

# *La Maupin*

A Fourth Year Lecture Recital



**NOVEMBER 26, 2022 | 7:30 P.M.  
WALTER HALL**

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This recital is in partial fulfillment of the Doctor of Musical Arts in Performance.  
Camille Rogers is a student of Frédérique Vezina.



**CAMILLE ROGERS, MEZZO**

**TREVOR CHARTRAND, PIANO**

The duration of the programme will be approximately 1 hour and 20 minutes, including a 10-minute intermission halfway through.

**Content warning:** simulated gunshot\* and mentions of homophobia, transphobia, self-harm, attempted suicide, memory loss, illness, death, and violence.

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## PROGRAM

*La Maupin*

C. McMahon

(b. 1993)

I. Prologue

II. Introduction

III. The first affair

IV. The artist

V. The duel\*

VI. The last love

VII. Epilogue

## INTERMISSION

Lecture: *Julie d'Aubigny Maupin (1670-1707)*

C. Rogers

(b. 1993)

1. Why Maupin?

2. From Julie to La Maupin

3. Lost truths

4. Cultural context

5. Denouement

Special thanks to the Mark S. Bonham Centre for Sexual Diversity Studies for funding the commission of this new work.

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The land on which the University of Toronto operates is the territory of the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. Known as Tkaronto, this area is governed by the "Dish With One Spoon" Wampum Belt covenant: the Dish nourishes us, and we all share one spoon. As treaty people we are all responsible for the well-being of the land and all the creatures with whom we share it.

# *Estimated Timeline*

1670/1673	born to father Gaston d'Aubigny, likely in Paris
1682	Louis XIV's royal court moves to Versailles
1685	becomes mistress of Comte d'Armagnac Marseilles Academy of Music founded by Pierre Gaultier
1687	married to Jean Maupin travels to Marseilles with Séranne employed as a singer at the Marseilles Academy of Music under name "Mlle d'Aubigny"
1689	condemned by the Parlement of Aix for kidnapping and arson meets Louis-Joseph d'Albert de Luynes
1690	hired by Paris Opera under name "Mlle Maupin" debuts as Pallas in Lully's <i>Cadmus et Hermione</i> altercation with tenor Dumesnil
1694	d'Albert returns to Paris, affair with Maupin rekindled
1695	d'Albert departs Paris
February 1696	incident at ball hosted by "Monsieur" Philippe d'Orléans flees to Brussels, employed at court theatre becomes mistress of Elector of Bavaria
November 1698	returns to the Paris Opera, playing Minerve in Lully's <i>Thésée</i>
September 1700	landlord incident
1701	husband returns to Paris, dies soon after
February 1702	performs in Campra's <i>Omphale</i> at Trianon
March 1702	plays Clorinde in premiere of Campra's <i>Tancredi</i>
October 1703	performs in Destouches's <i>Le Carnaval et la Folie</i> at Fontainebleau begins affair with Marquise de Florensac
May 1705	last opera performance, in La Barre's <i>La Vénitienne</i>
July 1705	death of Marquise de Florensac leaves Paris Opera for life of religion
November 1707	dies, likely in Paris

# Artist Biography

As a performer, Camille Rogers (they/them) has been praised for their “tremendous stage presence” and “real flair for comedy” (Operaramblings). Camille’s “gossamer mezzo-soprano” (Mooney on Theatre) has been described as “even-keeled and grounded even in times of intense physicality” (Schmopera). Camille has also been recognized for their work as Co-Artistic Director of Toronto’s queer opera collective OperaQ, and has been invited to speak at related events hosted by Against the Grain Theatre, Amplified Opera, the University of Toronto, the Saskatoon Symphony, and VIVA! Youth Singers of Toronto. With OperaQ, Camille has produced three full-length opera productions: *Dido and Belinda* (2019), *Handel’s Drag Messiah* (2021), and *Medusa’s Children* (2022), and is in the process of developing a one-act musical for young audiences exploring non-binary gender identity.

Camille currently studies at the University of Toronto, pursuing a Doctor of Musical Arts with a Collaborative Specialization in Sexual Diversity Studies. Their research, supported by the Joseph-Armand Bombardier Canada Graduate Scholarship and the Queer Trans Research Lab Dissertation Completion Award, investigates the life of queer and gender-non-conforming 17th-century French opera singer Julie d’Aubigny (1670-1707). Camille’s studies will culminate in a dissertation reconstructing and contextualizing d’Aubigny’s extraordinary life story, as well as analyzing several of her most iconic operatic roles.

An active performer in many styles of music theatre, Camille most recently appeared as The Narrator in *Concerning Matthew Shepard* with Pax Christi Chorale. Other past engagements include Suli/Suzie in Buddies in Bad Times’s world premiere of *Pomegranate*, Aeneas in *Dido and Belinda* with OperaQ, the role of Lake in FAWN’s collectively improvised techno opera *Belladonna*, Young Girl in *The Marriage of Figaro* with Opera Atelier, and the title role of *L’Italiana in Algeri* with MYOpera. Camille has also been featured as a soloist with the Toronto Bach Festival and the Lethbridge Symphony Orchestra, and has presented solo recitals with Centric MusicFest and Lethbridge Pride.

Find out more at [www.camillerogers.ca](http://www.camillerogers.ca)

