



Composed of a core of 6 instrumentalists specialized in baroque music, Ensemble Masques is renowned for its expressiveness, eloquence and the depth of its interpretations. The name of the group is inspired by the masques of Elizabethan England — dramatic entertainments that incorporated music, dance and poetry.

Renowned as much for their expressiveness and vitality as for their integrity and precision, Masques is an ensemble which fully embodies the dynamic spirit of the Baroque. The name of the group is inspired by the masques of Elizabethan England — dramatic entertainments that incorporated music, dance and poetry. The six members of Masques each have impressive individual careers, with a collective résumé that encompasses a prestigious roster of international early music ensembles. When they come together, their combined breadth of experience is felt in an uncommon interpretive depth, bound together by an equally uncommon chemistry which continues to mesmerize audiences and critics alike.

“One is struck by the perfect balance between the musicians, by the osmosis in the slightest nuances of the rubato, in the quantity of hair applied to the string...” – Classica

A chamber group without conductor, Masques benefits from the creative involvement of each member. Their shared curiosity has led them, and their audiences, along an ever-evolving path of discovery. From their deep immersion into the fascinating world of 17th century German music, to the unveiling of Telemann’s universalism, humour and humanism, to their interest in the initiatory journey of “The Grand Tour,” Masques’ artistic choices are underpinned by the same appetite for trade, blending, borrowing and mixing that was the very breath of the Baroque era itself. It is a spirit reflected in the diverse nationalities of Masques’ musicians, who hail from Australia, Belgium, Canada, Finland and France — and through their playing, made new.

“Old music ... perhaps, but played in this way, still stirs the heart.” www.leparnassemusical.com

Masques’s concert schedule has taken them to Germany, Italy, France, Portugal, Spain, Poland and Austria; to The Netherlands at Amsterdam’s Musiekgebouw and Utrecht’s renowned Early Music Festival; to Belgium at Brussels’ Bozar, Antwerp’s AMUZ and Gent’s Bijloke. They have also appeared in most major centres in Canada and the United States, including New York, Toronto, Montreal, Vancouver and Los Angeles. Future and past Projects include concerts as part of the Folles Journées en région, in Nantes & Tokyo, the Cité de la Voix in Vézelay, the Festival de Saintes, the Heidelberger Frühling, the Festival de Wallonie and a tour of the United Kingdom & Finland.

An exclusive artist for the ALPHA label, their discs dedicated to 17th century Austrian composers Johann Heinrich Schmelzer and the almost unknown Romanus Weichlein have enjoyed unanimous critical praise, between them receiving the Diapason d’Or, the “ffff” Telerama, the two “Chocs” de Classica and Gramophone Magazine’s “Editor’s Choice” award. More recently he recorded works by Dietrich Buxtehude with the Vox Luminis ensemble, a CD which won a Gramophone Award. In 2020 a recording of Bach’s three harpsichord concerti with Olivier Fortin and Emmanuel Frankenberg was released. In 2022 a recording of J.S. Bach’s Overture-Suites with one musician per part will be released. Other critically acclaimed albums have been recorded on the ATMA, Dorian and Analekta labels.

OLIVIER FORTIN | Harpsichord – Organ



A graduate with distinction from the Conservatoire de musique du Québec, Olivier Fortin is the recipient of several scholarships for excellence which enabled him to pursue his training in Paris with Pierre Hantai and in Amsterdam with Bob van Asperen. A prizewinner at the Montreal Bach Competition and the Bruges Competition, he is much in demand as a soloist and chamber musician. He has performed throughout Europe, in Japan, China and South Korea, in Australia and New Zealand, in the

United States and Canada with Ensemble Masques, Capriccio Stravagante and the baroque orchestra Tafelmusik. He also performs with Skip Sempé and Pierre Hantaï in programmes of music for two and three harpsichords. From 2004 to 2008, he taught harpsichord and chamber music at the Conservatoire de musique de Québec. In the Summer, he teaches at the Cluny Early Music Summer Stage (France) and at the Tafelmusik Summer Institute (Toronto).

MAÏLYS DE VILLOUTREYS | SOPRANO



Maïlys de Villoutreys was nine year's old when she discovered singing, joining the children's choir la Maîtrise de Bretagne, after several years of studying the violin. With the choir she took part in numerous concerts, recordings and tours in France and Europe.

While completing a degree in Italian language and civilisation, she studied singing in Rennes Conservatoire, and then at the Conservatoire National Supérieur de Musique et de Danse de Paris, where she completed her masters with honours in 2011.

Her passion and talent for the baroque repertoire has lead to collaborations with many of the world's leading period music ensembles. She can regularly be heard with Ensemble Amarillis (especially for French chamber music), but also with Ensemble

Pygmalion (R Pichon) in Bach Cantatas and Passions, Les Musiciens du Louvre (M Minkowski), the Concerto Soave (JM Aymes), l'Ensemble Desmarest (R Khalil), Les Folies Françaises (P Cohen-Akenine), Le Banquet Céleste (D Guillon), la Rêveuse (B Perrot et F Bolton), le Caravansérail (B Cuiller), Les Surprises (LN Bestion de Camboulas), Marguerite Louise (G Jarry),...

Maïlys discovered the stage at a young age, interpreting children's roles at the Opéra de Rennes (Sophie in Britten's *Let's make an opera*, and Yniold in Debussy 's *Pelléas et Mélisande*). Since then, Maïlys has gone on to perform several Mozart roles, including Pamina, Barberina, and the Queen of the Night (conducted by N Krüger, Melia). She was Miss Ellen in *Lakmé* at the Opéra de Rouen; Amour (*Orphée et Euridyce*, Gluck) in Saint-Etienne, Marseille and at the Opera Royal de Versailles, and Clarine (*Platée*, Rameau) under Jean-Claude Malgoire.

From 2014 to 2017 Maïlys was Clarice, the "coquette", in the baroque and contemporary opera *La Double Coquette* (Antoine Dauvergne and Gérard Pesson) with Ensemble Amarillis, which toured to Scène Nationale de Besançon, Grand Théâtre d'Angers, Croisements Festival in Beijing, French May Festival in Hong Kong, Festival de Sablé-sur-Sarthe, Théâtre de la Ville Paris, L'Arsenal in Metz, Dock Street Charleston NY USA, Montclair New Jersey USA, and KunstFestSpiele Hannover. In 2019, she was « la Princesse » in the creation of the opera *Trois Contes* by the french composer Gérard Pesson (Opéra de Lille).

Her discography includes two recitals: "Songs of Jean-Benjamin de Laborde" with the Trio Dauphine (Evidence classics, 2015), and "Il pianto della Madonna" (B records, 2016) with the ensemble Desmarest. More recently, with Le Banquet Céleste (D Guillon), she recorded *Maddalena ai piedi di Cristo* (Caldara) as « Marta » ; and she performed « la Musique » in the new and warmly welcome recording of *Les Arts Florissans* (Charpentier) with the Ensemble Marguerite Louise (G Jarry).

KATHLEEN KAJIOKA | Violin & Narration



Praised for her "fire and chamber music smarts" (*Globe and Mail*), Toronto-born-and-based, Kathleen Kajioka maintains a varied career, moving easily between the concert stage and the broadcast booth. She is violist with the acclaimed Baroque chamber group Ensemble Masques, with whom she has performed across the globe from New York to St. Petersburg to London's Wigmore Hall. Masques' recordings for ALPHA have won the Diapason d'Or and the Gramophone Award.

Closer to home, she has performed with nearly all of Toronto's venerable classical music institutions, including Tafelmusik, the TSO, the Canadian Opera Company, the National Ballet of Canada, Soundstreams, Toronto Masque Theatre and Amici Ensemble. She has also served as Principal viola with Arion Baroque in Montréal. Of Japanese and Icelandic heritage, Kathleen has enjoyed reconnecting with her maternal roots in recent years, as guest-concertmaster of the Reykjavík Chamber Orchestra and guest director of the Skálholt Bach Consort in Iceland.

Kathleen pursued undergraduate studies in viola at the Eastman School of Music under Martha Strongin-Katz and subsequent studies in Middle Eastern music in New York with Simon Shaheen and in Cairo with Alfred Gamil, as well as Baroque Performance Practice in California with celebrated violinist Elizabeth Blumenstock.

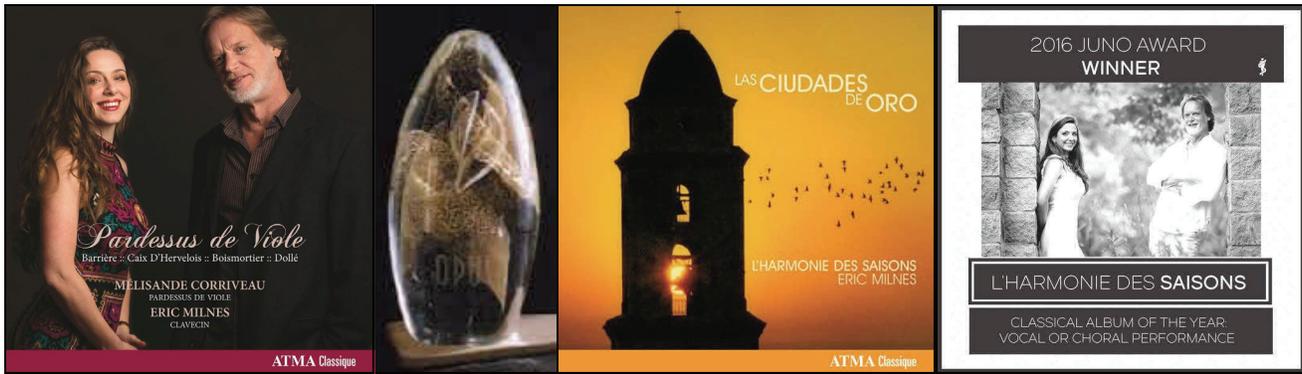
A passionate communicator, Kathleen shares her insider's knowledge daily throughout Southern Ontario on The New Classical FM where she is nightly host of *A Little Night Music* and weekend host of *Dinner Classics* and *Zero to 1800*. She has been a featured speaker at Moses Znaimer's ideacity Conference, and is host of *The Concert Series*, airing across Canada on Vision TV. In addition to being a regular presenter for Roy Thomson Hall's "Share the Music" program, she has hosted concerts for the TSO and Amici Ensemble. Most recently, Kathleen exercised her long-time love of storytelling in readings of Charles Dickens' *A Christmas Carol* (St. Andrew's Church), Edgar Allan Poe's *The Masque of the Red Death* (Trio Arkel), *The Von Meck Letters* (Toronto Summer Music) and *The Memory Palace of Matteo Ricci* (Toronto Chamber Choir), as well as developing storytelling performances for Ensemble Masques, including *The Crown's Jewel - 350 Years of Couperin*, *The Boy from Bologna - Corelli Explored*, and *Roads to Bach*. She is on faculty at the Royal Conservatory of Music's Glenn Gould School where she teaches Historical Performance.

JESSY DUBÉ | Violin



Native of Saguenay-Lac-St-Jean, of métis and québécois parentage, Jessy Dubé began studying at the Conservatoire de Musique de Saguenay, first with Andrée Azar and then with Nathalie Camus. Next, she joined Adelina Oprean's class at the Hochschule für Musik Basel in Switzerland. After returning to Quebec, she began exploring her new interest - playing Baroque music on period instruments - with Jeanne Lamon, Julia Wedman and Sigiswald Kuijken. As well as being a member of both the Orchestre Symphonique du Saguenay-Lac-St-Jean and the Orchestre Symphonique de

Drummondville, she also regularly plays with other ensembles such as the Orchestre Symphonique de Québec, Arion Orchestre Baroque, L'Harmonie des saisons and Pacific Baroque Orchestra. After completing a career-development project in 2021, she developed a new passion - the viola da gamba - and was invited to join *Les Voix Humaines* viol consort.



MÉLISANDE CORRIVEAU | viola da gamba, cello, recorder

A specialist in early-music performance, multi-instrumentalist Mélisande Corriveau has been praised for her exceptional musical mastery. She is frequently a guest at major festivals in both North America and Europe, and is an active concert, touring, and recording artist. She regularly performs with a number of celebrated ensembles, and is a member of the ensembles Masques (France), Les Voix humaines, Sonate 1704, and Les Boréades de Montréal. As a soloist, she was featured with Les Violons du Roy, National Art Center Orchestra, Montreal Symphony Orchestra Tafelmusik Baroque Orchestra, Opera Atelier and St-Luke Orchestra (NY). Last autumn, she was also invited to join Jordi Savall and Ensemble Hespèrion XXI on tour.

Her discography comprises some 50 titles on the ATMA Classique, Analekta, Harmonia Mundi, Paradizo, Zig-Zag Territoires, and Alpha labels. Her two recent discs with harpsichordist Eric Milnes on the ATMA Classique label—*Pardessus de viole*, *Marin Marais : Badinages* - both won Opus prizes for early-music CD of the year. CBC Radio listed the latter two recordings, and the duo's most recent release, *BACH au Pardessus de viole*, among the best discs of the year (in 2016, 2020, and 2022 respectively). *Pardessus de viole* was named classical disc of the year by ICI Radio-Canada in 2016, while *Marin Marais: Badinages* was named “a classical album you must hear this month” by Apple Music in 2020.

Mélisande Corriveau and her partner Eric Milnes co-direct the two times Juno award winning vocal and instrumental ensemble L'Harmonie des saisons, which they founded in 2010. In 2014, Mélisande completed, with honors, a doctorate in pardessus de viole performance at the Université de Montréal. She has become one of the world's few specialists on this instrument.

