



Festival
Classica



WOMEN ON CELLO

Chloé Dominguez
cello

Justine Lefebvre
cello

Noémie Raymond
cello

Kateryna Bragina
cello

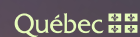
15th edition

June 4, 2025 – 7:30 p.m.

Église Sainte-Famille

Boucherville

En collaboration avec



Women on Cello

Pre-concert talk – 6:30 p.m.
Pierre Vachon, musicologist

Program

(75 min. without intermission)

Claude Debussy (1862–1918)

Rêverie

Nadia Boulanger (1887–1979)

Three Pieces for cello and piano

Claude Debussy

La Fille aux cheveux de lin

Isabella Leonarda (1620–1704)

Sonata

Claudio Monteverdi (1567–1643)

Pur ti miro

Hildegarde von Bingen (1098–1179)

[to be determined]

Max Bruch (1838–1920)

Kol Nidrei

Michel Corrette (1707–1795)

Le Phénix

Charlotte Cardin (1994–)

Confetti

Artists

Kateryna Bragina, cello

Chloé Dominguez, cello

Justine Lefebvre, cello

Noémie Raymond, cello

Women on Cello

Four musicians, one instrument! Experience the cello's rich and expressive range in this concert featuring a remarkable all-women quartet: Kateryna Bragina, Chloé Dominguez, Agnès Langlois and Noémie Raymond. The program spans a vibrant mix of works by both celebrated and lesser-known composers, showcasing the cello's incredible versatility and highlighting the talent of women from past to present.

Program notes

Benjamin Goron

From Hildegard von Bingen to Charlotte Cardin, *Women on Cello* spans 900 years of music history in a bold and eclectic concert. This concert offers a chance for the quartet to showcase the full expressive range of the cello—from soft and lyrical to deep and powerful, and so close to the human voice.

The cello as we know it didn't exist in Hildegard von Bingen's time (the 12th century); the viola da gamba reigned supreme through the Medieval and Baroque periods. The cello emerged in 17th-century Italy, but it wasn't until the late 18th century that the instrument definitively overtook the family of viols. Gaining the favour of composers and performers during the Classical era, it established itself as a major solo instrument and became a key voice in the string quartets of Haydn and his successors, promising a brilliant future. Its journey continued through the Romantic period, during which numerous treatises on cello technique were published, and into the 20th century, where it became central to chamber and concerto repertoire. *Women on Cello* showcases the many faces of the cello and explores a wide range of styles, from Medieval, Baroque, and Romantic music to impressionist, Hebrew, tango and modern pop.

Impressionism and beyond

Claude Debussy and Nadia Boulanger were contemporaries, and both played a major role in the evolution of music during their era. Debussy left behind a body of Impressionist and modern works that opened the doors for new musical languages. An influential teacher, Nadia Boulanger trained the greatest composers of the 20th century, and left behind a small but fascinating body of works. The three pieces in the program were written for keyboard—Debussy's for piano, and Boulanger's for organ—before being arranged for cello and piano. *Rêverie* is a youthful piece that captivates with its graceful melody and refined composition. The same calm and sweetness are found a few years later in *La Fille aux cheveux de lin*, a long, slow modal melody enriched with ornamentation and spanning a broad range. *Trois pièces pour violoncelle et piano* (1915) take us through contrasting worlds. The first movement evokes an airy, ethereal atmosphere, shifting into a more melancholic tone in the second. The final movement bursts with lively, dance-like energy and Spanish-inflected rhythms, with the cello playing becoming much more dynamic.

Back to the future

Journeying further back in time, we visit the monastery of Hildegard von Bingen—abbess, herbalist, poet and composer—in 12th-century Germany. Hildegard's work has endured through the centuries, and her many liturgical chants exude a contemplative and soothing atmosphere.

Five centuries later, Claudio Monteverdi would blur the lines between the theatrical and the sacred, giving rise to a new kind of expressiveness and emotional depth that would soon come to define the Baroque. *Pur ti miro* is a tender love duet between Nero and Poppea that closes *The Coronation of Poppea*, which was first performed during the Venice Carnival in 1643.

During the 17th century, the nun Isabella Leonarda composed a large body of sacred music, but also—more unusually for a cloistered woman—wrote instrumental sonatas, a secular genre not generally heard behind convent walls. With rich harmonies and inventive musical ideas, these sonatas are strikingly expressive works.

Spotlight on the cello

Le Phénix, composed by Baroque composer Michel Corrette in 1738, takes its name from the immortal bird that rises from its ashes. This relatively unknown work was written for four low-pitched instruments and basso continuo, making it ideally suited for a cello quartet. The arrangement brings out rich dialogues, alternating solo and tutti sections, and lyrical scales that weave through the work's three movements.

Another work that highlights the cello, Max Bruch's *Kol Nidre* (1881), originally written for cello and orchestra, takes its title from a Jewish prayer. Its lyrical theme draws on popular Jewish melodies, though the musical language remains rooted in the German Romantic tradition.

Cellos on the dance floor

At the beginning of the 20th century, a prominent figure of traditional tango took Argentina by storm: Carlos Gardel, the singer-songwriter whose hits flooded the airwaves. *Por una cabeza* is one of the final songs by the duo of Gardel (music) and Alfredo Le Pera (lyrics), composed just months before their tragic deaths in a plane crash in June 1935. Bringing us squarely into the present, Charlotte Cardin's intimate and energetic electro-pop flavor is on vibrant display in her song *Confetti*, a "hymn to introverts," as described by its creator. The song allows the cellos to showcase yet another facet of their eclectic musical personality.

Artists

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cello



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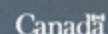
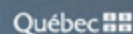
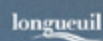
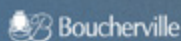
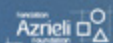
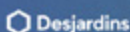




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