



# The feminine baroque

## From Italy to France, the blossoming of feminine genius

In the early 17<sup>th</sup> century, Italy witnessed a true flowering of female composers. Although some, like Isabella Leonarda, made their careers in the shadow of a convent, Italy was also home to the first established professional composers, such as Barbara Strozzi, a symbolic figure of Venetian musical genius, and Antonia Bembo, who was less known but just as fascinating to discover. At the same time, in France, artistic education and musical training for young girls from good families were essential, even if only in exceptional cases did they manage to become professionals. The most famous of these was undoubtedly Élisabeth-Claude Jacquet de la Guerre, a protégée of King Louis XIV. The composer of one of the rare operas written by a woman and performed at the Paris Opéra, she left her mark on her century and was a source of inspiration for many of her colleagues, such as Françoise de Saint-Nectaire, Julie Pinel and Mademoiselle Duval. So many forgotten scores and charismatic personalities to discover...



Le Concert de l'Hostel Dieu  
Franck-Emmanuel Comte

## Program



Music by Italian women composers:

- ① Barbara Strozzi
- ② Isabella Leonarda
- ③ Antonia Bembo

Music by French women composers:

- ④ Françoise-Charlotte de Saint-Nectaire
- ⑤ Mademoiselle Duval
- ⑥ Julie Pinel
- ⑦ Elisabeth-Claude Jacquet de la Guerre

## Cast



- **Heather Newhouse**, soprano
- **Sayaka Shinoda**, violin
- **Aude Walker-Viry**, cello
- **Nicolas Muzy**, theorbo & guitar
- **Franck-Emmanuel Comte**, harpsichord & direction

## On stage



1 soloist & 4 instrumentalists

## Duration



1H 15

# Program

## Part I: **Amore divino**

1 **Barbara Strozzi** (1616-1677)

*Oleum offusum*

2 **Isabella Leonarda** (1620-1704)

*Sonata Dodecima* – Adagio – Allegro e presto

3 **Tarquinio Merula** (1595-1665)

*Canzonetta Spirituale sopra alla nanna*

4 **Isabella Leonarda** (1620-1704)

*Sonata Dodecima* – Vivace e largo – Spiritoso – Aria Allegro – Veloce

5 **Antonia Bembo** (1643-1715)

*Lamento della Vergine*

## Part II: **Badinages and dramas “alla francese”**

1 **Françoise-Charlotte de Saint-Nectaire** (1679-1745)

*On dit qu'Amour vient surprendre & Aux lois d'Amour* – airs de cour

2 **Mademoiselle Duval** (1718-1775)

*Tambourin* – excerpt from *Les Génies Élémentaires*

3 **Julie Pinel** (1710-1737)

Recitative *Déjà la riante verdure & Air Doux Rossignols* – excerpt from the cantata *Le Printemps*

4 **Marc-Antoine Charpentier** (1643-1704)

*Sans frayeur*

5 **Élisabeth-Claude Jacquet de la Guerre** (1666-1729)

*Passepied* – excerpt from the lyric tragedy *Céphale et Procris*

Recitative *Mais quel bruit étonnant se répand & Air Quel triomphe, quelle victoire !*

Recitative *Je vois ce palais s'enflammer* – excerpt from the cantata *Sémélé*



# Heather Newhouse



**Soprano**



Originally from Canada, **Heather Newhouse** studied voice at the University of Western Ontario (Bachelor of Music, 2005). In 2006, she continued her studies at the Guildhall School in London (Master of Music, 2006), then at the Conservatoire National Supérieur de Musique et de Danse de Lyon, where she graduated in 2010. She went on to take part in the European Academy of Music at the Aix-en-Provence Festival. In 2012, she won the International Baroque Singing Competition of Froville and the Second Prize at the International Competition of Mâcon. From 2011 to 2013, Heather Newhouse was a member of the Studio of the Opéra National de Lyon. Her repertoire is wide-ranging: *Der Schauspieldirektor* by Mozart with the Orchestre de Chambre de Genève, *The Turn of the Screw* at the Opéra du Rhin, *L'Europe galante* at Versailles, Berio's *Folk Songs* in Mulhouse, Denisov's *Quatre Jeunes Filles* in Monte-Carlo, and Mozart's *Requiem* with the Orchestre Symphonique de Montréal. She has also performed Monteverdi's *Vespro della Beata Vergine*, Charpentier's *Litanies de la Vierge*, and Grieg's *Peer Gynt* at the Opéra de Lyon.

Heather Newhouse collaborates regularly with two Baroque ensembles: Ausonia and **Le Concert de l'Hostel Dieu**. With Le Concert de l'Hostel Dieu, under the direction of Franck-Emmanuel Comte, she has sung Pergolesi's *Stabat Mater* and performed in *Folia*, a hip-hop ballet by Mourad Merzouki blending Baroque music and dance.

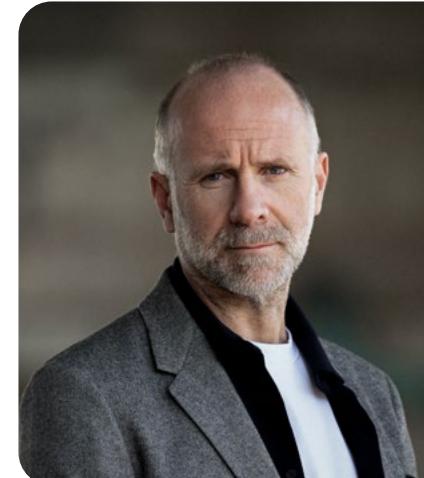
# Franck-Emmanuel Comte

**Harpsichord & Direction**

Conductor and harpsichordist **Franck-Emmanuel Comte**, a specialist in the Baroque repertoire on period instruments, is driven above all by the desire to share his passion with the widest possible audience. His artistic projects are often accompanied by educational and outreach initiatives. Deeply committed to transmission and professional development, he teaches Baroque aesthetics at the Catholic University of Lyon and serves as president of the jury for the International Baroque Singing Competition of Froville.

A graduate of the Conservatoire National Supérieur de Musique et de Danse de Lyon, he quickly established himself on the international music scene, invited by numerous opera houses and orchestras in France and abroad. A highly respected conductor, he performs regularly in major capitals and festivals around the world. Passionate about the Baroque repertoire, he also explores cross-disciplinary projects such as *Folia*, a ballet created with Mourad Merzouki that has been performed over 160 times before 150,000 spectators. His latest recording, *The Ghost of Hamlet* (Arcana/Outhere), has received numerous international accolades.

In 2025, he becomes Artistic Director of **La Trinité**, a concert season dedicated to early and irregular music, co-organized by Le Concert de l'Hostel Dieu and Superspectives. He also serves as Artistic Director of the **Centre Musical International J.-S. Bach** in Saint-Donat and of the **Festival baroque du Pays du Mont-Blanc**.



# Le Concert de l'Hostel Dieu

**Le Concert de l'Hostel Dieu** is a leading ensemble on the French Baroque scene. It stands out for its sensitive and dynamic interpretations of 18<sup>th</sup> century vocal and instrumental repertoire, consistently guided by a historically informed and philological approach.

Under the direction of **Franck-Emmanuel Comte**, the ensemble is particularly committed to exploring the originality and distinctiveness of Baroque manuscripts preserved in the libraries of the Auvergne-Rhône-Alpes region, producing numerous reconstructions and editions of previously unpublished works that reflect Lyon's historic ties with Italy.

Transposing the richness and diversity of Baroque music into the contemporary world is also one of the ensemble's key artistic focuses. Through stimulating collaborations, Le Concert de l'Hostel Dieu fosters encounters between Baroque aesthetics and artists or traditions from a wide range of cultural backgrounds.

Education and outreach lie at the heart of the ensemble's creative work, with concert experiences complemented by numerous programs designed to engage diverse audiences.

Under Franck-Emmanuel Comte's direction, the ensemble has performed over **1,700 concerts** in major European and international capitals and at leading festivals worldwide.

Their recordings have been widely acclaimed by the international press.

Le Concert de l'Hostel Dieu's projects are supported by **La Ville de Lyon**,  
the **Région Auvergne-Rhône-Alpes**, **DRAC Auvergne-Rhône-Alpes**,  
the **Centre National de la Musique**, the **SPÉDIDAM**, the **ADAMI** and the **CPPF**.



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