



Festival
Classica



SUPERTRAMP SYMPHONIQUE

Ariel Coulombe / OFC / Simon Fournier

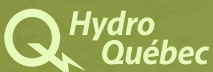
16th edition

11 June 2026 – 7:30 p.m.

Cocathédrale Saint-Antoine-de-Padoue

Longueuil

In collaboration with



Supertramp Symphonique

Program

(90 mins without intermission)

Orchestral arrangements:
Peter Brennan, Simon Fournier

Supertramp

Take the Long Way Home,
Roger Hodgson, Rick Davies

Breakfast in America, Roger Hodgson, Rick Davies

It's Raining Again, Roger Hodgson, Rick Davies

Hide in Your Shell, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson

Fool's Overture, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson, Michel Colombier

Dreamer, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson

Give a Little Bit, Roger Hodgson, Rick Davies

Sister Moonshine, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson

Crime of the Century, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson

Child of Vision, Roger Hodgson, Rick Davies

Even in the Quietest Moments,
Roger Hodgson, Rick Davies, arr. Richard Anthony
Hewson, Michel Colombier

Ain't Nobody but Me, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson

Goodbye Stranger, Roger Hodgson, Rick Davies

Bloody Well Right, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson

ENCORE

School, Roger Hodgson, Rick Davies,
arr. Richard Anthony Hewson

The Logical Song, Roger Hodgson, Rick Davies

Artists

Ariel Coulombe, vocals

Rock band

Raphaël D'Amours, guitar

Marie-Anne Arsenault, electric bass

Marie-Jeanne Ethier, keyboards

Geoffroy Doyon, drums

Louis Plouffe, saxophone

Ensemble ArtChoral

General and artistic director: Matthias Maute

Orchestre du Festival Classica

General director: Marie-Anne Rozankovic

Conductor: Simon Fournier

About

From “The Logical Song” to “Breakfast in America,” Supertramp shaped a singular musical world, blending insightful songwriting, introspective themes, and soaring flights of imagination. In this symphonic tribute, Festival Classica retraces the band’s remarkable journey through iconic songs that continue to inspire dreamers. Orchestra, rock band, and choir join forces alongside guest soloist Ariel Coulombe, bringing new breadth and resonance to this timeless repertoire in a bold symphonic reimagining that captures the spirit of the band. Why take the long way home? The path leads straight to this unforgettable concert!

A word from Simon Fournier

Conductor and arranger

In the summer of 1979, at the age of 15, I found myself at Jarry Park to see Supertramp on their Breakfast in America tour. A memorable night! At least that's what I'm told, because if I'm being honest, my memories of it are a little... hazy. I have this vague memory of a sea of people swaying in front of me like one living, breathing body—while I was doing my best just to stay upright. Let's say the atmosphere—in the most literal sense of the word—was pretty thick, par for the course in those days. So, if my memories of that concert are somewhat blurry, it's probably irrefutable proof that I was there.

And yet, something stayed with me. A feeling that's hard to pin down, an energy, a sense of freedom. The music of Supertramp kept me company long after the haze had lifted. Music where anything is possible and which, like my own musical pursuit, breaks down the artificial divide that too often separates musicians from ordinary people.

Tonight's concert is, for me, a way of reconnecting with those emotions—with a little more clarity this time—and giving them a new dimension. Revisiting these songs with a full orchestra is like digging out an old cassette tape... and playing it back in ultra-high definition.

Thank you for being here, firmly settled in your seats—a comfort I would have greatly appreciated back in 1979. This time, I fully intend to remember every second of it.

Program notes

Benjamin Goron, musicologist

A dive into the world of Supertramp is a journey both gentle and dizzying, where lucidity combines with reverie, trenchant irony with bright melodies. 'Please tell me who I am,' pleads the fragile, unmistakably recognizable voice in "The Logical Song"—an existential question posed with disarming simplicity. Elsewhere, another promise floats in the air: 'Take a look at my girlfriend, she's the only one I got,' a sly confession both tender and clear-headed. From the very first notes, Supertramp set up a unique soundscape where keyboards glitter and saxophones wail, a harmonica crosses swords with an electric piano, and singers speak directly to our own uncertainties. This symphonic concert is an invitation to rediscover the music of Supertramp, to lose ourselves and recognize ourselves in that world.

The Supertramp adventure began in the late 1960s, at the heart of a changing musical epoch. Founded by Rick Davies and Roger Hodgson, the band rapidly coalesced around the rare chemistry between two songwriter-composers with complementary sensibilities: one rooted in earthy blues-rock, the other drawn towards more introspective, more melodic writing. From this duality emerged an immediately recognizable sound, blending prog-rock with sophisticated pop and hints of jazz. After many early changes, the band reached its definitive form in the mid-1970s with the arrival of key musicians: bassist Dougie Thomson, drummer Bob Siebenberg, and, especially, saxophonist and clarinetist John Helliwell, whose contributions became a vital part of the Supertramp sound. From this stable lineup emerged a distinctive artistic identity.

Released in September 1974, *Crime of the Century* was the band's first major success. Their third studio album, it marked a radical shift towards a sound that was more structured and more heavily produced than their earlier work. One of the standout tracks, "Dreamer," became a huge hit, grabbing audience attention with its characteristic introduction on Wurlitzer electric piano and its memorable chorus. Other hits followed, culminating in *Breakfast in America*. This 1979 album, featuring "The Logical Song," "Goodbye Stranger," and "Take the Long Way Home," secured Supertramp's place in rock history. The album's massive worldwide success was cemented by a huge tour that included a series of appearances at the legendary Pavillon de Paris in 1979, shows celebrated for their scale and energy and immortalized in the live album *Paris*.

In the wake of this highpoint, differences in artistic vision and personal goals resulted in growing tensions between Davies and Hodgson. In 1983, after the release of *...Famous Last Words...*, Hodgson quit the band, marking a major rift. But Supertramp continued to follow its path with Davies at the helm, exploring new musical directions in the 1980s and 1990s with albums such as *Brother Where You Bound* and *Free as a Bird*.

Beyond a rock group, Supertramp is an atmosphere factory, a laboratory of sound where every instrument finds its place in a delicate balance. With their signature sound, electric keyboards converse with the guitar, while the sax, often melancholy, injects an almost cinematographic colour. Hodgson's

and Davies's contrasting yet complementary vocals give voice to this duality: one clear and airy, the other deeper and more grounded. Together they bring to life songs that challenge the modern world, its standards, its contradictions, and its illusions. Supertramp's music, accessible without being simplistic, ambitious without being impenetrable, opened up new horizons. The band spoke to a wide audience while keeping depth in their writing and addressing universal themes of identity, education, success, and solitude.

The concert program takes us through key moments in Supertramp's history. "Give a Little Bit," with its simple, universal call for generosity, immediately opens a space for sharing with the audience. "The Logical Song," a gem of songwriting, continues to resonate at a time of disturbing news, so strongly relevant do its explorations of identity and conformity remain. "Dreamer," with almost childlike energy, reminds us not to abandon our aspirations, even in the face of great tribulations. "School," which decries the limitations of the education system, unfurls dramatic tension that Festival Classica's orchestral version exploits to great effect.

Every song carries a story, conveys an emotion, summons up an epoch. For example, "Breakfast in America" portrays both the American dream and its dark side, fascination mingling with implicit criticism. The catchy melodies hide deeper reflections on success, exile, and cultural identity. This twofold level of interpretation is without doubt one of Supertramp's great strengths: the ability to charm the audience instantly while inviting them to listen more carefully. This concert, then, is not just a tribute: it is a living celebration, a dialogue between past and present. In bringing together an orchestra, a rock band, and a choir, Festival Classica creates an experience that is both faithful and audacious, in which every listener can rediscover these songs in a new light.

Artists

Ariel Coulombe
Vocals



Raphaël D'Amours
Guitar



**Marie-Anne
Arsenault**
Electric bass



**Marie-Jeanne
Ethier**
Keyboards



Geoffroy Doyon
Drums



Louis Plouffe
Saxophone



Simon Fournier
Conductor



**Marie-Anne
Rozankovic**
General director,
OFC



**Ensemble
ArtChoral**



Choir and orchestra

Ensemble ArtChoral

Matthias Maute, general and artistic director

Sopranos

Dahlia Gamache
Jen Hall
Emma Hannan
Kimberly Lynch
Fredericka Petit-Homme
Florence Tremblay

Altos

Gabrielle Cloutier
Cristine Cimon-Fortier
Marie-Pierre de Brienne
Ghislaine Deschambault
Claudine Ledoux
Marie-Andrée Mathieu

Tenors

Jean-Sébastien Allaire
Kerry Bursey
Bernard Cayouette
Arthur Tanguay-Labrosse

Basses

Alasdair Campbell
John Giffen
Clayton Kennedy
Guillaume St-Cyr

Orchestre du Festival Classica

First violins

Oleg Larshin, concertmaster
Veronica Ungureanu, associate concertmaster
Marie-Anne Rozankovic
Anastasia Virlan
Brigitte Dajczer

Second violins

Olga Semionova, principal
Anne Saint-Cyr, associate
Victoria Dathe
Fiona Marchetto

Violas

Julie Dupras, principal
Madeleine Messier, associate
Samuel Hogue

Cellos

Loredana Zanca, principal
Aidan Fleet, associate
Amos Friesen

Double bass

Etienne Lafrance

Flutes

Sophie Lemaire, principal
Mathilde Vaillancourt

Oboes

Elise Poulin, principal

Sacha Payette

Clarinet

Julien Deguire, principal

Bassoon

Mariana Olaiz-Ochoa, principal

Horns

Simon Bourget, principal

Mathilde Lepage

Trumpets

Aura West, principal

André Thouin

Trombone

Yori Lang

Percussion / timpani

David Therien-Brongo, principal

Julien Bélanger, percussion, associate

Festival Classica team

General and Artistic Director: **Marc Boucher**

Associate Director: **Julie Valois**

Administrative Director and Box Office Manager: **Nathalie Houde**

Director of Communications and Social Media Manager: **Catherine Loiselle**

Production Director, Indoor Performances: **Gabriel Vasiliu**

Production Director, Lyric Operation Productions (NOM): **Isabeau Proulx Lemire**

Production Director, Outdoor Concerts: **Dominique Arcand**

Content Coordinator, Website and Programs: **Marie-Christine Lance**

Contracts Manager and Volunteer Coordinator: **Martine Bergeron**

Box Office Assistant: **Carmelle Gauvin**

16th edition

22 May to June 14 2026

festivalclassica.com

CONCERTS THAT HIT THE RIGHT NOTE!

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