



25 • 26 SEASON

“FAREWELL”

November 15 & 16

Salle Bourgie

CONCERT PROGRAM

ARTISTS

Chouchane Siranossian
VIOLIN AND DIRECTION

ARION BAROQUE ORCHESTRA

First violins

Sari Tsuji
Louella Alatiit
Jimin Dobson
Simon Alexandre

Second violins

Jessy Dubé
Marie Nadeau-Tremblay
Mélanie de Bonville
Sarah Douglass

Violas

Jacques-André Houle
Peter Lekx
Isabelle Douailly-Backman

Cellos

Amanda Keesmaat
Andrea Stewart

Double bass

Francis Palma-Pelletier

Oboes

Matthew Jennejohn
Karim Nasr

Bassoon

François Viault

Horns

Simon Poirier
Jocelyn Veilleux

PROGRAM

FIRST HALF

35 MINUTES

Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 5 in B-flat Major, K. 22 (1765)

Allegro

Andante

Allegro molto

Andreas Romberg (1767–1821)

Violin Concerto No. 7 in A Major, ARWV 032 (1790)

Allegro

Adagio

Rondeau: Allegretto

INTERMISSION

20 MINUTES

SECOND HALF

30 MINUTES

Franz Joseph Haydn (1732-1809)

Symphony No. 45 in F-sharp Minor, "Farewell", Hob. I:45 (1772)

Allegro assai

Adagio

Menuet: Allegretto - Trio

Finale: Presto - Adagio



SCANNEZ POUR LE PROGRAMME
COMPLET EN FRANÇAIS

CHOUCHANE SIRANOSSIAN

VIOLIN AND DIRECTION



"It is the privilege of exceptional artists to attract the limelight. The violinist Chouchane Siranossian belongs to that category." (Diapason)

Chouchane Siranossian is among the foremost virtuosos of the international Baroque scene, celebrated for her individuality, deep musical research, and wide-ranging collaborations. Equally at home as a soloist or with leading ensembles, she has earned a reputation as one of today's most compelling performers.

In the 2025/26 season she returns to the International *Festival Chopin and His Europe* in Warsaw with {oh!} Orkiestra Historyczna. Further highlights include appearances with the Arion Baroque Orchestra in Montreal, her debut with Concerto Köln, her first performance with the Hungarian National Philharmonic under Andrea Marcon, and a tour with the Bodensee Philharmonie alongside her sister, cellist Astrig Siranossian.

She also tours in the United States with the Venice Baroque Orchestra and performs chamber music in Zurich, Geneva, Ascona, and Pistoia.

After early studies with Tibor Varga and Pavel Vernikov, she trained with Zakhar Bron in Zurich, earning her soloist diploma with highest honours in 2007. She later served as concertmaster of the St. Gallen Symphony Orchestra before a decisive encounter with Reinhard Goebel deepened her focus on early music. Alongside historical repertoire, she also works closely with contemporary composers such as Daniel Schnyder, Marc-André Dalbavie, Aaron Kernis, and Éric Tanguy.

An exclusive Alpha Classics artist, her recordings have received numerous awards. Her latest release, *Duello d'archi a Venezia* (2023) with the Venice Baroque Orchestra and Andrea Marcon, was awarded the Clef d'or by ResMusica. Previous albums include *Bach before Bach*, *Tartini Concertos*, *L'Ange et le Diable* and *Time Reflexion*, all widely acclaimed.

She performs on a Baroque violin by Giuseppe and Antonio Gagliano and a Guadagnini violin on loan from luthier Fabrice Girardin.



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.

"As we gather to share Arion's live performances, I invite you to reflect on the role philanthropy plays in making moments like this possible. Every concert, every young musician we nurture, every unexpected work we present, is built with the help of those who believe in the power of music to connect and inspire.

Your support allows us to nurture artistic excellence, expand access to music in our community, and ensure that Arion continues to thrive for generations to come. Together, we're not just sustaining an orchestra: we're sustaining a legacy of creativity, connection, and cultural vibrancy.

*In celebration of the **National Day of Philanthropy**, let's consider the impact of giving: not only as a contribution, but as an expression of our shared values.*

Thank you for taking part in the enduring tradition of generosity."

Negar Haghighat
Executive Director



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PROGRAM NOTES

Haydn the original, Romberg the virtuoso, Mozart the prodigy

My Prince was satisfied with all my works; I received approval; as head of an orchestra, I could undertake experiments, could observe that which enhanced an effect and that which weakened it, thus improving, adding to it, taking away from it, taking risks. I was cut off from the world; there was no one in my vicinity to make me unsure of myself or to persecute me; and so I had to become original.

– Haydn, according to G.A. von Griesinger

This famous quote taken from one of the composer's first biographies admirably describes the situation **Joseph Haydn** experienced at Esterháza palace between 1766 and 1790, in the employment of Prince Nicolaus I Esterházy. In this vast domain, a sort of “Hungarian Versailles” built on marshy land close to the present-day boundary between Austria and Hungary, Haydn and his court musicians were indeed isolated, far from major cities. It is there, in a place Haydn often referred to as a “wasteland,” that he composed, between 1767 and 1773, some of his most original and audacious symphonies.

The *Symphony No. 45, “Farewell”* was written in this period, corresponding to a new manner certain commentators have associated with the so-called *Sturm und Drang* (“Storm and Stress”) Germanic literary movement extolling an exacerbated sensitivity, named after a play (1776) by Friedrich Klinger. Whether Haydn himself was actually influenced by this movement, preceded it, or was simply striving to be original out of necessity is debatable. But his music of this period does resort more often to using minor keys (unusual at the time) and contrapuntal devices, as well as being more somber and tormented in mood.

Although linked to an apparently trivial, even amusing anecdote, the “Farewell” *Symphony* is anything but comical. On the contrary, it is one of Haydn's most complex and emotionally charged symphonies. But first, let us recall the story behind this work, again according to Griesinger: “Among Prince Esterházy's court orchestra there were several

vigorous young married men who in summer, when the prince stayed at Esterháza, were obliged to leave their wives behind in Eisenstadt. One year [1772], against his usual custom, the prince determined to extend his stay in Esterháza for several weeks. The ardent married men, thrown into utter consternation, turned to Haydn and asked him to help. Haydn hit upon the idea of writing a symphony in which, one after the other, the instruments fall silent. At the first opportunity, this symphony was performed in the prince's presence. Each of the musicians was instructed that, as soon as his part had come to an end, he should extinguish his light, pack up his music, and leave with his instrument under his arm. The prince and the audience at once understood the point of this pantomime; the next day came the order for the departure from Esterháza."

While for most of us, both on stage and in the audience, the circumstances surrounding the first performance of this symphony are personally irrelevant, the expressive power of the music can nevertheless strike us as painfully relevant. This is all the more probable if we set aside the apocryphal title "Farewell" and replace it, as suggested by musicologist James Webster, with the more emotionally imbued title "Absence" or "Symphony of Longing." Webster rightly remarks that this work, beyond the final adagio's pantomime, expresses in its entirety the idea of the feeling of estrangement, by means of difficult tonal keys far removed from usual eighteenth-century symphonic keys (F-sharp minor and major), as well as by the use of themes and motives ranging from the incisively violent (first movement) to the paradoxical gentleness of senseless hope (the Adagio of the Finale). Along with several other powerful symphonies from Haydn's so-called *Sturm und Drang* period, *Symphony No. 45* shows how with infinite intelligence and genius he was able to transcend limitations and overcome his isolation.

Haydn's originality and numerous experiments were revealed throughout his long career in a large number of works, particularly his symphonies and string quartets, thus laying the foundations for what would later be called the "classical style." He was certainly not the only one, but it was with good reason that he was referred to early on as "Papa Haydn," as his influence was the greatest throughout Europe. Younger generations of composers looked up to him as a role model, often dedicating their own string quartets to him, as was the case with Mozart and **Andreas Jakob Romberg**.

Greatly inspired by Haydn early in his career, Romberg was above all a virtuoso violinist. Born in 1767 near Münster in Lower Saxony, it was there that he made his concert debut at the age of seven, with his cousin Bernhard Heinrich Romberg on the cello. The two continued to perform together in the 1780s, sometimes passing themselves off as brothers, in Amsterdam, Germany, and Paris, where they played at the Concert Spirituel. In October 1790, they joined the princely court orchestra in Bonn, where they met Beethoven, remaining there until 1793. It was just before his arrival in Bonn that Andreas composed the seventh of his twenty violin concertos, the first dating from 1784 and the last from 1812, all but four of which were unpublished during his lifetime, as they were intended for his own use. His early concertos, such as the one in our program, reveal the influence of Haydn (whom he met on more than one occasion) and Mozart, while his later works follow the stylistic developments imposed by Beethoven. Turning more towards vocal music near the end of his career, some of which was highly regarded at the time, Romberg's output, like that of many others of his generation, was overshadowed by Beethoven. After living and working in Hamburg and Gotha, he died impoverished in the latter city in 1821.

While all of **Wolfgang Amadeus Mozart's** work has something miraculous about it, the precociousness of this prodigy will never cease to amaze us. Admittedly, his masterpieces were not composed in his early youth, but the impressive caliber of his *Symphony No. 5 in B-flat major*, K. 22, written at the age of 9, is nothing short of breathtaking. When the Mozart family returned to Salzburg from London, where the young Wolfgang and his sister Maria Anna, nicknamed Nannerl, had been showcased as prodigies on the violin and keyboard (and where Wolfgang met Johann Christian Bach), they stopped in Holland from September 1765 to April 1766. The young Mozart composed two symphonies there, including *Symphony K. 22*, which, according to the manuscript, dates from mid-December 1765. It was first performed in The Hague on January 22, 1766. The G-minor Andante is striking for its moody and stark tone, but it is framed by two exuberant movements that we hope will encourage *you*, at least, to stay till the end of the concert.

Jacques-André Houle

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