

THE ORCHESTRE SYMPHONIQUE
DE LA VALLÉE-DU-HAUT-SAINT-LAURENT
IN COLLABORATION WITH
THE ATELIER LYRIQUE
DE L'OPÉRA DE MONTRÉAL
AND LE NOUVEL OPÉRA PRESENTS

Opéras!



A NIGHT AT THE OPERA WITH
« LA SCALA DI SETA » FROM ROSSINI
AND A BOUQUET OF FRENCH COURT
ARIAS FROM XVIIIITH CENTURY

THURSDAY, JUNE 6TH, 2019 • 8 PM
ÉGLISE SAINT-MICHEL
VAUDREUIL-DORION



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Texts of French court arias

Ah que ces bois, ces ruisseaux, ces fontaines

Ah que ces bois, ces ruisseaux, ces fontaines,
Nous font passer d'agréables moments:
Et que ces eaux, qui coulent dans nos plaines,
Ont des douceurs à charmer nos tourments.

Sous cet ombrage, où l'Écho se retire,
L'on peint ses maux, sans se rendre indiscret:
Et si l'Écho s'occupe à les redire,
C'est aux rochers qui gardent le secret.

Sans frayeur dans ce bois

Sans frayeur dans ce bois
Seule je suis venue
J'y vois Tircis sans être émue

Ah ! Ah ! N'ai-je rien à ménager ?
Qu'un jeune cœur insensible est à plaindre !
Je ne cherche point le danger
Mais du moins je voudrais le craindre.

Quel prodige effrayant

Quel prodige effrayant, quel déluge nouveau
Vient me troubler dans ma cave profonde ?
Quoy ? le Maître irrité de l'empire de l'Onde
Prétend-t-il m'y creuser un indigne tombeau ?
Bacchus entend mes cris, fait cesser ce ravage
Viens changer en vin ce funeste élément.
Ah ! ah ! que mon sort seroit charmant
si j'y pouvois faire naufrage !

J'entendois l'autre jour

J'entendois l'autre jour, dire à mon médecin
Que rien ne soutient mieux
Qu'un verre de bon vin.

Amy, ne crois-tu pas qu'il mente ?
Je veux l'en faire convenir,
J'en ay déjà bû plus de trente,
Et je ne puis me soutenir.

J'avais cru qu'en vous aimant,

J'avais cru qu'en vous aimant,
La douceur seroit extrême,
J'avais cru qu'en vous aimant,
Mon sort eût été charmant :
Mais je me trompais, hélas !
Dois-je le dire moi-même ?
Vous savez que je vous aime ;

Pourquoi ne m'aimez-vous pas ?
Iris aime son berger ;
Que n'en faites-vous de même ?
Iris aime son berger,
Et ne veut point le changer :
Tous les jours pour vos appâts,
Je souris une peine extrême,
Vous savez que je vous aime
Pourquoi ne m'aimez-vous pas ?

Pourquoy, doux rossignol

Pourquoy, doux rossignol,
dans ce sombre séjour
M'éveillez-vous avant l'Aurore ?
Venez-vous à mon cœur annoncer le retour
Du charmant objet que j'adore ?

Pourquoy, doux rossignol,
dans ce sombre séjour
M'éveillez-vous avant l'Aurore ?
Mais si Climène, à mon amour
trop insensible encore,
Abandonne mon cœur au feu qui le dévore ;

Pourquoy, doux rossignol,
dans ce sombre séjour
M'éveillez-vous avant l'Aurore ?

Laissez durer la nuit

Laissez durer la nuit, impatiente Aurore,
Elle m'aide à cacher mes secrètes douleurs,
Et je n'ai pas encore assez versé de pleurs ;
Pour ma douleur,
hélas! est-il des nuits trop sombres ?

Depuis que mon Berger quitta ce beau séjour,
Ah ! je ne puis souffrir le vif éclat du jour,
Laissez-moi donc pleurer
à la faveur des ombres
Autant que voudra mon amour.

A la fin cette Bergère

A la fin cette Bergère
Sent les maux que j'ai soufferts,
Et sa foy jadis légère
Perd ce titre sans ses fers:

Nous vivons soubz mesme loy
Puis que je la tiens à moy.
Non je n'ay plus cette crainte
Que j'avois par le passé.

Car Phillis se trouve atteinte
De ce trait qui m'a blessé.
Nous vivons soubz mesme loy
Puis que je la tiens à moy.

Mes feux ont produit sa flame
Qui me rend esgal aux dieux
Et l'amour est dans son ame
Qui n'estoit que dans ses yeux.

Nous vivons soubz mesme loy
Puis que je la tiens à moy.
Mon amour recompensée
N'aura plus de desclair.

Nous n'avons qu'une pensée,
Qu'un vouloir qu'un désir.
Nous vivons soubz mesme loy
Puis que je la tiens à moy.

Partners

The OSVHSL gratefully acknowledges its cultural and financial partners, as well as donors Daniel Constantineau, Michel Johnson and Jean Landry, MPs Nathalie Roy, Christian Dubé and Claude Reid and all trustees of its Board of Directors, without which his work would be rigorously impossible..



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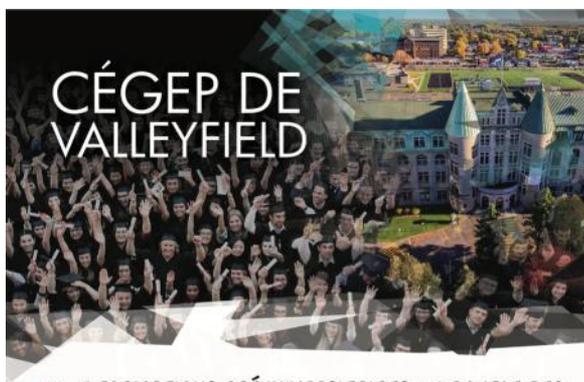
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About OSVHSL

Status

The Orchestre symphonique de la Vallée-du-Haut-Saint-Laurent is a non-profit organization holding a status of charity from Government of Canada n° 80188 4420 RR0001

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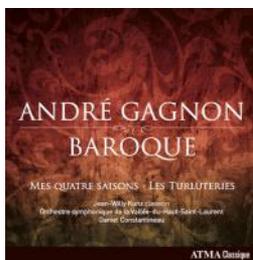
Executive and Music Director: Daniel Constantineau

Contact informations

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YouTube, Instagram, SoundCloud and Twitter.

**The album "André Gagnon Baroque"
- nominated at the 2016 ADISQ Gala -
is on sale at intermission and at the end of the concert.**



**GALA
ADISQ**

Program

French court arias of XVIIIth century

Christophe Ballard (1641-1715)

Ah ! Que bois, ces ruisseaux, ces fontaines

Elizabeth Polese, Florence Bourget, Brenden Friesen

Marc-Antoine Charpentier (1643-1704)

Sans frayeur dans ces bois

Elizabeth Polese

Michel Lambert (1610-1696)

Laissez durer la nuit

Florence Bourget

Jean-Baptiste Drouart de Bousset (1662-1725)

Quel prodige effrayant

Brenden Friesen

J'entendais dire l'autre jour à mon médecin

Elizabeth Polese, Florence Bourget, Brenden Friesen

Jean-Baptiste Drouart de Bousset

J'avais cru qu'en vous aimant

Sebastian Haboczki

Jean-Baptiste Drouart de Bousset

Pourquoi doux rossignol

Elizabeth Polese

Antoine Boësset (1587-1643)

À la fin cette bergère

Elizabeth Polese, Florence Bourget, Sebastian Haboczki, Brenden Friesen

Singers coached and supervised by Suzie Leblanc (voice) and Marie-Nathalie Lacoursière (staging), from Le Nouvel Opéra. They are accompanied by Michel Angers at the theorbo, Antoine Malette-Chénier at the baroque harp, Elinor Frey at the viole di gamba, as well as Grégoire Jeay and Alexa Raine-Wright at the traversos.

◇ MINI-INTERMISSION (10 minutes) ◇

Gioachino Rossini (1792-1868)

La scala di seta (The ladder of silk)

opera in one act

based on a libretto from Giuseppe Maria Foppa

Singers supervised and coached by Marie-Ève Scarfone, principal coach at the Atelier lyrique. They are under the direction of Daniel Constantineau, as are the musicians of the Orchestre symphonique de la Vallée-du-Haut-Saint-Laurent.

French court arias

Descending from the "Vaux-de-vire" (or *vaudevilles* - Norman drinking songs, often saucy and libertine), the term court air appears for the first time in 1571 and is similar to the French polyphonic song - which is distinguished however, by the predominance of the use of homophony, a method of musical writing where each of the four or five voices that compose it evolves at the same rhythm as the others, in order to promote a better understanding of the text attached to it.

Very quickly, however, undoubtedly under the influence of research done at the same time in northern Italy, the French composers retain only the melody of the top (*supérieur*) and transcribe the remaining voices in tablature (notation) of lute or keyboard. The ornamentation then integrates with the air of court to palliate the monotony of the strophic writing and this one gradually takes all the characteristics of a scholarly music, precious, served by the best composers and the best singers. This important transformation makes of this type one of the sources of the monody, the same one which is at the origin of the opera.

During the first half of the seventeenth century, court air enchants the Parisian aristocracy, both in the royal entourage and in the microcosm of women's salons. Musicians of the King, the Duke of Orleans or Cardinal Richelieu, the composers know how to adapt the air of court to the requirements of the ballets, in which he takes on the most varied faces: pastoral, tragic or jester - and of which you have excellent examples tonight. It allows French singing to find the path of dramatic expression and musical declamation that will flourish later in the lyric tragedy (*tragédie lyrique*), in the time of Louis XIV and Jean-Baptiste Lully.

On the other hand, the deeply expressive and melancholy character of the French Baroque style can not be overstated. Far away from German or Italian aesthetic canons of the time, it betrays perhaps its filiation with the « *contenance angloise* », a musical trend developed in England at the beginning of the XVth century and which introduced the interval of third in the musical discourse, then led by the hegemony and the roughness of the fifths and fourths which constitute it. This contribution allowed to humanise the French polyphonic song and to turn it away from a too intellectual and scholarly facture previously promoted by the schools of *Ars Nova* and *Ars subtilior* of the late Middle Ages.

La scala di seta

La scala di seta, opera in one act — or "farce" — composed by Gioachino Rossini at the age of 20, invites us to a completely different sound and aesthetic world.

With an precocious musical talent and a family environment to welcome and develop it (his father is a trumpet player, his mother a singer), Rossini enrolled at the Liceo musical Bologna at fourteen and studied there with passion the works of Haydn and Mozart, inheriting at that time the nickname of *tedeschino*, "the little German".

Speaking of Mozart, Rossini shares one of its main characteristics, namely the ability to stick as close as possible to the libretto submitted to him and, as a last resort, to upgrade their contents, often insignificant. This is evidenced by the way in which the composer, despite his relative greenness and the type *buffa* to which he applies with *La*

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Participation, training and access programs

In addition to its main objective, which is to produce quality symphonic concerts for a population that is generally deprived of it, the OSVHSL supports three programs of participation, training and access to its concerts, of which it is particularly proud.

« **Dans la cour des grands** » is an unique immersion workshop that allows non-professional musicians to join the Orchestra during rehearsals devoted to them. Originally designed for high school students in Vaudreuil-Soulanges — for whom it was primarily intended — the program is now open to anyone who can tackle the OSVHSL concert repertoire. Sectionals are held once a week, approximately one month before rehearsals, at École Cité-de-Jeunes. Interested? Inquire at info@osvhsl.com



Conferences and courses on the history and genesis of works presented at the OSVHSL concert: How is a musical piece built? What art movement does it belong to and why? What are the period instruments used by OSVHSL musicians and what is the point of using them in the 21st century? So many questions — and answers! — discussed during « **Cause toujours !** », a program of talks and dialogues interspersed with sound illustrations presented at the Musée régional de Vaudreuil-Soulanges a few days before the Orchestra's concerts.



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La scala, treats certain passages of the arias of Julia and Germano, characters carrying elements of proven tragedy (Julia forced to marry a man she does not love, Germano secretly in love with Julia). During these moments, one would think to hear Verdi, even Mascagni or Puccini, representatives of *verism* (current musical preaching the illustration of the reality by the music, whether it macabre or desperate) which will blossom only several tens of years later. Interestingly, Rossini shares with them the vocation of a specialized composer, since the essential (and the best) part of his work is made up of operas.

Moreover, Rossini's writing, if not offering the harmonic depth of that of Haydn or Beethoven, and despite the few "faults" of octave and fifth flickering here and there in the speech of *La scala*, betrays an extremely safe craft. In the chapter of instrumentation for example, the young composer uses new methods that will be exploited only a few years later; notably by Berlioz. He also develops a style based on both inventiveness and melodic ingenuity, but also repetition, surpassing some of the most famous masters of the time. No wonder, then, that it was celebrated of its time and that this success is perpetuated until today!

The difficulty posed by opera is first of all that of the language — the knowledge of Italian is not within the reach of all — but also of its form. Contrary to what we observe at the theater, the classical opera offers us scenes or sung episodes (the arias, whose function is to carry the emotion) in alternation with others, which are revealed either half sung, be spoken (the recitatives, which explain the action). In this respect, *La Scala di seta* mainly uses the so-called *secco* recitative, one that involves the use of a harpsichord or pianoforte. It will therefore be easy for you to distinguish the recitatives from the arias of the work.

Daniel Constantineau / Wikipedia

Argument of the Scala

In the eighteenth century, in Paris, Giulia, pupil of the old Dormont, is in love with the handsome Dorvil, whom she secretly married with the help of an old aunt benevolent. Dormont does not suspect anything, since the lovers meet without his knowledge and that Dorvil goes up to Giulia's room thanks to a silk ladder.

But the lovers are thwarted in their intimacy by Germano, domestic peevish and clumsy, in love with Giulia, and by Lucilla, Giulia's cousin, very curious. What's more, Dormont organized an engagement between his ward and the rich Blansac. Worried, Giulia makes every effort to make Blansac fall in love with Lucilla, while Dorvil is consumed with jealousy: Lucilla and Blansac eventually fall in love with each other; but Germano continues to wreak havoc on couples and almost defeats Giulia's plans. At midnight, Giulia and Dorvil decide to run away, but they must give it up since Blansac and Germano disembark uncomfortably, while Lucilla, hidden in a corner; observes the scene: Dormont wakes up and the two lovers have only him reveal the truth. Seeing that Blansac is in love with Lucilla, Dormont forgives them, and gives his blessing to both couples.



The artists of Atelier lyrique

Florence Bourget, mezzo-soprano – Québec (Lévis)

Mezzo-soprano Florence Bourget owns a Master's degree (with honours) from the Université de Montréal. She made her Opéra de Montréal debut in the role of Wellgunde in *Das Rheingold*. She also portrayed Mrs. Grose in *The Turn of the Screw* (Orchestre de l'Agora). She was also a soloist in *Soirée à l'opérette* (Orchestre symphonique de Longueuil).

Follow her at [@bourget.florence](https://twitter.com/bourget.florence)

Florence Bourget is generously sponsored by Jacques Marchand.



Spencer Britten, tenor – British-Columbia (Vancouver)

Spencer Britten holds a Master's in Opera from the University of British Columbia. In 2018, he took part in the young artists program at the Glimmerglass Opera Festival. In 2018- 2019, he portrays the roles of Doughboy, Basket the dog and Model Vivant in *Twenty- Seven* (Opéra de Montréal), Gee-tar et Featured Dancer in *West Side Story* (The Atlanta Opera), Peter Quint in *The Turn of the Screw* (Orchestre de l'Agora). He also was a soloist in Dvorak's *Mass in D Major* and Britten's *Rejoice in the Lamb* (Chœur Métropolitain) and in *Soirée à l'opérette* (Orchestre symphonique de Longueuil).

Follow him [@spencerbritten](https://twitter.com/spencerbritten) and spencerbritten.com

Spencer Britten is generously sponsored by Sigrid Chatel.



Scott Brooks, bass-baritone – British-Columbia (Vancouver)

Scott Brooks holds a Bachelor's degree in Opera from the University of British Columbia and a Doctorate in English Literature from the University of St. Andrews. He made his Opéra de Montréal debut as the Duke of Verona in *Roméo et Juliette*. In 2018-2019, he sings Monterone in *Rigoletto*, Man in the Bar in *Champion*, and Man Ray in *Twenty-Seven*. He is also a soloist in *Broadway Evening* (Aramusique) and in Dvorak's *Mass in D Major* (Chœur Métropolitain).

Scott Brooks is generously sponsored by John Farrell and François Leclair.



The Orchestra

Conducted by Daniel Constantineau, OSVHSL is the only professional classical music company in Montérégie-Ouest and has its foot in Vaudreuil-Dorion, Vaudreuil-Soulanges. A chamber ensemble composed of 15 to 35 musicians according to the repertoire it covers, its main objective is to produce live symphonic music in a territory that is generally deprived of it. It does so on period instruments, which is in perfect harmony with the historical character of the region.

His latest productions reflect the quality of his artistic work and his regional roots, in that they respectively led to the recording of the baroque works of André Gagnon by ATMA, in 2015, to a first nomination at the Gala ADISQ 2016, to his participation at the Seigneuriales de Vaudreuil-Dorion since June 2016, to his nomination at an Opus Prizes of the Conseil québécois de la musique in 2017, and to the receipt of grants from the City of Vaudreuil-Dorion, the Conseil of the arts and culture of Vaudreuil-Soulanges and the Conseil des arts et des lettres du Québec in 2017 and 2018, as well as the financing of concerts « Le romantisme ? C'est dans mes cordes ! », « Boccherini, Bach and moi » and « Operas ! » by the Canada Council for the Arts, in April 2018 and February 2019.

To the extent that OSVHSL is the only Canadian phalanx that addresses all symphonic repertoires suitable for period instruments, this approach makes it a one-of-a-kind training at home, on the cutting edge of trends in terms of performing repertoire music.



The Atelier — an artist residency for Canadian opera singers and pianist-vocal coaches — is a launch pad that provides advanced professional training. As the only program of its kind in Quebec (in terms of duration, remuneration, and resources), it offers training and on-stage experience for Canadian opera artists with the best prospects for a career in the industry. The Atelier aims to make sure that its participants are adequately equipped, enabling them to reach their full potential, while promoting their entry into the professional sphere.

The only program in Canada to train its members in both official languages, it facilitates networking and furthers its members' reach in French-speaking countries and around the world. The Atelier also plays a key role in enhancing Montreal's artistic vitality, developing productive partnerships with orchestras, artists/artisans, and Québécois/Canadian companies.

For the 2018-2019 season, 10 young artists are taking part in the Atelier lyrique program:

Florence Bourget, mezzo-soprano (1st year); Spencer Britten, tenor (1st year); Scott Brooks, bass-baritone (2nd year); Brenden Friesen, bass-baritone (1st year); Sebastian Haboczki, tenor (2nd year); Holly Kroeker, pianist (1st year); Rose Naggar-Tremblay, mezzo-soprano (2nd year); Andrea Núñez, soprano (1st year); Elizabeth Polese, soprano (1st year) and Rocco Rupolo, tenor (2nd year).

facebook.com/AtelierLyrique | atelierlyrique.operademontreal.com.

The musicians

Violins I

Guillaume Villeneuve (solo), Simon Alexandre,
Diane Bayard, Samuel Hogue,
Noémy Gagnon Lafrenais

Violins II

Natalie Cadotte (head), Lucie Ringuette
Sallynee Amawat, Mélanie De Bonville

Violas

Pemi Paull (head), Jacques-André Houle, Sari Tsujii

Cellos

Marie-Michel Beauparlant (head), Elinor Frey

Double bass

Francis Palma Pelletier

Traversos and piccolos

Grégoire Jeay, Alexa Raine-Wright

Classical oboes

Joël Verkaïk, Andrew Maruzella

Classical clarinets

Mark Simons, Maryse Legault

Natural horns

Xavier Fortin, Gabriel Trottier

Classical bassoon

Karim Nasr

Fortepiano

Holly Kroeker (Atelier lyrique de l'Opéra de Montréal - ALOM)

Theorbo

Michel Angers

Baroque harp

Antoine Malette-Chénier

Singers prepared by

Marie-Ève Scarfone (ALOM), Suzie Le Blanc (Le Nouvel Opéra - NO)

Staging

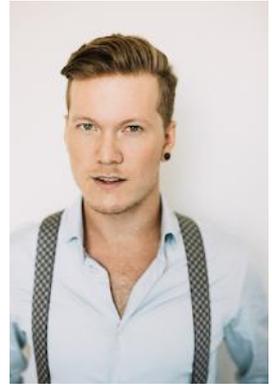
Marie-Nathalie Lacoursière (NO) assisted by Carolane Hardy (ALOM)

Daniel Constantineau, direction

In order to closely respect the historical performance parameters related to the works of the program of this concert, the OSVHSL players play on period instruments and at 430 Hz pitch, while adopting a vibrato-free style of play and articulations specific to the baroque and classical periods discussed.

Brenden Friesen, bass-baritone – Saskatchewan (Langham)

Member of L'Atelier lyrique de l'Opéra de Montréal, Saskatchewan born bass-baritone Brenden Friesen has captured audiences with his powerful resonance, exceptional diction, enormous comedic presence, and incredible interpretation of text (Opera Canada). Brenden holds an MMus Opera degree from the University of Toronto, where he studied with Professor Lorna MacDonald. Brenden's most recent performances include his l'Opéra de Montréal debut as Count Ceprano in Verdi's Rigoletto, and Ernest Hemingway in Ricky Ian Gordon's Canadian debut of 27.



Follow him sebastianhaboczki.com or [@Sebastian_Tenor](https://www.instagram.com/Sebastian_Tenor)

Brenden Friesen is generously sponsored by Colleen and Mirko Wicha

Sebastian Haboczki, tenor – Ontario (London)

Sebastian Haboczki holds a Doctorate from James Madison University in Virginia (United States). He made his Opéra de Montréal debut in the role of the Reporter in JFK and as Tybalt in Roméo et Juliette. In 2018-2019, he portrays the Servant in Rigoletto, the Ring Announcer in Champion, and F. Scott Fitzgerald in Twenty-Seven (Opéra de Montréal). He is also a soloist in a Broadway Evening (Aramusique) and Soirée à l'opérette (Orchestre symphonique de Longueuil).

Follow him sebastianhaboczki.com

Sebastian Haboczki is generously sponsored by the Andrea Alacchi Family.

Andrea Núñez, soprano – Ontario (Markham)

Andrea Núñez holds a Master of Music in Opera Performance from the University of Toronto. She was also part of the young artist programs at the Santa Fe Opera and the Opera Theatre of Saint Louis. In 2018-2019, she made her Opéra de Montréal debut in the roles of the Page in Rigoletto, Woglinde in Das Rheingold, and Alice B. Toklas in Twenty-Seven. She also portrayed the Governess in The Turn of the Screw (Orchestre de l'Agora).

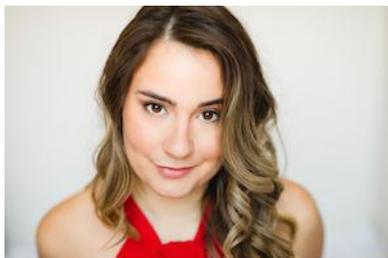


Follow her at ancnunez.wixsite.com/andrea-nunez-soprano or [@andienunez](https://www.instagram.com/andienunez)

Andrea Núñez is generously sponsored by Emmelle and Alvin Segal.

Elizabeth Polese, soprano – Ontario (Toronto)

Elizabeth Polese holds a Master's degree in Voice Performance from the University of Toronto. Over the course of the 2018-2019 season, she sings Countess Ceprano in *Rigoletto* and Alice B. Toklas in *Twenty-Seven* (Opéra de Montréal). She also portrays Miss Jessel in *The Turn of the Screw* (Orchestre de l'Agora). She is a soloist in *Broadway Evening* (Aramusique) and Dvorak's *Mass in D Major* and Britten's *Rejoice in the Lamb* (Chœur Métropolitain) and *Soirée à l'opérette* (Orchestre symphonique de Longueuil).



Follow her @bethsingsongs or elizabethpolese.ca

Elizabeth Polese is generously sponsored by Sue Wehner.

Holly Kroeker, pianist – Alberta (Grande Prairie)

Holly Kroeker holds a Master's in Collaborative Piano from the University of Toronto and a Bachelor's in Piano from the University of Alberta. She took part in the Yulanda M. Faris Young Artist Program at the Vancouver Opera. In 2018-2019, she is the assistant rehearsal pianist for a *Broadway Evening* (Aramusique) and for *Twenty-Seven* (Opéra de Montréal). She is also the pianist in the chamber orchestra for *The Turn of the Screw* (Orchestre de l'Agora). She is also the assistant rehearsal pianist for the chorus for *Champion* (Opéra de Montréal).

Holly Kroeker is generously sponsored by F. Ann Birks.



Daniel Constantineau

"A conductor in the impeccable rhythmic sense, with precise and attentive direction, Daniel Constantineau allows the orchestra to maintain a free and natural discourse from the beginning to the end of each piece, revealing a musician eminently respectable in every respect."

Claude Gingras, *La Presse*



Daniel Constantineau begins learning music at age 12 and has been composing since the age of 16. His first works are created at the Camp musical de Lanaudière and became his gateway to the Conservatoire de musique de Montréal, where he completes master's degrees in theory and conducting, with complementary trainings in clarinet, piano, singing and acousmatic composition.

From 1985 to 1987, Daniel Constantineau hones his conducting skills during intensive training at the OSM and the SMCQ with Charles Dutoit and Serge Garant. Fellow of the Ministère de la Culture of Quebec, he participates at the same time in the workshops of Tanglewood, Domaine Forget and the Artsperience Conducting Symposium in Ontario. In parallel with his studies in orchestral conducting, he tackles the composition of stage music — television, radio, theater, cinema — from which emerges a catalog of works distinguished by its diversity and originality.

In September 1996, he founds the Orchestre philharmonique du Grand Montréal, a community symphony orchestra of high caliber that was an immediate success until its dissolution, in June 2001. He then takes the reins of the music profile of the Programme et Lettres of the Collège de Valleyfield where, from 2000 to 2013, he teaches history, theory, choral and composition/computer-assisted music.

In 2003, the audition of a Beethoven symphony by the Orchestre révolutionnaire et romantique of John Elliott Gardiner encouraged him to join the Tafelmusik ensemble in Toronto to receive the enlightened advice of Jeanne Lamon, Ivars Taurins and Bruno Weil in conducting choir and period orchestra. He completes this training by attending, in the summer of 2011, the rehearsals and concerts of the Jeune orchestre atlantique with Philippe Herreweghe, a group specialized in the interpretation of symphonic repertoire on period instruments.

These various experiences prompted him to set up the OSVHSL, a ensemble that had a successful start-up year in 2010-2011 and that his nominations for the 2016 ADISQ and 2017 Prix Opus Galas have been on the rise since then. at the rank of phalanx of high flight.

Follow him on www.danielconstantineau.com