

# PALAZZETTO BRU ZANE

## SEASON 2017-2018

PRESS KIT

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**PALAZZETTO  
BRU ZANE**  
CENTRE  
DE MUSIQUE  
ROMANTIQUE  
FRANÇAISE

# OVERVIEW

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## FOREWORD BY

Florence Alibert *managing director*

Alexandre Dratwicky *musicological director*

Baptiste Charroing *director of development*

The Palazzetto Bru Zane has chosen to devote its 2018 cycle to Charles Gounod. What are the facets of the composer that remain to be discovered?

Camille Saint-Saëns prophesied that only Gounod's religious music would pass the test of time. In the end, it was mostly his operas that survived. But even there one has to add that nowadays only *Roméo et Juliette*, *Faust* and *Mireille* are still performed. So you already have two prime aspects that demand revival: the sacred music and the rare operas. In the first category, the Palazzetto Bru Zane will investigate the *Messe vocale* composed in Vienna, the *Messe de Saint-Louis-des-Français* and the *Messe solennelle de Pâques*. To turn to opera, *Le Tribut de Zamora* will be performed, followed by the restoration of the first version of *Faust*, with spoken dialogue and several unknown numbers, and a new production of *La Nonne sanglante*. The cycle of concerts in Venice will also explore some of Gounod's three hundred *mélodies*, seldom sung today, as well as his piano music and his complete string quartets. In London, a concert in partnership with the Wallace Collection will shed light on the links between the composer and Richard Wallace, born in 1818 like Gounod. Finally, a CD-book devoted to the works he composed for the Prix de Rome will reveal *Marie Stuart et Rizzio* and *La Vendetta*, two pieces that Gounod himself never heard.

**What are the other key events of the season?**

To complement the Gounod cycle, the Palazzetto Bru Zane will devote a festival to Antoine Reicha, the Czech composer, later a naturalised French citizen, who trained the whole Romantic generation: Berlioz, Franck, Liszt – and Gounod himself. The climax of the season will again be the Paris festival, which will be considerably expanded in June 2018, in terms of both venues and duration. The success of this event has prompted us to develop the same principle in other countries, with a weekend in Berlin presenting the Romantic repertory in all its variety, from the piano recital to chansons from *café-concert*. Alongside this, the process of re-evaluation of unfairly neglected genres like operetta and the *mélodie* with orchestra will continue with the production of a number of touring shows and concerts.

**What is the place the Palazzetto Bru Zane accords to lighter repertories?**

The light repertories – operetta, *opéra-bouffe* and chanson – occupied a preponderant place in French musical life right up to the middle of the twentieth century. These works intended for a working-class public as much as the bourgeois society of the time are bubbling over with humour that can be equally attractive to today's audiences. That's why, for the past few years, each Palazzetto Bru Zane season has devoted several production projects to rediscovering them.

Following on from *Les Chevaliers de la Table ronde*, the Centre de musique romantique française now proposes to explore two other facets of Hervé, the 'father' of operetta. Under the dual constraints of limited resources and censorship, he showed just how inventive he was in one of his first operettas for two characters, written in 1854, which was the origin of his well-earned nickname *Le Compositeur toqué* (The crazy composer). Nearly thirty years later, with *Mam'zelle Nitouche*, Hervé portrayed himself on stage in a story partly based on his own life that enjoyed considerable success on its first run. Pierre-André Weitz will direct this *comédie-vaudeville*, accompanied by a troupe of actor-singers committed to the rediscovery of the light music genres, in which balance between sung and spoken text is of the utmost importance, as are respect for and understanding of the text.

The third new stage production of the season will focus on André Messager. Far from the zaniness and satire typical of Hervé, Messager is an excellent representative of the way the genre had evolved by the dawn of the twentieth century, full of elegance and grace. With the help of the Compagnie Les Brigands and the young director Rémy Barché, the Palazzetto Bru Zane will present a new take on *Les P'tites Michu*, one of Messager's big hits before *Véronique*.

Finally, continuing the work begun with *Votez for moi!*, our research on the history of the *café-concert* will bear fruit with a new show called *Les Fleurs du mâle*, which draws extensively on the saucy, bawdy chanson repertory, very popular in the establishments that flourished in Paris from the 1860s onwards.

**What are the recordings scheduled for release in the course of the season?**

Our releases will shed new light on several composers, in conjunction with the cycles and productions of the season. Ivan Ilić will release the first volume of a series devoted to the piano music of Antoine Reicha on Chandos, while a set produced with Alpha Classics and featuring young soloists from the Queen Elisabeth Music Chapel will allow us to hear premiere recordings of other works by the composer (piano music, trios, quartets and quintets). There will also be discs illustrating little-known aspects of Gounod: music for piano, *mélodies*, and the complete string quartets. Finally, two new volumes will be issued in the 'Opéra français' series, Godard's *Dante* and Spontini's *Olimpie*, while the release of a 'Portrait' devoted to Félicien David, after his opera *Herculanum*, will give us an opportunity to appreciate other facets of his output, including the *ode-symphonique* *Christophe Colomb*, the Third Symphony, and a number of still unpublished chamber works.

CYCLE  
ANTOINE REICHA  
(1770-1836),  
COSMOPOLITAN  
AND VISIONARY

*The teacher of Liszt, Berlioz,  
Gounod and Franck, Reicha was  
one of the leading importers of  
Viennese Classicism to  
Restoration Paris.*



***'I have always loved France passionately; it is there that my way of seeing and feeling belongs.'***

*Antoine Reicha, Autobiography*

**Principal theoretical publications**

- *Traité de mélodie*, 1814
- *Petit Traité d'harmonie pratique*, 1814
- *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique*, 1818
- *Traité de haute composition*, 1824
- *Art du compositeur dramatique, ou Cours complet de composition vocale*, 1833

After the rediscovery of works by Étienne-Nicolas Méhul and Charles-Simon Catel, the Palazzetto Bru Zane continues its exploration of the early decades of the nineteenth century by turning its attention to Antoine Reicha. This Czech-born composer who became a naturalised French citizen in 1829 frequented Beethoven and studied the music of Haydn before moving to the French capital during the First Empire. Of his immense corpus of chamber music, the wind quintets, pioneering works in their genre, are all that remains in the repertoire. But the quality of the rest of his music, in particular his string quartets, is such that we should now lend a more attentive ear to these pieces, which constitute a fascinating link between Viennese Classicism and French Romanticism. Especially as Reicha was a peerless theorist whose erudite research pushed back frontiers in the art of visionary counterpoint and innovative harmony.

### **Biography**

Born Antonín Rejcha in Prague, Antoine Reicha was not only a renowned composer but also one of the most important theorists and pedagogues of the first half of the nineteenth century. His father having died when he was still very young, he received his initial training from his uncle, the composer and cellist Joseph Reicha. When the latter was appointed Konzertmeister at the theatre in Bonn in 1785, he moved there with his nephew, who obtained a post as flautist in the theatre orchestra alongside the young Beethoven, who played the viola in the ensemble. This period of his life ended in 1794, with the occupation of the city by the French revolutionary army. The young man travelled to Hamburg, then Paris and finally Vienna, where he completed his training with Salieri among others. It was in 1808 that he settled permanently in France. Although he was seen as a composer of 'German' music, his distinction in counterpoint earned him an appointment as professor at the Paris Conservatoire in 1818. It was during his period at the Conservatoire that he wrote nearly all his theoretical works, including the *Traité de haute composition* (1824-26), motivated by a constant concern for balance and rationality, in which he shows exceptional clairvoyance as to the future direction of music. His teaching, open to the idea of progress, deeply influenced such composers as Berlioz, Liszt, Gounod and Franck. He was naturalised in 1829, and in 1835 he was accorded the ultimate honour of election to the Institut de France. Little-known today, his music (including numerous piano pieces and works for wind instruments) oscillates between the expression of a lightness inherited from Classicism and a pronounced penchant for theoretical experimentation that verges on the visionary (as in the *Quatuor scientifique* and his fugues for piano).

### A taste for experimentation

Reicha asserted the importance of pushing back the limits of knowledge in order to perfect the music of his time. While his symphonies, concertos and quartets – at least for the most part – seem to be governed by a Viennese style raised to its apogee, he took his harmonic and rhythmic researches to considerably greater extremes in his music for piano, the instrument to which he confided his artistic caprices. One hardly knows what to admire most, the innovation of ‘composed and irregular metre’ or his new theories on part-writing in counterpoint (and especially in fugue). But he did not stop at musical language; he also experimented with the sound medium. He particularly excelled in writing for wind instruments, whose individual qualities and technical limitations he mastered perfectly. His extraordinary *savoir-faire* – building on that of his predecessors Haydn, Mozart and Beethoven – consisted in turning these instruments’ imperfections into expressive innovations. To this end, he cultivated friendly relations with some of the finest Parisian virtuosi of his time, for whom he wrote his wind quintets and other chamber music: the flautist Joseph Guillou, the oboist Gustave Vogt, the horn player Louis-François Dauprat, the clarinetist Jacques-Jules Bouffil and the bassoonist Antoine-Nicolas Henry. In fact, Reicha was the true creator, before Onslow, of this musical genre which has continued to inspire composers ever since.

### A meticulous theorist

Among the numerous treatises of composition left by Reicha, there is one that may be regarded as his testament: the *Art du compositeur dramatique ou Cours complet de composition vocale*, published in 1833. Yet even his first theoretical text – the *Traité de mélodie* (1814), published before he joined the staff of the Conservatoire – was reprinted eleven times and translated into several languages, which makes it much more than a trivial youthful effort. His *Traité de haute composition musicale* (1824) provoked numerous debates and controversies in the conservative and academic musical world, especially on the part of Cherubini (then director of the Conservatoire) and the Belgian writer on music François-Joseph Fétis. Reicha took no offence, and continued constantly to innovate, to experiment, to shake up ideas. ‘I have always been stimulated by the urge to compose something extraordinary . . . I never succeeded better in my intentions than when I contrived combinations and exploited ideas that had never occurred to my predecessors’, he wrote. Such profusion of invention discomfited certain musicians: ‘Monsieur Reicha has too great a tendency to waste his ideas; this music bears witness to a lack of formal control’, was the judgment of Louis Spohr.

### A stylistic mediator

Reicha is the perfect example of a transitional figure who neither renounces the past nor ignores the future. If he was a mediator, it was first of all between the Austro-German style and French musical teaching, which resisted both the harmony of Beethoven and the cantabile of Rossini. ‘The excellence of the Viennese style modifies the definition and perception of music’, he declared; and he had a veneration for Haydn and Mozart that is manifested in a large proportion of his chamber music. However, Reicha was no less estimable as a pedagogue: a generous teacher, confident in the genius of his best pupils, to whom he bequeathed his selective reading of the Classical theories revisited in the light of his own experiments. If one listens carefully to his orchestral music, it is possible to hear from time to time just how it inspired Berlioz, for all the latter’s passionate love of freedom and individuality. And indeed it was that same Berlioz who wrote following Reicha’s death: ‘Always advancing calmly, deaf to the voices of critics, paying little heed to praise, outwardly he valued only the successes of the young artists with whose education he was entrusted at the Conservatoire and to whom he dispensed his lessons with all the care and attention imaginable’ (*Journal des débats*, 3 July 1836).

## EVENTS

### FESTIVAL IN VENICE

**23 September–4 November 2017**

A festival of eight concerts will demonstrate Reicha's eclecticism. Duos for violin and cello, piano trios, string quartets, string quintets with clarinet or a second viola: Reicha explored the whole gamut of possible scorings. This Venetian cycle will be enriched by two concerts by the Ex Novo Ensemble at the Teatro La Fenice, educational projects and lectures.

Artists include the Mandelring and Ardeo quartets, Christophe Coin and Julien Chauvin, the Klarthe Quintet, Ivan Ilić and the Trio Medici.

### CONFERENCE

#### PROFESSOR REICHA: COMPOSER, THEORIST AND TEACHER

**10–12 November 2017**

Complesso monumentale di San Micheletto  
Lucca, Italy

The collaboration with the Centro Studi Opera Omnia Luigi Boccherini continues this season with a conference devoted to Antoine Reicha. Many artists and composers benefited from the methods and texts of this Czech composer, theorist and teacher who became a naturalised French citizen.

These study days will discuss both the nature of Reicha's teaching and its temporal reach.

### TRAINING

#### QUEEN ELISABETH MUSIC CHAPEL

After working on the output of Édouard Lalo in 2015 (a process that culminated in the recording and publication of his complete concertante music) then on the music of Camille Saint-Saëns and Fernand de La Tombelle in 2016, this season the Palazzetto Bru Zane and the Queen Elisabeth Music Chapel will introduce several young soloists to pieces by Antoine Reicha. This will give the musicians an opportunity to perform in Venice and take part in the recording of a set of CDs of the composer's works.

## RECORDINGS



### Chamber music

Soloists of the Queen Elisabeth Music Chapel

*Piano pieces*  
*Piano Trio no.2 in D minor op.101*  
*Trio for three solo cellos*  
*String Quartet op.95 no.1*  
*String Quintet in F major with two violas*

ALPHA CLASSICS /  
PALAZZETTO BRU ZANE /  
QUEEN ELISABETH  
MUSIC CHAPEL

Release date: September 2017

### Works for solo piano

Ivan Ilić piano

*Sonata in C major*  
*Sonata in F major*  
*on 'The Magic Flute'*  
*Praktische Beispiele* (excerpts)

CHANDOS

Release date: September 2017



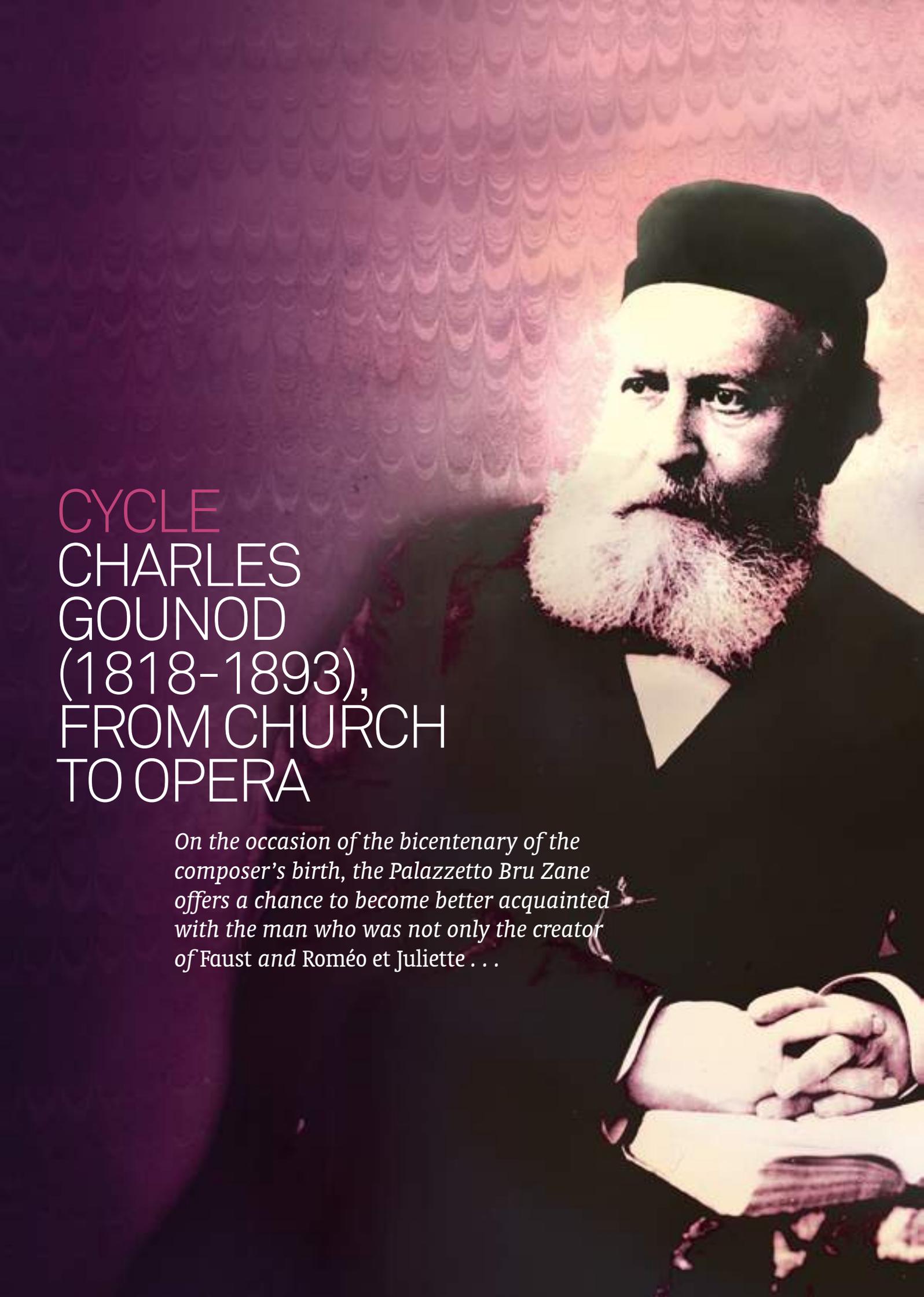
### String Quartets op.49 no.1, op.90 no.2 and op.94 no.3

Quatuor Ardeo

PALAZZETTO BRU ZANE /  
L'EMPREINTE DIGITALE  
(2014)

## SCORES

In conjunction with the release of the recording of chamber music by the soloists of the Queen Elisabeth Music Chapel, the Palazzetto Bru Zane publishes a modern edition of the score and performing parts of two little-known works by Reicha: the Piano Trio in D minor op.101 no.2 and the Quintet with two violas in F major. Two pieces that are heirs to the Classicism of the Enlightenment, yet in which Reicha also manifests the first signs of nascent Romanticism.

A portrait of Charles Gounod, a French composer, with a full white beard and a black cap, wearing a dark suit. He is holding a book in his hands. The background is a textured, reddish-pink pattern.

CYCLE  
CHARLES  
GOUNOD  
(1818-1893),  
FROM CHURCH  
TO OPERA

*On the occasion of the bicentenary of the composer's birth, the Palazzetto Bru Zane offers a chance to become better acquainted with the man who was not only the creator of Faust and Roméo et Juliette . . .*

***His music is as divine as his person is noble and distinguished. Gounod has an immense future ahead of him.***

Pauline Viardot

#### Key dates

1818: born in Paris  
1839: Premier Prix de Rome  
1851: premiere of *Sapho*  
1855: writes his two symphonies  
1859: premiere of *Faust*  
1867: premiere of *Roméo et Juliette*  
1893: dies in Saint-Cloud  
1896: publication of the *Mémoires d'un artiste*

Gounod is rightly viewed as the apostle of a lyrical, sensual and seductive Romanticism. From the wonder of Marguerite admiring herself in the 'Jewel Song' from *Faust* to the pastoral innocence of *Mireille*, by way of the voluptuous delight of the Garden Scene from *Roméo et Juliette*, the composer exhibited his ability to grasp and transcribe the palpitations of the human heart when it falls victim to love, overwhelming or frustrated. But he was not only the eulogist of desire, and the objective of the cycle devoted to him by the Palazzetto Bru Zane is precisely to show the artist in all his facets. That is why rare and specialist repertory (the Concerto for pedal piano, the transcription of Mozart for a *cappella* chorus) will appear side by side with genuine events (the modern premiere of his last opera, *Le Tribut de Zamora*), while new light will be shed on better-known pieces, notably the first version of *Faust* (with spoken dialogue), performed on period instruments.

#### The man in brief

Charles Gounod's painter father died when he was five years old, and he was raised by his mother, who gave him his initial musical training before handing him over to the famous Antoine Reicha. After pursuing a literary education culminating in a *baccalauréat de philosophie*, he entered the Paris Conservatoire in 1836 to study with Halévy (counterpoint) and Le Sueur and Paer (composition) until he won the Premier Prix de Rome in 1839. Although he envisaged taking holy orders at one time, displaying genuine devotion which was to result in an impressive body of sacred music, his passion for the theatre finally gained the upper hand. His first attempt at an opera, *Sapho* (1851), was admittedly no more than a qualified success, but it did lead to his receiving, the following year, a commission to write incidental music for the Comédie-Française: *Ulysse*. This was soon followed by *La Nonne sanglante* (1855), *Le Médecin malgré lui* (1858) and above all *Faust* (1859), an undisputed masterpiece of French art. None of his other works, except perhaps *Roméo et Juliette* (1867), was subsequently to match the success and the posterity of this opera inspired by Goethe's play. He nevertheless produced a succession of stage works which met with varying fortunes: *La Colombe* and *Philémon et Baucis* (1860), *La Reine de Saba* (1862), *Mireille* (1864), *Cinq-Mars* (1877), *Polyeucte* (1878) and *Le Tribut de Zamora* (1881). Celebrated as an authentic national treasure, elected to the Institut de France in 1866, Gounod left his mark on his era with his highly individual sensibility and his impressive catalogue of works, predominantly vocal, despite significant incursions into the domains of orchestral and chamber music.

## Paris / Rome / Vienna / London

Unlike such artists as Liszt or Saint-Saëns, Gounod was no intrepid traveller, and his rather sedentary nature inclined him to settle for long periods in just a few European capitals. It was never on his own initiative that he embarked on the journeys that stood out as milestones in his life. For example, the period of residence in Italy was the result of his winning the Prix de Rome competition in 1839: during the long months he stayed at the Villa Medici, he had the good fortune of frequenting the painter Ingres, the institution's director at the time, who nurtured him on his classical doctrines. Gounod later remarked of Ingres, in his *Mémoires d'un artiste*: 'I have never seen anyone admire more things than he did, precisely because he could see better than anyone else in which respect and why something is admirable. But he was prudent; he knew to what extent the impulses of the young lead them, without discernment and without method, to be enamoured of, infatuated with, the personal traits of such and such a master.' From Rome, the young composer moved on to Vienna, where he was to stay only a short time. But it was there that he wrote several works that laid the foundations for his mature style, notably two pieces of considerable value: the Requiem in D minor and the *Messe vocale* for a cappella choir, which bears witness to his first contact with the style of Palestrina. Gounod settled in London for a lengthy sojourn in the 1870s, again prompted by circumstances: the Franco-Prussian War left him feeling insecure within the borders of France. This period saw the birth of such large-scale works as *Mors et Vita*, one of the most ambitious oratorios of the French Romantic repertory, the opera *Polyeucte* and the cantata *Gallia*. Yet it was in Paris that Gounod lived most of his life. His works were the jewel in the crown of the Paris opera scene, the symbols of a Romanticism at its zenith, which all Europe came to applaud.

### The sacred music:

#### key dates

1842: 'Vienna' Requiem  
(unpublished)

1854: *Tobie*

1855: *Messe de sainte  
Cécile*

1875: Requiem in F major

1882: *Rédemption*

1885: *Mors et Vita*

1887: *Messe de*

*Jeanne d'Arc*

1895: *Messe de Clovis*

### The mystic

Gounod's tastes did not run solely to music. His dream of an ideal very nearly made him choose the path of religion. It was a close-run thing, and it is probably his mother we have to thank for his final orientation. While he was living at the Villa Medici, she regularly worried over the appearance of mystic impulses in a son she knew very well, delicately asking him: 'I don't know where you would like to live when you come back. Will it be near the Missions or near the Opéra?' Gounod later attended theology lectures wearing clerical dress, but finally wrote: 'I was strangely mistaken as to my own nature and my true vocation.' This attraction to religion left its mark in a catalogue of sacred pieces as significant in number as they are in quality. The most famous of them, the *Messe de sainte Cécile*, has unjustly overshadowed other,

more ambitious conceptions: several requiems, oratorios including *Rédemption* and *Mors et Vita*, and numerous motets in varied styles, ranging from the neo-Palestrinian to the most modern Romanticism. Among the composer's final works, the short oratorio *Saint François d'Assise* was fortunately rediscovered not long ago. Saint-Saëns considered that the sacred music was the portion of Gounod's output most deserving of passing the test of time, even if posterity has preferred *Faust* and *Roméo et Juliette*. Some commentators have criticised this religious music for adopting the tone of profane love more often than that of biblical adoration. This is because Gounod sings of both with the same sincerity, that of a simple human creature confronted with the mysteries of existence.

***‘God created three beautiful things: music, flowers and women. It is of them that I have always sung.’***

*Charles Gounod, Mémoires d’un artiste*

### **The eternal feminine**

Like Massenet after him, Gounod exalted woman and her passions. The composer himself was deeply affected by a number of encounters that punctuated his existence over nearly fifty years: Maria Malibran, Pauline Viardot, Fanny Mendelssohn, Georgina Weldon, Adèle d’Affry, Anna Zimmerman, among others. All of them were confidantes or inspiratory muses to him. Gounod’s impetuous temperament accounts for the impassioned letters that are today the surviving evidence of these relationships, and sometimes strain at the limits of propriety. But the first woman on the list was none other than his own mother, Victoire Gounod, who watched over his musical education with indefatigable, sometimes even obsessional zeal. Though one perceives regularly that he was annoyed by this omnipresence, Gounod nevertheless paid telling tribute to the woman who did so much for him, writing to his fiancée: ‘She has loved me so much that the two of us will not be too many to repay her.’ This constellation of muses is glorified in the composer’s operas, with the feminine element consistently brought to the fore. Over and above the three rebellious matrons of *Le Médecin malgré lui*, his most emblematic female figures are Sapho the poetess, Marguerite the defenceless young girl, Juliette and the fragility of profane love, Pauline and the grandeur of sacred love, Balkis – Queen of Sheba – and the weakness of the senses, and finally Mireille, the most innocent of all. In this year of 2018 the last women in Gounod’s pantheon who had not yet returned to the spotlight will spring back to life: Xaima and Hermosa, the heroines of his final opera, *Le Tribut de Zamora*.

### **The man of the theatre**

Gounod’s mother had had the discernment to place Gérard de Nerval’s translation of Goethe’s *Faust* in the luggage of the young man as he set out for Rome. Later on, *Le Médecin malgré lui*, his *opéra-comique* of 1858, responded to a concern she had expressed as soon as her son came home from the Villa Medici: that he should not restrict himself to the serious genre. We see that, in the domain of opera as in so many others, Gounod once again owed a great deal to his mother. Although it was accused of academicism by the champions of unbridled modernity, his operatic output testifies to two qualities essential in a great composer: the unity of a personal stylistic signature and the variety of a man who understood the specificities of each of his librettos. If his melodic and harmonic hallmarks are present in abundance, the way Gounod lays out his arias, ensembles and finales surprises us every time. Generous with reprises and ambitious developments in his *grands opéras*, he is economical and parsimonious in the *demi-caractère* genre (as in *Cinq-Mars* and *Philémon et Baucis*), with a fondness for introducing *salon romances* (Siebel’s ‘Si le bonheur’ in *Faust*) and orchestrated *mélodies* (Sapho’s ‘Ô ma lyre immortelle’ or Marie de Gonzague’s ‘Nuit resplendissante’). He wrote gratefully for all voice types, but always favoured the ‘fort ténor’ of *opéra-comique* (Roméo, Vincent, Faust, Cinq-Mars) and the affecting tones of the lyric soprano (Mireille, Marguerite, Juliette), the latter type of role being conceived for the diva Caroline Miolan-Carvalho, wife of the director of the Théâtre-Lyrique.

# LE TRIBUT DE ZAMORA

CHARLES GOUNOD

**28 JANUARY 2018**

7.00 PM

PRINZREGENTENTHEATER

MUNICH

Opera in four acts on a libretto by Adolphe d'Ennery, premiered at the Opéra de Paris on 1 April 1881. First modern performance of the work, given in concert.

MUNICH RADIO ORCHESTRA

BAVARIAN RADIO CHORUS

Hervé Niquet *conductor*

*Xaïma* Judith Van Wanroij

*Hermosa* Jennifer Holloway

*Manoël* Edgaras Montvidas

*Ben-Saïd* Tassis Christoyannis

*Handgiar* Boris Pinkhasovich

*Iglesia / Une Esclave* Caroline Meng

*L'Alcade Mayor / Le Cadi* Artavazd Sargsyan

*Le Roi / Un Soldat arabe* Jérôme Boutillier

## ***Le Tribut de Zamora***

After *Cinq-Mars* (1877) and *Polyeucte* (1878), Gounod tackled the operatic genre once more in 1881 with what is probably his most ambitious work: *Le Tribut de Zamora*. Here he was confronted for the first time with an exotic subject that was also, in certain respects, 'pre-Naturalist'. The action takes place in tenth-century Spain – from Act Two onwards, on 'a picturesque site on the banks of the Oued al Kebir before Córdoba'. Here Gounod – finally noted more for his neoclassical pastiches (*Le Médecin malgré lui* and *Cinq-Mars*) and his ardent Romanticism (*Faust* and *Roméo et Juliette*) – was given an opportunity to display his talents as an orchestrator and colourist. He produced an epic in the tradition of French *grand opéra*, though not without adding the original touch of a mentally deranged character (the Spanish girl Hermosa) who regains her reason after numerous adventures and plot twists. Despite an unequivocal success on its first run, *Le Tribut de Zamora* quickly sank into oblivion. It thoroughly deserves its resurrection, if only for a chance to hear the stirring national anthem 'Debout! Enfants de l'Ibérie'. We can now appreciate in this opera precisely what certain detractors complained of at the time: the fact that we meet here once again the irresistible lyricism of *Faust* and *Roméo et Juliette*.

*Production* Munich Radio Orchestra

World premiere recording for the 'Opéra français' series

## EVENTS

# HOMMAGE TO GOUNOD AT THE WALLACE COLLECTION

FRIDAY 22 JUNE 2018 – LONDON

### Charles GOUNOD

Songs in English

*Cinq-Mars* (excerpts)

Katherine Watson *soprano*

Simon Lepper *piano*

Born a few days apart in June 1818, Richard Wallace and Charles Gounod knew each other and had occasion to meet from time to time, notably in London, where the composer stayed several times. This concert will offer a selection of songs composed by Gounod on English poems as well as excerpts from his opera *Cinq-Mars*, in allusion to a painting from the Wallace Collection, *The State Barge of Cardinal Richelieu on the Rhône* (1829) by Paul Delaroche, in which the cardinal is depicted with his two prisoners, the conspirators Cinq-Mars and De Thou.

*In partnership with the Wallace Collection*

### CINQ-MARS

20 January, 11 February and 11 March 2018 – Leipzig Opera

GEWANDHAUS ORCHESTRA

LEIPZIG OPERA CHORUS

LEIPZIG BALLET

David Reiland *conductor*

*with* Mathias Vidal, Fabienne Conrad, Danae Kontora, Sandra Maxheimer, Jonathan Michie, Mark Schnaible, Sebastien Soules, Randall Jakobsh

Alfred de Vigny's *Cinq-Mars*, published in 1826, is regarded as the first great historical novel in French. It was with an operatic adaptation of the work that Gounod returned to the forefront of the Parisian lyric scene in 1877, after an absence of ten years.

The Palazzetto Bru Zane made possible the work's first modern performance in January 2015, then its release on record in the 'Opéra français' series. Attracted by the work's qualities, the Leipzig Opera decided to present a staged production in May 2017 based on the reconstruction of the score made by the Centre de Musique Romantique Française. This production is revived for three new dates in 2018.

### FESTIVAL IN VENICE

7 April-5 May 2018

*Charles Gounod, mystic or sensualist?* It is from this perspective that the eight concerts of this festival will attempt to portray the conflicting identities of Charles Gounod. *Mélodies*, excerpts from his operas, string quartets, sacred music, music for solo piano . . . the output of this apostle of a Romanticism at once seductive and spiritual will enjoy a place of honour in La Serenissima this spring. With Hervé Niquet and the Flemish Radio Choir, the Quatuor Cambini-Paris, Roberto Prosseda, Tassis Christoyannis, Ismaël Margain, Guillaume Vincent and others.

### SACRED MUSIC

*Gounod gothique*

**Sacred music in the shadow of the cathedrals**

28 September 2017 – Ninove, Belgium

29 September 2017 – Brussels, Belgium

13 March 2018 – Ghent, Belgium

14 March 2018 – Rouen, France

24 March 2018 – Metz, France

26 March 2018 – Antwerp, Belgium

8 April 2018 – Venice, Italy

3 June 2018 – Paris, France

FLEMISH RADIO CHOIR

Hervé Niquet *conductor*

François Saint-Yves *organ*

Built around two sacred works by Gounod for choir and organ, the *Messe vocale* and *Les Sept Paroles du Christ sur la croix*, this programme also focuses on the composer's transcriptions of works by Palestrina, Bach, Mozart and Handel.

**Messe Solennelle de Pâques**

**On tour in France, summer 2018**

CHŒUR DU CONCERT SPIRITUEL

ORCHESTRE DE L'OPÉRA DE ROUEN

Hervé Niquet *conductor*

The *Messe solennelle de Pâques* (Solemn Mass for Easter) belongs among the late works of Gounod, since it dates from 1883. Far from the ascetic formulas inherited from Renaissance counterpoint that the composer championed in his sacred music of the preceding decades, the mass blossoms into a Classical Romanticism of the kind familiar from other works by Gounod. A noteworthy feature is the absence of soloists, which confers on the choir an essential role rare in nineteenth-century church music.

## GOUNOD IN THE SIXTH FESTIVAL PALAZZETTO BRU ZANE IN PARIS

### WHEN GOUNOD TOOK HIS SUBJECT FROM BERLIOZ:

#### LA NONNE SANGLANTE

From 2 to 14 June 2018 – Opéra Comique, Paris

CHŒUR ACCENTUS  
INSULA ORCHESTRA  
Laurence Equilbey *conductor*  
David Bobée *stage director*  
Aurélie Lemaignan *set designer*  
Stéphane Babi Aubert *lighting*

with Michael Spyres, Vannina Santoni, Marion Lebègue, André Heyboer, Jodie Devos, Jean Teitgen, Olivia Doray, Luc Bertin-Hugault, Enguerrand de Hys

The director David Bobée will give us his interpretation of this sombre work, haunted by phantoms and unquiet spirits. In the company of Insula Orchestra and the Accentus choir under the direction of Laurence Equilbey, the Opéra Comique and the Palazzetto Bru Zane offer the public the rediscovery of a 'Gothic' grand opéra on a subject that had earlier attracted Verdi and Berlioz, and in which the genius of Gounod handles the supernatural elements with admirable skill.

### CHARLES GOUNOD GALA

16 June 2018 – Auditorium de Radio France, Paris

ORCHESTRE NATIONAL DE FRANCE  
Jesko Sirvand *conductor*

Elsa Dreisig *soprano*  
Kate Aldrich *mezzo-soprano*  
Benjamin Bernheim *tenor*  
Patrick Bolleire *bass-baritone*  
Olivier Latry *organ*

For this anniversary concert (Gounod was born on 17 June 1818), the Palazzetto Bru Zane joins forces with the Orchestre National de France to present rare pieces by the composer along with some of the great successes of which music lovers have never tired. Elsa Dreisig, Kate Aldrich, Benjamin Bernheim and Patrick Bolleire will celebrate Gounod in excerpts from *Marie Stuart et Rizzio*, *Roméo et Juliette* and *Cinq-Mars*, but also *Mors et Vita* and *Le Tribut de Zamora*.

### CONFERENCE

#### GOUNOD IN THE LIMELIGHT

From 4 to 6 June 2018 - Opéra Comique, Paris

This conference will be devoted to the operas of Charles Gounod and notably to their circulation and the way they were staged. With the aid of rarely explored sources – such as the staging manuals conserved by the Bibliothèque Historique de la Ville de Paris, a new catalogue of which was financed by the Palazzetto Bru Zane – and examining numerous theatrical parameters, this three-day event will discuss the composer's entire operatic output, from *Sapho* to *Le Tribut de Zamora*.

### FAUST IN ITS ORIGINAL VERSION

14 June 2018 – Théâtre des Champs-Élysées, Paris

LES TALENS LYRIQUES  
FLEMISH RADIO CHOIR  
Christophe Rousset *conductor*

with Véronique Gens, Jean-François Borrás, Jean-Sébastien Bou, Andrew Foster-Williams, Juliette Mars, Ingrid Perruche, Guillaume Andrieux

This masterpiece of the French Romantic repertoire, a regular standby in every opera house, will be presented in the original, unpublished version of its 1859 premiere, including the spoken dialogue and the ironic treatment of some of the characters, elements that were lost in the far-reaching revisions made to the work between 1859 and 1869. Christophe Rousset, Les Talens Lyriques and the Flemish Radio Choir will be the partners in this first performance in modern times (concert version) and its subsequent release as a world premiere recording in the 'Opéra français' series.

Paul Prévost Edition – L'Opéra français  
Bärenreiter-Verlag Kassel  
Basel – London – New York – Praha

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## ONLINE RESOURCES

### BRU ZANE MEDIABASE

#### Correspondence between Victoire Gounod and Charles Gounod (in French)

Victoire Gounod lavished great care on the musical education of her son and was a genuine teacher to him, meticulously commenting on every score that the young artist submitted to her attentive gaze. While Gounod was in residence at the Villa Medici in the 1840s, the bond between them was not broken, as is revealed by the abundant correspondence preserved by the composer's descendants. These letters, which long remained unpublished, will be uploaded on [bruzanemediabase.com](http://bruzanemediabase.com) under the supervision of Dominique Hausfater.

**[bruzanemediabase.com](http://bruzanemediabase.com)**

Upload date: 2018

## SCORES

On the occasion of the Gounod bicentenary, the Palazzetto Bru Zane has produced the first modern editions of several little-known pieces:

'Vienna' Requiem in D minor

*Messe de Saint-Louis-des-Français*

*Messe vocale a cappella*

*Christus factus est*

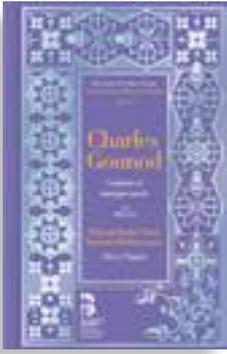
*Hymne sacrée*

*Marie Stuart et Rizzio* (cantata for the Prix de Rome)

*La Vendetta* (cantata for the Prix de Rome)

Available in PDF format on request at [st@bru-zane.com](mailto:st@bru-zane.com)

## CD-BOOKS AND CDS



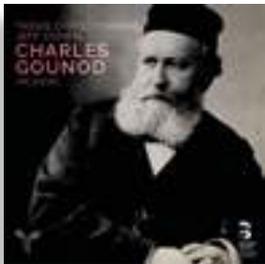
### **Charles Gounod and the Prix de Rome**

Brussels Philharmonic  
Flemish Radio Choir  
Hervé Niquet *conductor*  
PALAZZETTO BRU ZANE  
'Prix de Rome' series  
*Two CDs and bilingual book*  
(English and French)  
Release date: January 2018



### **Cinq-Mars**

Bavarian Radio Chorus  
Munich Radio Orchestra  
Ulf Schirmer *conductor*  
Véronique Gens, Mathias Vidal,  
Tassis Christoyannis,  
Andrew Foster-Williams  
PALAZZETTO BRU ZANE  
'Opéra français' series  
*Two CDs and bilingual book*  
(English and French)  
2016



### **Mélodies**

Tassis Christoyannis  
*baritone*  
Jeff Cohen *piano*  
APARTÉ / PALAZZETTO  
BRU ZANE  
Release date: March 2018

### **Piano music**

Roberto Prosseda *piano*  
UNIVERSAL  
Release date: February 2018



### **Charles Gounod**

*Saint François d'Assise*  
*Hymne à sainte Cécile*  
**Franz Liszt**  
*Légende de sainte Cécile*  
ACCENTUS  
ORCHESTRE DE CHAMBRE  
DE PARIS  
Laurence Equilbey  
*conductor*  
NAÏVE /  
PALAZZETTO BRU ZANE  
release date: April 2018

### **Complete string quartets on period instruments**

Quatuor Cambini-Paris  
APARTÉ /  
PALAZZETTO BRU ZANE  
Release date: April 2018

# SEASON IN VENICE

## FESTIVAL ANTOINE REICHA, COSMOPOLITAN AND VISIONARY

Venice / 23 September – 4 November 2017

THURSDAY 14 SEPTEMBER  
6 P.M.  
PALAZZETTO BRU ZANE

PRESENTATION  
OF THE FESTIVAL

*Excerpts from works by  
Antoine REICHA*

Djordje Radevski piano

*In partnership with  
Queen Elisabeth Music Chapel*

SATURDAY 23 SEPTEMBER  
8 P.M.  
SCUOLA GRANDE  
SAN GIOVANNI EVANGELISTA

**Antoine REICHA**  
*Quartet in C minor op.49 no.1  
Quartet in G major op.90 no.2*

QUATUOR ARDEO

SUNDAY 24 SEPTEMBER  
5 P.M.  
PALAZZETTO BRU ZANE

**Antoine REICHA**  
*Piano Trio in C major op.47  
Duo for violin and cello op.84  
Fugues for piano op.36 (excerpts)  
Piano Trio in A major op.101 no.6*

Julien Chauvin violin  
Christophe Coin cello  
Jean-Jacques Düнки piano

THURSDAY 28 SEPTEMBER  
8 P.M.  
PALAZZETTO BRU ZANE

**Antoine REICHA**  
*Sonata in C major  
Praktische Beispiele  
(excerpts)  
Six Études dans le genre  
fugué op.97*

Ivan Ilić piano

WEDNESDAY 4 OCTOBER  
8 P.M.  
PALAZZETTO BRU ZANE

**Antoine REICHA**  
*String Quartet  
in E major op.95 no.1  
Quintet with two violas  
in F major*

QUATUOR GIRARD  
Tanguy Parisot viola

*In partnership with  
Queen Elisabeth Music Chapel*

WEDNESDAY 11 OCTOBER  
8 P.M.  
PALAZZETTO BRU ZANE

**Antoine REICHA**  
*Sonata in F major on  
'The Magic Flute'  
Fugue for piano no.9  
Variations on a Theme  
of Gluck  
Étude for piano no. 29  
'L'Enharmonique'  
Sonata in E major  
op.46 no.3*

Victoria Vassilenko piano  
Djordje Radevski piano  
Josquin Otal piano

*In partnership with  
Queen Elisabeth Music Chapel*

SATURDAY 21 OCTOBER  
5 P.M.  
PALAZZETTO BRU ZANE

**Antoine REICHA**  
*Wind Quintet op.88 no.2  
Wind Quintet op.100 no.5*

KLARTHE QUINTET

FRIDAY 27 OCTOBER  
8 P.M.  
PALAZZETTO BRU ZANE

**Antoine REICHA**  
*Clarinet Quintet*  
**George ONSLOW**  
*String Quartet in G minor op.9 no.1*

MANDELRING QUARTETT  
Laura Ruiz Ferreres clarinet

SATURDAY 4 NOVEMBER  
5 P.M.  
PALAZZETTO BRU ZANE

**Antoine REICHA**  
*Piano Trio no. 2 in D minor*  
**Henri REBER**  
*Trio no. 4, 'Sérénade'*

TRIO MEDICI

*In partnership with  
Queen Elisabeth Music Chapel*

MONDAY  
11 SEPTEMBER  
8 P.M.  
PALAZZETTO BRU ZANE

MUSICAL REFLECTIONS  
*Arias and melodies by  
Gounod, Lalo, Massenet,  
Pierné, Widor...*

Chiara Skerath soprano  
Antoine Palloc piano

Vocal recital on the theme of  
glass to coincide with  
Venice Glass Week  
10–17 September 2017

# CONCERTS OUTSIDE FESTIVAL PERIOD

Venice / November 2017 – March 2018

TUESDAY 28 NOVEMBER  
8 P.M.

PALAZZETTO BRU ZANE

**LES FLEURS DU MÂLE**  
*Saucy chansons from the  
café-concert*

Norma Nahoun *soprano*  
Marie Gautrot *mezzo-soprano*  
I GIARDINI  
Pauline Buet *cello*  
David Violi *piano*

Victoria Duhamel  
*conception and semi-staging*

SATURDAY 20 JANUARY  
5 P.M.

PALAZZETTO BRU ZANE

**Gabriel FAURÉ**  
*String Quartet*  
**Ernest CHAUSSON**  
*String Quartet*

QUATUOR HERMÈS

SUNDAY 11 FEBRUARY  
5 P.M.

MONDAY 12 FEBRUARY

8 P.M.

PALAZZETTO BRU ZANE

**2 BOUFFES EN 1 ACTE**

**HERVÉ**

*Le Compositeur toqué* (1854)

**Jacques OFFENBACH**

*Les Deux Aveugles* (1855)

Flannan Obé *tenor*  
Raphaël Brémard *tenor*  
Christophe Manien *piano*  
Lola Kirchnerstage *director,  
set and costume designer*  
Cyril Monteil *lighting*

In the framework of the  
Carnival of Venice

THURSDAY 8 MARCH

8 P.M.

PALAZZETTO BRU ZANE

**Nadia and Lili BOULANGER**

*Clairières dans le ciel* (excerpts)

*Les Heures claires*

*Méodies*

DUO CONTRASTE

Cyrille Dubois *tenor*

Tristan Raës *piano*

**International Women's Day**

For International Women's Day, the Palazzetto Bru Zane pays tribute to Lili Boulanger, who died in 1918 at the age of twenty-five. The concert will present *méodies* by the composer and her sister Nadia Boulanger, some of which are still unpublished.

SATURDAY 17 MARCH

5 P.M.

PALAZZETTO BRU ZANE

**Édouard LALO**

*Cello Sonata*

**Albéric MAGNARD**

*Cello Sonata op.20*

DUO URBA

Marius Urba *cello*

Vita Kahn *piano*

Prizewinners at the Lyon International  
Chamber Music Festival 2016

# FESTIVAL CHARLES GOUNOD, MYSTIC OR SENSUALIST?

Venice / 7 April – 5 May 2018

THURSDAY 29 MARCH  
6 P.M.  
PALAZZETTO BRU ZANE

PRESENTATION  
OF THE FESTIVAL

*Operatic arias  
and mélodies by*  
**Charles GOUNOD**

Juliette Mars *mezzo-soprano*  
Marine Thoreau La Salle *piano*

SATURDAY 7 APRIL  
8 P.M.

SCUOLA GRANDE  
SAN GIOVANNI

EVANGELISTA **Charles GOUNOD**  
*Excerpts from operas*

Chantal Santon Jeffery *soprano*  
Juliette Mars *soprano*  
Jérôme Boutillier *baritone*  
Marine Thoreau La Salle *piano*

SUNDAY 8 APRIL  
5 P.M.

SCUOLA GRANDE  
SAN GIOVANNI  
EVANGELISTA

**GOUNOD GOTHIQUE**

**Charles GOUNOD**  
*Messe vocale a cappella*  
*Les Sept Paroles du Christ*  
*sur la croix*  
*Transcriptions of Bach,*  
*Palestrina, Haendel, Mozart...*

FLEMISH RADIO CHOIR  
Hervé Niquet *conductor*  
François Saint-Yves *organ*

SATURDAY 14 APRIL  
5 P.M.  
PALAZZETTO BRU ZANE

**Charles GOUNOD  
and his contemporaries**

Songs in English

Katherine Watson *soprano*  
Simon Lepper *piano*

CONCERT REPEATED ON  
Friday 22 June 2018  
at the Wallace Collection

TUESDAY 17 APRIL  
8 P.M.  
PALAZZETTO BRU ZANE

**Charles GOUNOD**  
*Mélodies*

Tassis Christoyannis *baritone*  
Jeff Cohen *piano*

FRIDAY 20 APRIL  
8 P.M.  
PALAZZETTO BRU ZANE

**Charles GOUNOD**  
*Three Romances sans paroles*  
*Six Preludes and fugues*  
*Six Pieces for piano*

Roberto Prosseda *piano*

THURSDAY 26 APRIL  
8 P.M.  
PALAZZETTO BRU ZANE

**Charles GOUNOD**  
*Sonata for piano four hands*  
*Paraphrases on operatic themes*  
*for two and four hands*

Guillaume Vincent,  
Ismaël Margain *piano*

WEDNESDAY 2 MAY  
8 P.M.  
PALAZZETTO BRU ZANE

**Charles GOUNOD  
and his contemporaries**  
*Mélodies for one and two voices*  
Clémence Tilquin *soprano*  
Anaïs Constans *soprano*  
Anne Le Bozec *piano*

SATURDAY 5 MAY  
5 P.M.  
PALAZZETTO BRU ZANE

**Charles GOUNOD**  
*String Quartets (excerpts)*

QUATUOR CAMBINI-PARIS

SATURDAY 23 JUNE  
PALAZZETTO BRU ZANE

ART NIGHT  
In association with the Académie  
Internationale de Musique Maurice  
Ravel of Saint-Jean-de-Luz and in  
the framework of Art Night, the  
Palazzetto Bru Zane welcomes for  
the third year running some of  
the Academy's prizewinners for a  
programme devoted to the works  
they studied during the September  
session.

# 6<sup>th</sup> FESTIVAL PALAZZETTO BRU ZANE IN PARIS

Paris / 1 – 29 June 2018

FRIDAY 1 JUNE  
THÉÂTRE DES  
BOUFFES DU NORD

## QUARTET NIGHT

Quartets by **FAURÉ, REICHA,  
CHAUSSON, ONSLOW, GOUVY,  
GOUNOD, SAINT-SAËNS, ARRIAGA**

QUATUOR HERMÈS  
QUATUOR ARDEO  
QUATUOR CAMBINI-PARIS  
QUATUOR MODIGLIANI

Joint realisation with  
C.I.C.T. – Théâtre des Bouffes du Nord

SATURDAY 2, MONDAY 4,  
WEDNESDAY 6, FRIDAY 8,  
SUNDAY 10, TUESDAY 12,  
THURSDAY 14 JUNE  
OPÉRA COMIQUE

## Charles GOUNOD

*La Nonne sanglante*

CHŒUR ACCENTUS  
INSULA ORCHESTRA  
Laurence Equilbey conductor

David Bobée stage director  
Aurélie Lemaignan set designer  
Stéphane Babi Aubert lighting

Rodolphe Michael Spyres  
Agnès Vannina Santoni  
*La Nonne* Marion Lebègue  
Luddorf André Heyboer  
Arthur / Urbain Jodie Devos  
Pierre / L'Ermite Jean Teitgen  
Anna Olivia Doray  
Moldaw Luc Bertin-Hugault  
Fritz / Le Veilleur de nuit  
Enguerrand de Hys  
Production Opéra Comique  
Coproduction Palazzetto Bru Zane

SUNDAY 3 JUNE  
THÉÂTRE DES  
BOUFFES DU NORD

## GOUNOD GOTHIQUE

### Charles GOUNOD

*Messe vocale a cappella*  
*Les Sept Paroles du Christ sur la croix*  
Transcriptions of Bach, Palestrina,  
Händel, Mozart, etc.

FLEMISH RADIO CHOIR  
Hervé Niquet conductor  
François Saint-Yves organ

Joint realisation with  
C.I.C.T. – Théâtre des Bouffes du Nord

MONDAY 4 JUNE  
THÉÂTRE DES  
BOUFFES DU NORD

Mélodies by **DAVID, LALO,  
GODARD, GOUNOD, LA TOMBELLE...**

Tassis Christoyannis baritone  
Jeff Cohen piano

Joint realisation with  
C.I.C.T. – Théâtre des Bouffes du Nord

TUESDAY 5 JUNE  
THÉÂTRE DES  
BOUFFES DU NORD

## 2 BOUFFES EN 1 ACTE

### HERVÉ

*Le Compositeur toqué* (1854)

**Jacques OFFENBACH**  
*Les Deux Aveugles* (1855)

Flannan Obé tenor  
Raphaël Brémard tenor  
Christophe Manien piano  
Lola Kirchner director, set and costume  
designer  
Cyril Monteil lighting

Joint realisation with  
C.I.C.T. – Théâtre des Bouffes du Nord

WEDNESDAY 6 JUNE  
THÉÂTRE DES  
BOUFFES DU NORD

## AU PAYS OÙ SE FAIT LA GUERRE

Works by **BONIS, DUBOIS, CHAMINADE,  
FAURÉ, GODARD, DUPARC, HAHN**

Isabelle Druet mezzo-soprano  
I GIARDINI

Joint realisation with  
C.I.C.T. – Théâtre des Bouffes du Nord

SATURDAY 9 JUNE  
SUNDAY 10 JUNE  
PHILHARMONIE DE PARIS  
GRANDE SALLE PIERRE BOULEZ

## MUSES D'ORIENT

### Vincent d'INDY

*Istar*, symphonic variations

### Maurice RAVEL

*Shéhérazade*, three poems for voice and  
orchestra

### Albert ROUSSEL

*Padmâvatī*, Suite no. 2

**Claude DEBUSSY / Charles KOEHLIN**

*Khamma*, ballet

### Florent SCHMITT

*Antoine et Cléopâtre*, Suite no. 2

ORCHESTRE DE PARIS  
Fabien Gabel conductor  
Measha Brueggergosman soprano

Coproduction Orchestre de Paris /  
Philharmonie de Paris

THURSDAY 14 JUNE  
THÉÂTRE DES CHAMPS-ÉLYSÉES

## Charles GOUNOD

*Faust*

LES TALENS LYRIQUES  
FLEMISH RADIO CHOIR  
Christophe Rousset conductor

Marguerite Véronique Gens  
*Faust* Jean-François Borras  
Valentin Jean-Sébastien Bou  
*Méphisto* Andrew Foster-Williams  
Siebel Juliette Mars  
*Dame Marthe* Ingrid Perruche  
Wagner Guillaume Andrieux

Coproduction Bru Zane France /  
Théâtre des Champs-Élysées

SATURDAY 16 JUNE  
AUDITORIUM DE RADIO FRANCE

## GALA GOUNOD

### Charles GOUNOD

*Tobie* (excerpt)  
*Le Tribut de Zamora* (excerpt)  
*La Reine de Saba* (excerpt)  
*Faust* (ballet music)  
*Cinq-Mars* (excerpt)  
*Mors et Vita* (excerpt)  
*Roméo et Juliette* (excerpt)  
*Mireille* (excerpt)

ORCHESTRE NATIONAL  
DE FRANCE

Jesko Sirvand conductor  
Olivier Latry organ  
Elsa Dreisig soprano  
Kate Aldrich mezzo-soprano  
Benjamin Bernheim tenor  
Patrick Bolleire bass-baritone  
Production Orchestre National de France

TUESDAY 19, WEDNESDAY 20,  
FRIDAY 22,  
SUNDAY 24, TUESDAY 26,  
WEDNESDAY 27 JUNE  
ATHÉNÉE THÉÂTRE  
LOUIS-JOUVET

## André MESSAGER

*Les P'tites Michu*

Pierre Dumoussaud conductor  
Rémy Barché stage director

Company LES BRIGANDS  
with Damien Bigourdan,  
Romain Dayez, Philippe  
Estèphe, Boris Grappe, Marie  
Lenormand, Caroline Meng,  
Artavazd Sargsyan

Joint realisation with  
Athénée Théâtre Louis-Jouvet

# TOURING PRODUCTIONS

## MAM'ZELLE NITOUCHE BY HERVÉ

*Vaudeville-opérette* in three acts and four tableaux by Hervé on a libretto by Henri Meilhac and Albert Millaud, premiered on 26 January 1883 at the Théâtre des Variétés.

FRIDAY 13 OCTOBER

8 P.M.

SUNDAY 15 OCTOBER

2.30 P.M.

OPÉRA DE TOULON (FRANCE)\*

THURSDAY 14, FRIDAY 15,

TUESDAY 19,

WEDNESDAY 20 DECEMBER

8 P.M.

SUNDAY 17 DECEMBER

2.30 P.M.

THÉÂTRE GRASLIN\*\*

NANTES (FRANCE)

*Production* Bru Zane France

*Coproduction* Angers Nantes

Opéra / Opéra de Toulon

Even though it is not Hervé's final composition, *Mam'zelle Nitouche* may be regarded as his musical testament, or at least his crowning achievement. The work, whose subject was based on the composer's own life – a convent organist becomes a man of the theatre and composer of light music once night has fallen – skilfully blends the comic tone of the post-1870 period (as found in Lecocq, in particular), the spirit of *café-concert* revues and the breathless rhythm of the spoken theatre inherited from Labiche. Indeed, at its premiere in January 1883, the piece was entitled 'comédie-vaudeville', reflecting the central importance of its dramatic action, and the music was more specifically conceived to accompany witty comic 'turns' by soloists. The title role, in particular, is assigned a significant number of arias and duets to showcase the theatrical and vocal dynamism of Anna Judic, the first of a long series of stars to sing *Mam'zelle Nitouche*. The work's success far surpassed Hervé's hopes, and was prolonged in the twentieth century by a number of filmed adaptations, one of the last of which featured no less a star than Fernandel in the role of Célestin, originally played by Hervé himself. *Mam'zelle Nitouche* was translated into many languages, and is still present in the collective memory of older generations in Russia and Italy, for example.

Jean-Pierre Haeck *conductor*

Pierre-André Weitz *stage director*

Victoria Duhamel

*director's assistant*

Pierre-André Weitz

*costumes and scenography*

Pierre Lebon and Mathieu Crescence

*costume and scenographic assistants*

Bertrand Killy *lighting*

Iris Florentiny *choreography*

\*CHŒUR ET ORCHESTRE

DE L'OPÉRA DE TOULON

\*\*ORCHESTRE NATIONAL DES PAYS

DE LA LOIRE and CHŒUR D'ANGERS

NANTES OPÉRA

*Denise de Flavigny* Valérie McCarthy

*Le Major, comte de Château-Gibus*

Eddie Chignara

*Le Directeur* Antoine Philippot

*Célestin* Damien Bigourdan

*Fernand de Champlatreux* Samy Camps

*Loriot* Olivier Py

*Gustave, Offizier* Pierre Lebon

*Robert, Officier* David Ghilardi

*Le Régisseur* Piero

(alias Pierre-André Weitz)

*La Supérieure / Corinne* Miss Knife

*La Tourière / Sylvia* Lara Neumann

*Lydie* Clémentine Bourgoïn

*Gimlette* Ivanka Moizan

# LES P'TITES MICHU BY ANDRÉ MESSAGER

Operetta in 3 acts on a libretto by Albert Vanloo and Georges Duval,  
premiered on 16 November 1897 at the Bouffes-Parisiens.

SUNDAY 13 MAY

2.30 P.M.

TUESDAY 15, THURSDAY 17, WEDNESDAY 23,

THURSDAY 24 MAY

8 P.M.

THÉÂTRE GRASLIN

NANTES (FRANCE)\*

THURSDAY 31 MAY

8.30 P.M.

CENTRE DES BORDS DE MARNE

LE PERREUX

SUNDAY 10 JUNE

2.30 P.M.

TUESDAY 12 JUNE

8 P.M.

GRAND THÉÂTRE

ANGERS (FRANCE)\*

TUESDAY 19, WEDNESDAY 20, FRIDAY 22,

SUNDAY 24, TUESDAY 26, WEDNESDAY 27 JUNE

ATHÉNÉE THÉÂTRE LOUIS-JOUVET

PARIS

Pierre Dumoussaud *conductor*

Rémy Barché *stage director*

company LES BRIGANDS

*with* Damien Bigourdan,  
Romain Dayez, Philippe Estèphe,  
Boris Grappe, Marie Lenormand,  
Caroline Meng, Artavazd  
Sargsyan

\*ORCHESTRE NATIONAL

DES PAYS DE LA LOIRE

*and* CHEUR D'ANGERS

NANTES OPÉRA

(Xavier Ribes *conductor*)

*Production* Bru Zane France

*Coproduction* Angers Nantes Opéra

Two little girls, one of high birth, the other of more modest origins, mixed up in their bath; a planned marriage; the first pangs of love and a few intrigues . . . On an amusing narrative framework, Messager skilfully wove a nimble, joyful score, as graceful as it is invigorating. Beneath the superficial facility of a style that sometimes recalls Lecocq, the composer's sureness of touch is everywhere evident. If the straightforward, elegant melodies are immediately attractive, it is the harmonisation and instrumentation that give them their full value. *Les P'tites Michu* was an overnight success after its premiere at the Bouffes-Parisiens on 16 November 1897. The cast included two big stars of the Parisian stage in the title roles, Alice Bonheur (Marie-Blanche) and Odette Dulac (Blanche-Marie). Every number in the score quickly became a 'hit song', notably the duet 'Blanche-Marie et Marie-Blanche'. After a run more than 150 performances, the work toured the provinces and was subsequently staged outside France; it even ended up becoming a Broadway musical twenty years later.

## 2 BOUFFES EN 1 ACTE

### *Le Compositeur toqué* (1854)

*Bouffonnerie musicale* in one act, words and music by Hervé.

### *Les Deux Aveugles* (1855)

*Bouffonnerie musicale* in one act, music by Jacques Offenbach on a libretto by Jules Moinaux.

FRIDAY 6,  
SATURDAY 7 OCTOBER  
LA FERME DU BUISSON  
MARNE-LA-VALLÉE (FRANCE)

FROM 13 NOVEMBER  
TO 3 DECEMBER  
FIVE PERFORMANCES ON TOUR  
IN COMMUNAUTÉ  
D'AGGLOMÉRATION  
BÉTHUNE-BRUAY,  
ARTOIS LYS ROMANE (FRANCE)  
In partnership with La Clef des Chants  
décentralisation lyrique  
région Hauts-de-France

SUNDAY 11 FEBRUARY  
7 P.M.  
MONDAY 12 FEBRUARY  
8 P.M.  
PALAZZETTO BRU ZANE  
VENICE (ITALY)

TUESDAY 5 JUNE  
8.30 P.M.  
THÉÂTRE DES  
BOUFFES DU NORD  
PARIS (FRANCE)  
*Created in residence at*  
La Ferme du Buisson  
*With the support of* Arcadi Île-de-France  
*With* C.I.C.T. – Théâtre des Bouffes du Nord

Flannan Obé *tenor*  
Raphaël Brémard *tenor*  
Christophe Manien *piano*  
Lola Kirchner *stage director, set*  
*designer, costumes*  
Cyril Monteil *lighting*

It might be hard to believe that one-act operas and operettas represent almost two-thirds of the repertory of French musical theatre in the Romantic period, so rarely are they performed nowadays. These pieces, intended for the use of small theatres with often limited financial resources, were subject to the proscriptions of a law of 1807: no more than two or three characters on stage, no chorus, no ballet . . . But Hervé and Offenbach – past masters in the art of getting round prohibitive regulations – managed to make the most of these limitations by getting the audience to imagine what they could not show.

Two tenors on stage, accompanied by no more than a piano, play by turns the roles of Figolet – the ‘Crazy Composer’ in person – and his servant Séraphin, then the beggars Patachon, ‘Blind from birth’, and Giraffier, ‘Blinded by accident’, who quarrel over the best position on a bridge . . . This incredibly amusing and inventive repertory never fails to engage its spectators, so that auditorium and stage combine to celebrate in unison the ‘esprit de Paris’, halfway between bawdy comedy and surrealistic situations.

## PLAISIRS D'AMOUR

*Méodies with orchestra by*

**RAVEL, SAINT-SAËNS, DUBOIS, MASSENET,  
VIERNE, BORDES, GUILMANT, DEBUSSY,  
BERLIOZ, DUPARC, PIERNÉ, MARTINI**

**SUNDAY 25 MARCH**

4 P.M.  
ARSENAL DE METZ  
(FRANCE)

Sandrine Piau *soprano*

LE CONCERT DE LA LOGE  
Julien Chauvin *conductor*

**SATURDAY 31 MARCH**

8 P.M.  
LA SEINE MUSICALE  
BOULOGNE-BILLANCOURT  
(FRANCE)

As the Romantic century drew to a close amid the effervescence of the *Belle Époque*, the French *mélodie* left the private salon to conquer the concert hall. Regarded as a national art capable of rivalling Wagnerism, the *mélodie* with orchestra staked its claims on refinement and polish, in complete contrast with what some commentators called the 'din and grandiloquence' of Italian and German opera. Every subject was exploited, from the sentimental vein to warlike themes, from mysticism to the saving powers of nature (this last was particularly championed by the Parnassian poets fond of symbolism). And, of course, composers often set the greatest French poets – Hugo, Lamartine, Gauthier, Verlaine and so forth – since this genre was above all literary in inspiration. The *méodies* chosen for this recital by Sandrine Piau evoke expectation, desire and abandonment to carnal desires, relating to its listeners the progress of a Romantic heroine through the highways and byways of love.

**THURSDAY 5 APRIL**

7.30 P.M.  
MC2 GRENOBLE  
(FRANCE)

**SATURDAY 7 APRIL**

8 P.M.  
PHILHARMONIE ESSEN  
(GERMANY)

**SATURDAY 14 APRIL**

8 P.M.  
THÉÂTRE DE CAEN  
(FRANCE)

## GOUNOD GOTHIQUE

Choral music and transcriptions for choir of works by Bach, Palestrina, Handel, Mozart etc.

### THURSDAY 28 SEPTEMBER

8 P.M.  
ABBATIALE DE NINOVE  
(BELGIUM)

FLEMISH RADIO CHOIR  
Hervé Niquet *conductor*  
François Saint-Yves *organ*

### FRIDAY 29 SEPTEMBER

8 P.M.  
ABBATIALE DE LA CAMBRE  
(BELGIUM)

### TUESDAY 13 MARCH

8 P.M.  
SALLE MIRY (GHENT, BELGIUM)

### WEDNESDAY 14 MARCH

8 P.M.  
CHAPELLE CORNEILLE  
(ROUEN, FRANCE)

### SATURDAY 24 MARCH

8 P.M.  
ARSENAL DE METZ (FRANCE)

### MONDAY 26 MARCH

8.15 P.M.  
ANTWERP  
(BELGIUM)

### SUNDAY 8 APRIL

7 P.M.  
SCUOLA GRANDE  
SAN GIOVANNI EVANGELISTA  
VENICE (ITALY)

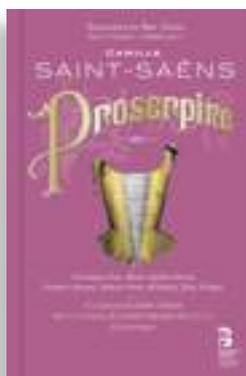
### SUNDAY 3 JUNE

4.30 P.M.  
THÉÂTRE DES BOUFFES  
DU NORD (PARIS, FRANCE)

Gounod took a passionate interest in choral transcription and the musical styles of the past, at the very time when Viollet-le-Duc was restoring and reinterpreting the Gothic architecture of the churches and cathedrals of France. He focused his attention in turn on Bach, Palestrina, Handel, Arcadelt, Arbeau and Mozart, adapting for chorus the *March of the Priests* from *Die Zauberflöte* and the celebrated *Ave verum corpus*. This contact with the past enabled him to hone his skills in harmony and Renaissance counterpoint. On his way back from the Villa Medici, he composed in Vienna, in 1843, a *Messe vocale* of his own in the Palestrinian style which has never been published or revived since its first performance. Punctuated by chorales after the manner of Johann Sebastian Bach, the work goes far beyond mere pastiche: it traverses the various aesthetics of the past while enriching them with the vibrant harmonies of the Romantic era. But this ardent, impassioned mysticism recurs in even stronger form in *Les Sept Paroles du Christ sur la croix* (The Seven Last Words of Christ on the Cross, 1855), whose subject, at once gloomy and spiritual, was an ideal match for the ambiguous personality of Gounod's music, torn between religious fervour and sensuality.

# CD-BOOKS AND CDS

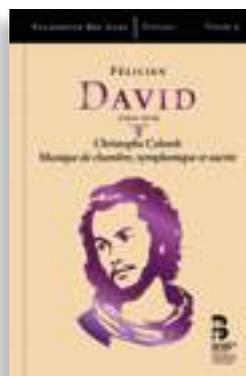
## CD-BOOKS



### **Camille Saint-Saëns** *Proserpine* (1895)

The protagonist of Saint-Saëns's *Proserpine*, premiered at the Opéra-Comique on 14 March 1887, is no reincarnation of the ancient goddess, but a Renaissance courtesan well versed in culpable amours. Visibly enraptured by this delight in horror, Saint-Saëns indulges in unprecedented orchestral modernity. He concluded thus: '*Proserpine* is, of all my stage works, the most advanced in the Wagnerian system.'

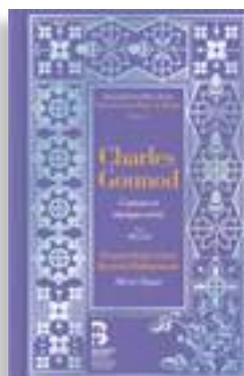
'Opéra français' series  
Vol. XV  
release date: May 2017



### **Félicien David – Portrait** *Christophe Colomb* *Symphonic, sacred and chamber music*

No, Félicien David was not just the creator of *Le Désert*. This 'Portrait' proves as much by showcasing the talents as an orchestral, chamber and vocal composer – with the world premiere recording of the *ode-symphonie Christophe Colomb* – of a figure who is currently making a striking comeback in musical history.

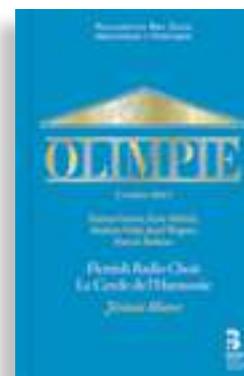
'Portraits' series  
Vol. IV  
release date: September 2017



### **Charles Gounod** *Cantatas and sacred music*

Gounod entered the Prix de Rome competition three times, leaving us scores (all unpublished) in which his exceptional talents as a man of the theatre already shine forth.

'Prix de Rome' Vol. VI  
release date: January 2018



### **Gaspare Spontini** *Olimpie* (1819)

This finely polished score, with its astonishing orchestration, is full of spectacular effects. The omnipresence of a huge chorus, the valiant vocal writing for Antigonus, the pathos of the role of Statira: all the ingredients were there to make a powerful impact on listeners such as Berlioz, who was moved to tears. Undoubtedly one of the first epic canvases of the nineteenth century.

'Opéra français' series  
release date: May 2018

### **Benjamin Godard** *Dante*

MUNICH RADIO ORCHESTRA  
BAVARIAN RADIO CHORUS  
Ulf Schirmer *conductor*  
with Edgaras Montvidas,  
Véronique Gens,  
Jean-François Lapointe,  
Rachel Frenkel,  
Andrew Foster-Williams,  
Diana Axentii, Andrew Lepri Meyer

'Opéra français' series  
release date: November 2017

Dante Alighieri, born in Florence in 1265, was at once a poet and an important political figure of his time. His celebrated *Divine Comedy* relates his supposed descent to Hell and slow ascent to Paradise. Godard's operatic treatment of his life (1890) skilfully juxtaposes the political milieu – crowd scenes in Florence and the quarrel between Guelfs and Ghibellines – with the expression of the courtly love he feels for Beatrice, betrothed to his friend Bardi. The most remarkable element of the opera is the integration of a 'Vision' that is nothing less than a synthesis of the *Divine Comedy* set to music. Godard is here at the peak of his melodic inspiration and compositional mastery, in a style that brings Gounod up to date and need not fear comparison with Massenet.



**Visions**

*Opera, cantata and oratorio arias by Halévy, Bruneau, David, Bizet, Février, Godard, Franck, Massenet, Niedermeyer*  
Munich Radio Orchestra  
Hervé Niquet *conductor*  
Véronique Gens *soprano*

ALPHA CLASSICS / PALAZZETTO BRU ZANE  
release date: June 2017



**Chamber music**

Antoine Reicha  
Soloists of the Queen  
Elisabeth Music Chapel  
ALPHA CLASSICS / PALAZZETTO BRU ZANE / CHAPELLE MUSICALE  
REINE ELISABETH  
release date: September 2017



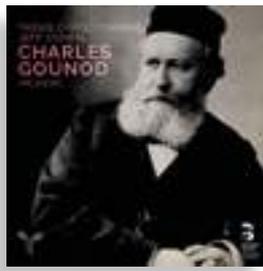
**Grand Opera**

*Opera arias by Giacomo Meyerbeer*  
Orchestre et chœur de l'Orchestre National de Lyon  
Emmanuel Villaume *conductor*  
Diana Damrau *soprano*  
ERATO  
released in May 2017



**Mam'zelle Nitouche**

Chœur et Orchestre de l'Opéra de Toulon  
Jean-Pierre Haeck *conductor*  
PALAZZETTO BRU ZANE  
release date: December 2017



**Mélodies**  
**Charles Gounod**

Tassis Christoyannis *baritone*  
Jeff Cohen *piano*  
APARTÉ / PALAZZETTO BRU ZANE  
release date: March 2018



**Charles Gounod**

*Saint François d'Assise*  
*Hymne à sainte Cécile*  
**Franz Liszt**  
*Légende de sainte Cécile*  
Accentus  
Orchestre de chambre de Paris  
Laurence Equilbey *conductor*  
NAÏVE / PALAZZETTO BRU ZANE  
release date: April 2018

**Cello Sonatas**

Strohl, Franck, Poulenc, La Tombelle  
Edgar Moreau *cello*  
David Kadouch *piano*  
WARNER CLASSICS  
release date: Autumn 2017

**Charles Gounod**

**Piano Music**  
Roberto Prosseda *piano*  
UNIVERSAL  
release date: February 2018

**Charles Gounod**

**Complete string quartets on period instruments**  
Quatuor Cambini-Paris  
APARTÉ / PALAZZETTO BRU ZANE  
release date: April 2018

# THE PALAZZETTO BRU ZANE

## CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The vocation of the Palazzetto Bru Zane – Centre de Musique Romantique Française is the rediscovery and international promotion of the French musical heritage of the long nineteenth century (1780-1920). Its interests range from chamber music to the orchestral, sacred and operatic repertoires, not forgetting the lighter genres characteristic of the 'esprit français' of the nineteenth century (chanson, *opéra-comique*, operetta).

The Centre was inaugurated in 2009 and has its headquarters in a Venetian palazzo dating from 1695 which was specially restored for this purpose. It is an emanation of the Fondation Bru.

From little-known or unknown pieces to the most popular works, the Centre undertakes to study and present a whole section of the musical output of France, shedding new light on this repertoire and moving beyond the aesthetic norms established in the early twentieth century.

The Palazzetto Bru Zane develops many complementary activities as part of its mission:

- The production of concerts and staged performances; these are presented in Venice (season of musical events and talks), Paris (the Palazzetto Bru Zane Festival, held in June each year) and, in partnership, at many venues worldwide.
- The production and release of sound recordings, relating to current projects. These include three series of book + CD sets ('Prix de Rome', 'Opéra français' and 'Portraits') and numerous partnerships with third-party labels.
- The coordination of research projects in collaboration with musicologists, international institutions and descendants of nineteenth-century composers.
- The cataloguing and digitisation of documentary collections and public or private archives relating to the French Romantic repertoire: the music collection of the Villa Medici, the staging manuals belonging to the Bibliothèque Historique de la Ville de Paris, the Pleyel/Érard/Gaveau archives at the Cité de la Musique in Paris, private archives concerning the violinist Pierre Baillot, etc.
- The organisation each year of around ten symposia in collaboration with various partners: Centro Studi Boccherini (Lucca), Bibliothèque Nationale de France, Opéra Comique, Paris Conservatoire (CNSMD), French National Centre for Scientific Research (CNRS), etc.
- The editing of previously unpublished scores and the publication in collaboration with Actes Sud of a series of books: collective works, essays, symposia proceedings, nineteenth-century writings, paperbacks.
- The provision of digital resources concerning the chosen repertoire: [bruzanemediabase.com](http://bruzanemediabase.com)
- A web radio, Bru Zane Classical Radio, that streams non-stop programmes of French Romantic music twenty-four hours a day.
- Training sessions for young professional musicians in masterclasses led by the Jeune Orchestre Atlantique (an approach to performance on period instruments), the Académie Internationale de Musique Maurice Ravel (performance of the chamber and vocal repertoire), and through an artistic collaboration with the Queen Elisabeth Music Chapel (advanced training in the following disciplines: singing, violin, piano, cello, viola and chamber music).
- The award of the Palazzetto Bru Zane Prize for the performance of rare works of the French Romantic repertoire (Lyon International Chamber Music Competition).
- Outreach activities aimed at young audiences: through the *Romantici in erba* programme, in collaboration with nursery, primary and secondary schools in Veneto, and a series of family concerts in Venice.

