



Festival
Classica

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L'HIVER ATTEND BEAUCOUP DE MOI

Marianne Lambert / Kristin Hoff /
Opéra Magnolia / Paramirabo

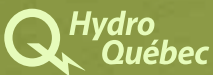
16th edition

14 June 2026 – 3 p.m.

Studio-Théâtre des Grands Ballets

Montréal

In collaboration with



L'hiver attend beaucoup de moi

Program

(75 mins without intermission)

Laurence Jobidon

Rien n'est dit – tout est engagé – World premiere, commissioned by Paramirabo

Pascale St-Onge, Laurence Jobidon

L'hiver attend beaucoup de moi

The concert will be followed by a cultural mediation activity featuring composer Laurence Jobidon, librettist Pascale St-Onge, and other members of the production team.

Artists

Music: **Laurence Jobidon**

Libretto: **Pascale St-Onge**

Marianne Lambert, soprano (Léa)

Kristin Hoff, mezzo-soprano (Madeleine)

Mélanie Léonard, conductor

Paramirabo

Jeffrey Stonehouse, flutes

Gwénaëlle Ratouit, clarinets

Jacob Niederhoffer, violin

Viviana Gosselin, cello

Charles Chiovato Rambaldo, percussion

Antoine Joubert, piano

Stage direction: **Nathalie Deschamps**

Scenography, costume design:

Fruzsina Lanyi

Assistant stage direction, stage management:

Laetitia Mallette

Production direction: **Sylvain Cossette**

Technical direction: **Guillaume Barrette**

Subtitles: **Nicole Ross**

Makeup: **Josianne Lacoste**

Producer and commissioner: **Opéra Magnolia**
(formerly **Musique 3 Femmes**)

Co-presenter: **Le Vivier**

Co-producer: **Paramirabo**

Partner: **Productions du 10 avril**

Commissioner: **Opéra de Montréal**

The original version for voices and piano was developed through separate commissions by Opéra Magnolia and Opéra de Montréal. Opéra de Montréal filmed the work at Théâtre Maisonneuve and presented its world premiere via webcast in November 2020. The current Opéra Magnolia production features a new version of the opera, arranged for an ensemble of six instrumentalists.

We would like to thank the CAC, the CALQ, and the Mécénat Musica donors for their support

About

L'hiver attend beaucoup de moi explores life in the magnificent yet unforgiving landscapes of northern Québec. Pregnant and seeking refuge as a storm closes in, Léa sets out to reach safety, guided by the enigmatic Madeleine. This powerful opera speaks to the strength and solidarity of women in the face of unspeakable grief and tragedy.

“*L'hiver attend beaucoup de moi* is exactly what opera needs. It's bold, contemporary, poetic, political, feminist, theatrical, well-executed, and not afraid of traditionalists.”
— *Montreal Theatre Hub*

A word from Nathalie Deschamps

Stage director

Today, one in two women who attempts to escape intimate partner violence faces the prospect of homelessness. Behind this heartbreaking statistic lie uprooted lives, torn from familiar routines and thrust into the cold reality of cities whose shelters are overflowing, unable to accommodate all those simply seeking safety and survival.

In our streets, thousands of women experience this reality. In Montréal alone, more than 12,000 people lack stable housing, a stark reminder of a growing crisis. Many others remain unseen and uncounted. Homelessness no longer respects geographic boundaries. It reaches far beyond our urban centres, extending silently into the remotest regions of Québec, as far as Chibougamau.

This reality became the starting point for our work. The creative team opted to set the opera in a landscape shaped by displacement and survival. It is in this forgotten place that we meet Léa: pregnant, on the run, fragile, yet fiercely determined. Gripped by cold and fear, she encounters Madeleine, whose presence becomes an unexpected refuge and guiding light.

The opera becomes a song of resistance. It gives voice to the resilience of women and the solidarity that emerges in the face of unspeakable trauma, violence, and grief. Through music and poetry, suffering is transformed into breath, and tragedy, into an act of hope.

Our aim was not to create beauty removed from reality, but beauty that engages directly with it. We believe that art can illuminate difficult truths, deepen understanding, and inspire empathy. If this work awakens awareness, challenges indifference, and perhaps—through its transformative power—opens the door to meaningful dialogue, then it will have fulfilled its purpose.

A word from Kristin Hoff

Artistic director, Opéra Magnolia

Eight years ago, united by a shared passion for opera and a commitment to amplifying women's voices on and off the operatic stage, we founded Musique 3 Femmes and the Mécénat Musica Prix 3 Femmes, our commissioning initiative dedicated to supporting women opera creators.

Since then, it has been a profound joy to bring new works to life and to contribute to a growing operatic canon that reflects stories still too rarely seen on the opera stage. *L'hiver attend beaucoup de moi*, by composer Laurence Jobidon and librettist Pascale St-Onge, was among the very first operas commissioned through this initiative in 2018. From its earliest stages, those at the heart of its creation recognized the work's rare depth and resonance.

Opéra de Montréal also quickly acknowledged the strength of *L'hiver* and commissioned an expanded version in 2019. Their production was planned for March 2020, but the pandemic forced its cancellation—one of many artistic losses of that time. Later that year, OdM presented a beautiful digital version, and Musique 3 Femmes subsequently commissioned the instrumental version you will hear tonight, which premiered in Berlin in 2022.

Despite this remarkable journey, sustained by the many people who know and love this opera, it has never been performed live in Québec. We are truly thrilled to share this premiere with you today. We are also privileged to welcome Nathalie Deschamps for this new staging, and deeply grateful to our production partners: Festival Classica, Le Vivier, Paramirabo, and Les Productions du 10 avril.

As Musique 3 Femmes evolves into Opéra Magnolia, we remain deeply committed to centring the voices of women creators and bringing their stories to life on the operatic stage. We are very glad to be sharing one of these special stories with you tonight. Thank you for joining us.

A word from Pascale St-Onge

Librettist

In the midst of a vast area of northern Québec, hostile and yet familiar, Madeleine comes to the aid of Léa, a woman she has met by chance. Pregnant and forced to flee, Léa seeks shelter in a “*maison brûlante*,” a refuge for women victims of violence. While a storm gathers, the two women set forth together, guided by the promise of a safe place, a kinder life. But as the wind whips up and the landscape disappears beneath the snow, their journey becomes troubled: murmurs are heard, indistinct figures arise, as if the land itself challenges their progress. Between memory, fear, and the will to survive, their dangerous quest becomes an inner voyage in which the real and the invisible intertwine.

In *L'hiver attend beaucoup de moi*, winter emerges as a force both constraining and revelatory. More than a season, it acts on minds and bodies, slowing them, isolating them, yet opening a space for transformation. The work reflects this tension: between immobility and the need to move ahead, between silence and speaking out. It is also grounded in a feminist approach that shines a light on trajectories that are all too often ignored. Through the reappropriation of their history, women's voices stand as acts of resistance and reparation. Solidarity and sisterhood are shown as vital forces, capable of responding to the violence of the world.

A word from Laurence Jobidon

Composer

Nothing is said—all is on the line

Nothing has yet happened.
A few sparse lines,
a rhythm sketched out—
a shapeless melody—
and a flute, alone, like an oracle.

Nothing has yet happened.
The flute is insistent.
The clarinet's legs are leaden.
Its strings tighten
weighed down by a silent growth—
fear.

Left hand, right hand
(left, right),
the rhythm resumes,
we follow the drum—piano, piano—
gently, towards a tipping point.

Nothing has yet happened,
but space hardens,
softness gives way.

Nothing is said—
all is on the line.

This short piece for chamber ensemble stands as an autonomous work setting the mood for the chamber opera *L'hiver attend beaucoup de moi*.

Artists

Laurence Jobidon
Composer



Pascale St-Onge
Librettist



Marianne Lambert
Soprano (Léa)



Kristin Hoff
Mezzo-soprano
(Madeleine)



Mélanie Léonard
Conductor



Paramirabo



**Nathalie
Deschamps**
Stage director



Festival Classica team

General and Artistic Director: **Marc Boucher**

Associate Director: **Julie Valois**

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

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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

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CONCERTS THAT HIT THE RIGHT NOTE!

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