2019, Arion presents a series of concerts featuring internationally renowned guest conductors and soloists.

Founded in Montreal in 1981 by Claire Guimond, Chantal Rémillard, Betsy MacMillan and Hank Knox, Arion has performed in Quebec, Canada, the United States, Mexico, Asia and Europe. The clarity and freshness of Arion's interpretations of baroque and classical works are supported by a discography of more than thirty titles, have received numerous awards, and widespread critical acclaim.

Committed to the creation and dissemination of youth and educational projects, and a partner of renowned institutions such as Bourgie Hall, the Université de Montréal, McGill University, the Studio de musique ancienne de Montréal, the Centre de musique baroque de Versailles and La SAMS, Arion is a unique and vital contributor to the Canadian musical scene.

EMMA FEKETE

SOPRANO



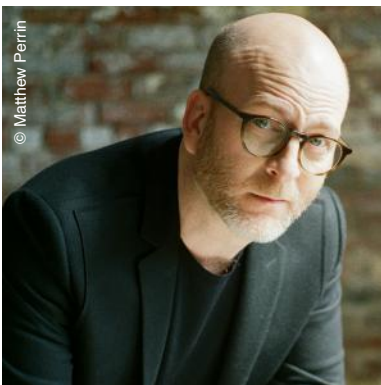
Praised for her luminous voice, refined technique, and stage presence of rare sincerity, Canadian soprano Emma Fekete was recognized in 2025 by CBC as one of "30 Hot Canadian Classical Musicians Under 30."

This season, she performs with Arion Orchestre Baroque, returns to the Théâtre des Champs-Élysées in *Robinson Crusoé*, appears in *Le Prophète* with the Orchestre de chambre de Genève, and takes on the role of Papagena in a new production of *Die Zauberflöte*.

A familiar presence on Quebec stages, Emma was an artist-in-residence at the Atelier lyrique de l'Opéra de Montréal, where she sang Poppea, Barbarina, Frasquita, and was featured in Mozart's *Requiem*. She has also collaborated with leading ensembles including the Orchestre Métropolitain, Orchestre classique de Montréal, Orchestre de l'Agora, Les Violons du Roy, Opéra du Royaume, and the Société d'art vocal de Montréal, and has participated in training programs at the Domaine Forget and the Festival de Lanaudière.

Internationally, she came to prominence at the Festival d'Aix-en-Provence as Yniold in *Pelléas et Mélisande*, a role that earned her high praise from the press. She went on to be acclaimed as Adina in *L'elisir d'amore* in Bordeaux, Reims, and Paris. Trained at the Conservatorium van Amsterdam, she has appeared at the prestigious Concertgebouw and Muziekgebouw.

Emma is generously supported by the Sylva Gelber Foundation, the Jeunesses Musicales Canada Foundation, the Père Lindsay Foundation, and Festival Classica. She now pursues her career between Europe and Canada, establishing herself as a Canadian voice to watch.



MATHIEU LUSSIER

DIRECTION

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

Previous appointments include Associate Conductor of Les Violons du Roy from 2012 to 2018, where Lussier led the orchestra in over 100 concerts in Quebec and on tour in greater Canada, the United States, Mexico, and Brazil, collaborating with artists such as Marc-André Hamelin, Philippe Jarrouszy, Alexandre Tharaud, Jeremy Denk, Jean-Guihen Queyras, Julia Lezhneva, Anthony Marwood, and Karina Gauvin. From 2008 to 2014 he served as Artistic Director and Conductor of the Lamèque International Baroque Music Festival, and 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 Drummondville, the Orchestre symphonique de Sherbrooke, the Edmonton Symphony Orchestra, the Vancouver Symphony Orchestra, the Winnipeg Symphony Orchestra, the Kitchener-Waterloo Symphony Orchestra, I Musici de Montréal, Symphony Nova Scotia, and the Manitoba Chamber Orchestra.

His numerous solo recordings include over a dozen bassoon concertos (Mozart, Vivaldi, Fasch, Graupner, Telemann, and Corrette), a CD of bassoon sonatas by Boismortier, several CDs of music for solo bassoon by François Devienne and Eugène Jancourt, and two CDs of wind music by Gossec and Méhul.

PROGRAM NOTES

Taking inspiration from the Concerts de la Reine, which between 1725 and 1762, under the patronage of Queen Marie Leszczyńska, wife of Louis XV, mainly presented at court operas excerpts, our concert opens with an instrumental suite by **Mademoiselle Laurant** (or Laurent) taken from a short pastoral opera in one act, aptly titled *Le Concert*. The only manuscript of the work, which indicates that it was set down in 1690 by André Danican Philidor, librarian and copyist to Louis XIV, tells us that it was performed before Madame la Dauphine in the grand apartments of Versailles. Destined to become queen, Maria Anna of Bavaria never did so, however, as she died in April 1690. She was the wife of the Grand Dauphin Louis, who himself died in 1711 before he could succeed his father. The *Mercure galant* of August 1687 informs us that the composer was “quite distinguished by her extraordinary talents for dance, music, and her delicacy in playing the harpsichord. Last winter, she had some works sung before Madame la Dauphine, who honored her with her approval.” We can imagine that this was *Le Concert*, but we know nothing else about Mademoiselle Laurant other than that this work attributed to her shows a fine mastery of the musical language of her time.

Whether at court or in the salons of the nobility, musical entertainment could also take the form of composite concerts, combining several works and composers. At the time, when an engraved edition or a handwritten score of an opera was produced, two separate indexes were sometimes included: one for the instrumental pieces and another for the vocal pieces. This allowed performers to choose the numbers they wished to present at their leisure.

We have selected several numbers from the index of instrumental pieces in the period edition of **Mademoiselle Duval**'s opéra-ballet *Les Génies ou Les Caractères de l'Amour*, taken from its prologue. Her only known work except for a lone arietta, it premiered on October 18, 1736, only the second opera written by a woman for the Académie Royale de Musique (Paris Opéra) since *Céphale et Procris* by Élisabeth Jacquet de La Guerre in 1694. Having a run of only nine performances, the work was nevertheless hailed by several critics. The *Mercure de France* of November 1736 writes: “It is easy to be persuaded by this work that Mlle Duval is a young person with much talent. The opera is varied and extremely well developed in many respects.”

A month earlier, the same periodical, after having written that the work “was favorably received,” continued by noting: “To the astonishment and pleasure of the public, this young person, seated in the orchestra, accompanied her entire opera on the harpsichord from the overture to the last note.” We understand by this that it was unusual to see a woman take charge of a production of such magnitude (a prologue and four acts). Another commentator, the critic Pierre-François Guyot Desfontaines, wrote in October 1736: “The music of the new opera, entitled *Les Génies*, was met with great pleasure. It is by Mlle Duval, lately an actress of the Opéra: there are pieces worthy of the harmony of *Les Indes galantes* [by Rameau]. That’s saying a lot.” To our knowledge, the work was only revived once, over two days, at the Concerts de la Reine on August 11 and 13, 1738. Unfortunately, we know very little about the life of this Mlle Duval, not even her first name. However, a few details remain, listed in the *Dictionnaire de l’Opéra de Paris sous l’Ancien Régime* (2019): for example, she was the eldest of two sisters born to a Mlle Duval, a famous dancer at the Paris Opéra, and an Italian archbishop, and she performed as a singer in Paris and elsewhere in France.

The two indexes of instrumental and vocal pieces are also to be found in the manuscript produced by Jean-Baptiste-Christophe Ballard of the reworked 1742 version of **Jean-Philippe Rameau**’s first opera, *Hippolyte et Aricie*, premiered in 1733. It was with this tragédie lyrique that the composer – “the Orpheus of our century,” as Desfontaines called him – inaugurated at nearly 50 years of age the portion of his career that was to make him famous. A latecomer to the renewal of the Lullist opera, he was especially proud of his contribution to musical theory, particularly in the field of harmony, and yet knew how to paint all the facets of the human psyche in music. “Whether in recitative, arias, or symphonies,” wrote musicologist Paul-Marie Masson, “Rameau is always concerned with dramatic expression: he seeks to express, characterize, describe, paint, and imitate.”

We offer you a fine selection of works by Rameau. From *Hippolyte et Aricie*, the Overture and the delightful arietta with flutes “Rossignols amoureux” come from the 1757 version, while the famous fugue ritornello with bassoon is found only in the 1742 revival, as a prelude to the third act. After this first attempt, the 1730s saw Rameau produce a string of works at a time when the proponents of the old and new styles (the Lullists versus the Ramists) were very much at odds. This was followed by the ballet héroïque *Les Indes galantes* in 1735, which underwent numerous revisions until 1761, and the tragédies lyriques *Castor et Pollux* in 1737, also heavily revised in 1754, and *Dardanus* in 1739, which was revived in a version that was again heavily modified in 1744.

As for the comédie-ballet *La Princesse de Navarre*, an occasional work on a libretto by Voltaire, it was premiered in February 1745 for the wedding of Louis XV's eldest son (another Dauphin Louis who died before ascending to the throne) to Maria Theresa of Spain. In the arietta "Vents furieux" (Furious Winds), the violins could not more clearly "describe, paint, and imitate" the subject matter, as will be heard.

The sextet version of *La Cupis* comes from an anonymous manuscript that reproduces and reorchestrates the *Pièces de clavecin en concerts* (1741). It is interesting to note that Rameau himself had reorchestrated *La Cupis* for an "Air tendre pour les Muses" from *Le Temple de la Gloire* in 1745.

From the composer and violinist **Jean-Marie Leclair** comes the tragédie lyrique *Scylla et Glaucus*, his only contribution to the genre, premiered in Paris on October 4, 1746. In a style close to that of Rameau, the work rekindles the spirit of Lully. The musicologist Graham Sadler considered *Scylla et Glaucus* as "one of the best French operas of the mid-18th century," and many commentators have noted the remarkable quality of its eventful overture. While the only work by Leclair performed at Queen Leszczynska's Concerts was a violin concerto, the series did feature revivals of *Hippolyte et Aricie*, *Les Indes galantes*, *Castor et Pollux*, and *Dardanus*.

As the queen wished in her day, we hope that our concert will have been more than mere entertainment, but that it will have transported you to the more intimate settings of France's Grand Siècle and Enlightenment, where music full of grandeur resounded perhaps more discreetly than on occasions of royal pomp, but with greater charm and no less beauty.

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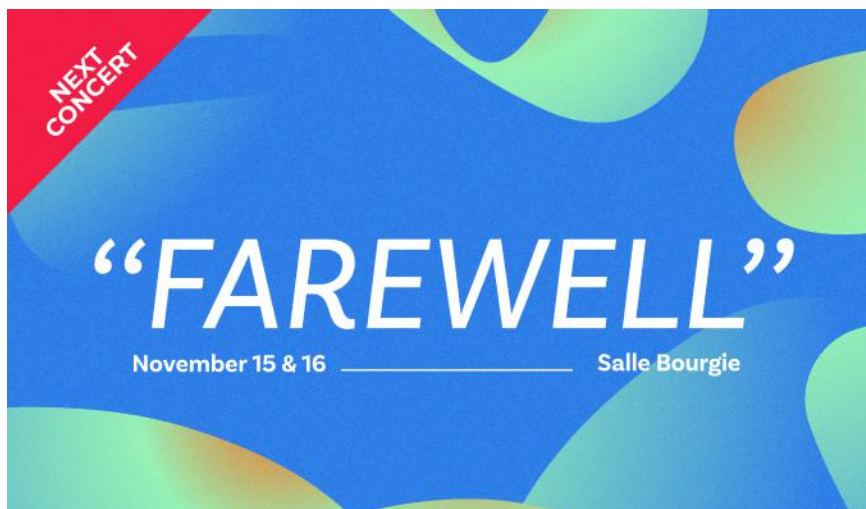
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