



26 • 27 SEASON

CENDRILLON

Saturday, October 17, 2026 at 7:30 PM

Sunday, October 18, 2026 at 2:30 PM ——— Bourgie Hall

PRESENTED IN COLLABORATION WITH



PALAZZETTO
BRU ZANE
CENTRE
DE MUSIQUE
ROMANTIQUE
FRANÇAISE

CONCERT PROGRAM

PROGRAM

CENDRILLON (1810)

Opéra-féerie in three acts by **Nicolò Isouard** (1773-1818)

Libretto by **Charles-Guillaume Étienne** (1777-1845)

First performed at the Opéra-Comique on 22 February 1810, in Paris.

CHARACTERS

RAMIR, Prince of Salerno

ALIDOR, his tutor, a great astrologer

DANDINI, the Prince's squire

MONTEFIASCONI, Baron

CLORINDE, his elder daughter

TISBÉ, his younger daughter

CENDRILLON, his stepdaughter

Lords, Pages, Squires, and Ladies of the Court

SYNOPSIS

ACTE I (40 minutes)

Cendrillon lives with her stepsisters, Clorinde and Tisbé, in the mansion of her stepfather, the Baron of Montefiascone, where she is treated harshly as a servant. While her two sisters prepare for a ball given by Prince Ramir at his palace, a beggar arrives asking for alms. Cendrillon, not recognizing the Prince's tutor Alidor in disguise, readily offers him some food. Her sisters insist on turning him away. Upon leaving, the beggar promises Cendrillon her kindness shall not go unrewarded. The Prince soon arrives, disguised as a groom, and witnesses himself Cendrillon's kindness, in contrast to her sisters. Clorinde, Tisbé, and the Baron abandon poor Cendrillon, but Alidor promises she will soon join them at the ball.

INTERMISSION (20 minutes)

ACTE II (40 minutes)

Cendrillon awakens in the Prince's palace dressed in a formal ball gown, thanks to Alidor's spell, which includes a rose he offers her, allowing her to go unrecognized. She meets the Prince, still in disguise, whom she accepts as her champion in the tournament. Meanwhile, the two stepsisters flatter the doltish footman Dandini, whom they were led to believe is the Prince. Victorious in the tournament, the real Prince Ramir offers Cendrillon the crown, but terrified her true identity be recognized, she flees the palace, leaving behind one of her green slippers.

ACTE III (20 minutes)

Clorinde and Tisbé are furious. The Prince insists one of them must wed Dandini, even though they try to convince Cendrillon to marry him. The poor orphan shudders at the sight of the Prince, who doesn't recognize her as the mysterious beauty of the previous evening. Upon seeing the slipper, which would reveal her identity, she asks to try it on. It fits, of course, and she wins Prince Ramir's heart, the crown, and the magic rose.

ARTISTS

Emma Fekete **CENDRILLON**

Cyrille Dubois **PRINCE RAMIR**

Magali Simard-Galdès **CLORINDE**

Florie Valiquette **TISBÉ**

Laurent Deleuil **ALIDOR**

Dominique Côté **DANDINI**

Julien Patenaude **BARON DE MONTEFIASCONI**

Mathieu Lussier **DIRECTION**

Arion Baroque Orchestra

Chœur Éphémère

Julien Patenaude **STAGE DIRECTOR**

Alexandre Dratwicki **ARTISTIC CONSULTANT**

Roseline Blain **CHOIR DIRECTOR**

Edited score © Palazzetto Bru Zane Editions 2018

Piano Coach Pierre McLean

Surtitles Hélène Gagnon

Libretto Translation Elsa Quéron

Spoken Dialogue Translation Dona D. Vaughn, William Tracy

We would like to thank the Manhattan School of Music for the materials provided from their 2017 production.

Presented in collaboration with Palazzetto Bru Zane – Centre de musique romantique française.



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BRU ZANE**
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FRANÇAISE

SCANNEZ ICI POUR
LE PROGRAMME COMPLET



MEMBERS OF THE ORCHESTRA

First violins

Julie Rivest* *solo violin*
Marie Nadeau-Tremblay
Louella Alatiit
Jimin Dobson
Franka Larichelière-Banken
Karin Cuéllar-Rendon

Second violins

Camille Poirier-Lachance
Sari Tsuji
Mélanie de Bonville
Simon Alexandre
Sarah Douglass

Violas

Jacques-André Houle
Isabelle Douailly-Backman
Clément Bufferne
Namgon Lee

Cellos

Amanda Keesmaat
Andrea Stewart
Jessica Korotkin
Amaryllis Jarczyk

Double basses

Francis Palma-Pelletier
Reuven Rothman

Harp

Antoine Malette-Chénier

Flutes

Alexa Raine-Wright *and piccolo*
Grégoire Jeay

Oboes

Christopher Palameta
Daniel Ramírez Escudero

Clarinets

Maryse Legault
Martin Carpentier

Bassoons

François Viault
Aaron Goler

Horns

Simon Poirier *solo*
Xavier Fortin *assistant*
Jocelyn Veilleux

Timpani and percussion

Matthias Soly-Letarte

**Julie Rivest plays on a Francesco Ruggeri violin (c. 1695), generously lent by CANIMEX Inc.*



© Sharif Mirshak - Parafilms

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 that have received numerous awards and widespread critical acclaim.

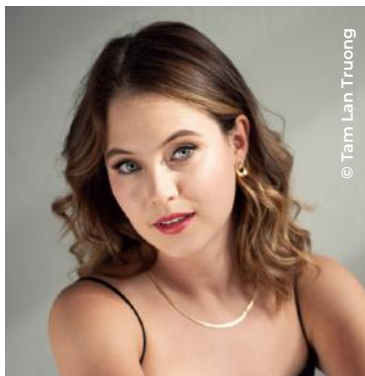
Committed to the creation and dissemination of youth and educational projects, and a partner of renowned institutions such as Bourgie Hall, the Université de Montréal, McGill University, the Studio de musique ancienne de Montréal, the Centre de musique baroque de Versailles and La SAMS, Arion is a unique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

EMMA FEKETE

CENDRILLON

Canadian soprano Emma Fekete is acclaimed for "her distinctive voice, her mastered vocal technique, her presence imbued with simplicity and authenticity, and her radiant personality..." Featured in Opera Canada as "Artist of the Week",

Emma was the 2024 winner of the Laffont Competition of the Metropolitan Opera for the South Carolina district and virtual finalist for the Premiere Opera Foundation Award. She is also the 2024 recipient of the Sylva Gelber Music Foundation Award and recipient of career development grants from the Father Lindsay Foundation and the Jeunesses Musicales Canada Foundation.



© Tam Lan Truong



© Jean-Baptiste Millot

CYRILLE DUBOIS

PRINCE RAMIR

Considered today as one of the finest French tenors of his generation, Cyrille Dubois is an insatiable artist in pursuit of new repertoire discovery. The versatility of his timbre, his mastery of nuance, and his infinite musicality enable him to encompass a broad spectrum of the lyric repertoire ranging from Baroque to

contemporary music, passing through the Classical period or French opéras-comiques.

But Cyrille's great passion lies in the interpretation of Lied and Mélodie, of which he is a sought-after ambassador. It was through his collaboration with Anne Le Bozec and Jeff Cohen that he discovered this repertoire. He formed the Duo Contraste with pianist Tristan Raës.

MAGALI SIMARD-GALDÈS

CLORINDE

Soprano Magali Simard-Galdès is distinguished by a clear, brilliant, and crystalline voice. With each performance and year, her vocal uniqueness defines itself, expresses itself, and is increasingly appreciated. Her varied repertoire, ranging from Baroque to contemporary music, testifies to her great musicality. As a performer, Magali stands out for the distinctiveness of her stage personality and her commanding presence.



© Julie Attacho

She was the recipient of the First Prize at the 2nd International Recital Competition of the Classica Festival. She benefits from the valuable support of the Canada Council for the Arts, the Jacqueline Desmarais Foundation, the Jeunesses Musicales Canada Foundation, and the Vancouver Opera Guild.



© Bernard Valiquette

FLORIE VALIQUETTE

TISBÉ

"An imaginative and committed soprano with ravishing high notes" (La Libre Belgique), Florie Valiquette is a Canadian lyric artist recognized for her musicality, stage presence, and the richness of her repertoire.

Originally from Montreal, she was a resident artist at the Atelier lyrique of the Opéra de Montréal before joining the International Opera Studio of the Opernhaus Zürich. With a Master's degree in Classical Voice Performance from the Université de Montréal, she continues her vocal studies with Marlena Malas in New York.

Today, she pursues a career fueled by the encounter between music and theatre, between repertoire and discovery, leading her to explore ever-new universes with the same desire to bring each work to life in all its richness and humanity.

LAURENT DELEUIL

ALIDOR

Franco-Canadian baritone Laurent Deleuil made his debut at the Opéra National du Rhin during his time with the opera studio, singing the title role in Benjamin Britten's opera *Owen Wingrave*. He settled in Paris in 2013 to participate in the Académie de l'Opéra-Comique, during which time he performed in children's versions of Delibes' *Lakmé* and Lecoq's *Ali Baba*, as well as French *mélodie* recitals.



Laurent Deleuil holds a Master's degree in Opera from the Conservatorium van Amsterdam, which he completed after a first Master's in Piano from the Université de Montréal. He is the recipient of several national and international competitions, including the Prix d'Europe (Montreal, 2010). He will soon be heard at the Opéra de Tours (Mars in *Orphée aux Enfers*) and at the Opéra de Rouen (Pang in *Turandot*).



DOMINIQUE CÔTÉ

DANDINI

Winner of several international prizes, baritone Dominique Côté is distinguished by his warm timbre, moving interpretations, and command on stage. His remarkable versatility makes him a sought-after singer in opera, operetta, French *mélodie*, chamber music, and musical theatre alike.

Passionate about the recital format and the intimacy it fosters with audiences, Dominique has undertaken a national tour with Jeunesses Musicales Canada, visiting more than 25 Canadian cities with pianist Anne Larlee, as well as performing in several French cities with the musical society Les Amis d'Alain Marinaro.

JULIEN PATENAUDE

BARON DE MONTEFIASCONI

Baritone Julien Patenaude cultivates a unique path combining singing, humour, writing, and conducting. Co-founder of the a cappella quartet Quartom, he boasts numerous albums and national and international tours. A graduate of the École nationale de l'humour in writing, he puts his pen at the service of various projects, notably co-writing the texts for *Nebulæ* with harpist Valérie Milot.

An accomplished musician, he is actively invested in his community as Musical and Artistic Director of the Opéra Bouffe du Québec (OBQ) and Co-Managing Director of Arts et spectacles de Laval alongside Jacqueline Woodley. Since 2025, he has renewed his connection with French language song through an intimate show dedicated to Georges Brassens and Félix Leclerc, uniting his voice with harpist Juliette Duguay.



© Hugo B. Lefort



© Matthew Perrin

MATHIEU LUSSIER

DIRECTION

Artistic Director of the Arion Baroque Orchestra since June 2019 and Artistic Director of Domaine Forget de Charlevoix since 2022, Mathieu Lussier has devoted more than twenty years to promoting, with dynamism and passion, the bassoon and baroque bassoon as solo and orchestral instruments throughout North America, South America, and Europe. He also pursues a career as a chamber musician with the Pentaèdre Ensemble and is Associate Professor at the Faculty of Music of the Université de Montréal.

His numerous recordings as a soloist include more than a dozen bassoon concertos (Mozart, Vivaldi, Fasch, Graupner, Telemann, and Corrette), a disc of Boismortier bassoon sonatas, several discs of solo bassoon music by François Devienne, Étienne Ozi, and Eugène Jancourt, and two discs of wind music by Gossec and Méhul.

ALEXANDRE DRATWICKI

ARTISTIC ADVISOR

Artistic Director of the Palazzetto Bru Zane (Venice), holder of a PhD in Musicology from Paris IV-Sorbonne, and former resident scholar at the Académie de France à Rome (Villa Medici), Alexandre Dratwicki is a specialist in 19th-century French music.



A graduate of the Conservatoire de Paris (Aesthetics), he has taught music history at several universities and worked as a producer at Radio France.

Alexandre Dratwicki is regularly invited to teach stylistic interpretation and French lyrical diction, notably at the Académie de la Scala, Domaine Forget, and various advanced conservatories and masterclasses.



ROSELINE BLAIN

CHOIR DIRECTOR

Active on the music scene for more than 25 years, conductor and pianist Roseline Blain is a versatile, expressive artist distinguished by her inspired and deeply researched personal interpretations. Creating, sharing, collaborating, and pooling resources are intrinsic to her approach and vision for artistic projects.

As guest conductor of the 2024 edition of the National Youth Choir of Canada, Roseline Blain became the first woman in Quebec to hold this prestigious position in forty years.

She currently serves as conductor of Le Choeur du Plateau and the Phoebus and Gaïa Ensembles, and until recently, she held the position of Artistic Director of the Musica Orbium ensemble as well as the Joliette Art Museum Choir.

CHŒUR ÉPHÉMÈRE

Founded and directed by Roseline Blain, the Chœur Éphémère was established in December 2025. This ensemble brings together seasoned choristers and musicians for specific artistic projects. Artistically, it distinguishes itself through a flexible approach, assembling carefully selected voices to explore bold musical ventures.

From its inception, the quality of its vocal signature has been praised by critics: "convincing, precise, and well-balanced choir" (Christophe Huss, *Le Devoir*).

The ensemble subsequently distinguished itself with memorable performances, including an interpretation of the renowned *Misa Criolla* alongside tenor Antonio Figueroa and Ensemble Atipika.

MEMBERS OF THE CHOIR

Sopranos

Clémence Modoux
Danielle Rosset
Dominique Babin
Marie Magistry
Nadia Labelle

Tenors

Alan Bougeard
André Gagnon
Dannick Bujold-Sens
Mathieu Abel
William Morin

Altos

Agnès Buffet
Anne Hébert
Christelle Robitaille-Hains
Isabelle Doiron
Maddie Studt
Maryse Fournier

Basses

Arek Keuchguerian
Bastian Bertulies-Esposito
Francis Gingras
Michel Duval
Simon Daude

PROGRAM NOTES

French composer of Maltese birth, Nicolò Isouard (1773-1818), under pressure from his father, first undertook a military career before turning to commerce, which was later helpful when in 1802, he founded an important publishing firm with Cherubini, Méhul, Kreutzer, Rode, and Boieldieu. Music was his true calling, though, and after studying with various Italian masters during his many travels, he was appointed choirmaster to the Order of Malta and organist of the church of St John of Jerusalem in Valetta before settling in Paris in 1799, at which point he had already composed many sacred works and several Italian operas. But it was the brilliant success of *Michel-Ange* (1802) and of *L'Intrigue aux fenêtres* (1805) at the Paris Opéra-Comique, evinced by his undeniable melodic talent and his dramatic instinct, that secured his status as a composer throughout Europe. A number of his works remained in the repertoire as late as the early 20th century, including his masterpiece *Cendrillon*, which combines great vocal virtuosity with the appeal of the fairy tale.

Premiered in 1810, *Cendrillon*, on a libretto by Charles-Guillaume Étienne, maintained its place in the Opéra-Comique and provincial theatre repertoires for many years, and became a model of French *opéra-féerie* (fairy-tale opera). The work was performed throughout the century until it was supplanted by Jule Massenet's *Cendrillon* (1899), though it did enjoy two significant revivals in 1845 (reorchestrated by Adolphe Adam) and in 1877 (with the addition of a *Ballet des saisons* on music notably by Lully and Gossec).

The Opéra-Comique production of Isouard's *Cendrillon* had a run of 79 performances in 1810, which is already quite remarkable. "Each theatre wants its *Cendrillon*....," commented the periodical *L'Esprit des journaux*. Thirty-five years later, when the Opéra-Comique revived the newly orchestrated *Cendrillon*, Adolphe Adam reminisced of the opera's phenomenal success during his youth: "For several years, Paris dreamt only of *Cendrillon*, the little green slipper, and the tambourine"—those being the twin attributes of Étienne and Nicolò's heroine in the scene of the reception at the prince's palace.

While the vague setting of the action in "an old castle" immediately places *Cendrillon* in the distant world of the fairy tale, the work's cast of characters reveals how far it has strayed from Charles Perrault's original literary model. No fairy godmother appears among the *dramatis personae*. There is, of course, a lord—the Baron of Montefiascone—flanked by two daughters (Clorinde and Tisbé) and a stepdaughter (*Cendrillon*), as well as a prince (of

Salerno) named Ramir: the cast of the fairy tale is assembled. But the role of the fairy godmother is filled by Ramir's tutor, Alidor—who is also a “great astrologer”—acting as his advisor. Only the fireplace featured in the set design of Act I directly evokes Perrault's fairy tale, even though the Opéra-Comique's Cendrillon, dressed in a “gray serge dress,” does not “sit in the ashes” but on a “little stool.” Disguised as an old beggar, Alidor subjects Cendrillon to a first test: he appears at the door of her home singing “Have pity on my misery” to elicit the young girl's compassion. Once the heroine's moral character has been tested, the plot unfolds in two stages. First, we learn that the prince “is hunting today, hosting a ball tonight, and getting married tomorrow,” because the time allotted for choosing a bride—imposed by his late father's will—is running out.

Furthermore, unlike the fairy tale—in which the prince does not exist before the ball—the fairy-tale opera endows him with a past and an intellectual, cultural, and moral education thanks to Alidor's tutelage. The shift from Perrault's very feminine tale and oral tradition is considerable: there is no longer the dichotomy between the bad and good mother, the stepmother and the fairy, but rather a contrast between a somewhat ridiculous old man (the baron) and the idealized figure of the tutor (Alidor); the choice of the “good” father replaces that of the mother. The dramatic challenge, moreover, lies in uniting a prince with a well-rounded education and a young girl with no acquired talents, but of innate goodness.

The only concession to the audience's imagination and senses lies in the episode of Cendrillon's dream that opens Act II. The rationalization of the fairy tale is completed by the replacement of the “little glass slipper” (according to Perrault's subtitle) with simple “green shoes”—a disarming bit of prosaism, but one that was undoubtedly necessary for the audience at the Opéra-Comique.

Thus, the elements borrowed from Perrault's tale alone did not ensure the triumph of the “fairy-tale” *opéra-comique* in 1810. The debut of Alexandrine Saint-Aubin, daughter of Madame Saint-Aubin, in the title role drew crowds, as did Nicolò's musical inventiveness. The overture consists of a *sinfonia concertante* for harp and horn, uniting two instruments emblematic of the story: the chivalric world of princely hunts and the dreamlike realm in which the heroine moves.

© Olivier Bara, 2018

Abridged translation – Arion Baroque Orchestra, 2026

Texts provided by Palazzetto Bru Zane

PALAZZETTO BRU ZANE

CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The vocation of the Palazzetto Bru Zane – Centre de musique romantique française is to favour the rediscovery of the French musical heritage of the long nineteenth century (1780-1920) and obtain international recognition for that repertory. Housed in Venice in a palazzo dating from 1695, specially restored for the purpose, the Palazzetto Bru Zane – Centre de musique romantique française receives the support of the Fondation Bru. Combining artistic ambition with high scientific standards, the Centre reflects the humanist spirit that guides the actions of its parent foundation. The Palazzetto Bru Zane's main activities, carried out in close collaboration with numerous partners, are research, the publication of books and scores, the production and international distribution of concerts, support for teaching projects and the production of sound recordings.

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