PALAZZETTO
BRU ZANE
CENTRE
DE MUSIQUE
ROMANTIQUE
FRANÇAISE

Charles GOUNOD
(1818-1893)

SONATE EN MI BÉMOL MAJEUR

pour piano à quatre mains

CONDUCTEUR PIANO

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LE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

Le Palazzetto Bru Zane – Centre de musique romantique française a pour vocation de favoriser la redécouverte du patrimoine musical français du grand XIXe siècle (1780-1920) en lui assurant le rayonnement qu'il mérite. Installé à Venise, dans un palais de 1695 restauré spécifiquement pour l'abriter, ce centre est une réalisation de la Fondation Bru. Il allie ambition artistique et exigence scientifique, reflétant l'esprit humaniste qui guide les actions de la fondation. Les principales activités du Palazzetto Bru Zane, menées en collaboration étroite avec de nombreux partenaires, sont la recherche, l'édition de partitions et de livres, la production et la diffusion de concerts à l'international, le soutien à des projets pédagogiques et la publication d'enregistrements discographiques.

THE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The vocation of the Palazzetto Bru Zane – Centre de musique romantique française is to favour the rediscovery of the French musical heritage of the years 1780-1920 and obtain international recognition for that repertoire. Housed in Venice in a palazzo dating from 1695, specially restored for the purpose, the Palazzetto Bru Zane – Centre de musique romantique française is one of the achievements of the Fondation Bru. Combining artistic ambition with high scientific standards, the Centre reflects the humanist spirit that guides the actions of that foundation. The Palazzetto Bru Zane's main activities, carried out in close collaboration with numerous partners, are research, the publication of books and scores, the production and international distribution of concerts, support for teaching projects and the production of CD recordings.

BRU-ZANE.COM

Charles GOUNOD (1818-1893)

Orphelin à cinq ans d'un père artiste peintre, Charles Gounod fut élevé par sa mère, qui l'initia à la musique avant de le confier au célèbre Antonin Reicha. Après avoir poursuivi des études classiques, couronnées par un baccalauréat de philosophie, il entra au Conservatoire en 1836 pour y suivre l'enseignement d'Halévy (contrepoint), Lesueur et Paer (composition), jusqu'à l'obtention d'un premier prix de Rome en 1839. S'il envisagea un temps d'entrer dans les ordres, témoignant d'une réelle dévotion dont naîtra un imposant corpus religieux, sa passion pour le théâtre l'emporta finalement. Sa première tentative, *Sapho* (1851), ne fut certes qu'un demi-succès, mais elle lui permit de recevoir, l'année suivante, la commande d'une musique de scène pour la Comédie-Française : *Ulysse*. Suivront bientôt *La Nonne sanglante* (1855), *Le Médecin malgré lui* (1858) et surtout *Faust* (1859), chef-d'œuvre incontesté de l'art français. Aucun de ses autres ouvrages, hormis peut-être *Roméo et Juliette* (1867), n'égalera par la suite le succès et la postérité de cet opéra inspiré du drame goethéen. Se succéderont néanmoins, avec des fortunes diverses, *La Colombe* et *Philémon et Baucis* (1860), *La Reine de Saba* (1862), *Mireille* (1864), *Cinq-Mars* (1877), *Polyeucte* (1878) et *Le Tribut de Zamora* (1881). Célébré comme une authentique gloire nationale, élu à l'Institut en 1866, Gounod marqua son époque de sa sensibilité particulière et de son impressionnant catalogue, largement dominé par la voix, malgré d'importantes incursions dans le domaine orchestral et dans la musique de chambre.

Charles Gounod, the son of a painter, was left fatherless at the age of five and was brought up by his mother, from whom he received his early musical education, before studying with the famous Anton Reicha. After classical studies and a baccalauréat in philosophy, he entered the Paris Conservatoire in 1836 to study with Halévy (counterpoint), Lesueur and Paer (composition). He was awarded the Grand Prix de Rome in 1839. For a time he considered entering the priesthood, and his great devoutness gave rise to an impressive corpus of religious works. His passion for the theatre finally prevailed, however. His first opera, Sapho *(1851), was not an outright success, but it brought him a commission the following year from the Comédie-Française: to compose the incidental music for* Ulysse*. After that he wrote* La Nonne sanglante *(1855),* Le Médecin malgré lui *(1858) and, of course, that undoubted masterpiece of French art,* Faust *(1859). None of his other works, except perhaps* Roméo et Juliette *(1867), was to equal the success and fame of that opera inspired by Goethe's play. But he went on to compose* 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 a national treasure, elected to the Institut de France in 1866, Gounod left his mark on his time through his particular brand of sensitivity and his impressive catalogue of works, largely dominated by vocal compositions, despite major incursions into the fields of orchestral and chamber music.*

SONATE POUR PIANO À QUATRE MAINS
EN MI BÉMOL MAJEUR

Le graphisme de la signature permet de dater le manuscrit, inédit jusqu'en 2017, de la *Sonate à quatre mains* de l'année du Grand Prix de Rome : 1839. Conservée au Département de la musique de la BnF, la partition, sans doute destinée à ses belles-sœurs, Marthe et Marie Le Pileur, a été notée sans brouillon, en commençant par le Primo. La rareté des ratures témoigne que Gounod avait tout en tête. Les repentirs visent à cerner les justes proportions de la forme. Sans ignorer le modèle plausible des sonates de George Onslow d'une écriture pareillement orchestrale, le caractère de l'Allegro et certains sauts de tonalité incitent à se demander si Gounod aurait eu connaissance de la *Fantaisie* ou du *Grand Duo* de Schubert. Si, excepté une progression mélodique au cœur du final, aucun élément de style ne révèle le futur auteur de *Faust*, on le reconnaîtra dans sa tendance à théâtraliser le jeu thématique. L'intérêt de l'Allegro, alerte et conquérant, repose sur la succession rapide de modulations inopinées et sur les échanges de motifs entre les partenaires ; le second thème, rehaussé d'un gruppetto séduisant, ne résistera pas aux assauts du motif de pont qui, dans le développement, écrasera le premier thème… L'Adagio a des allures de complainte triste sous la menace d'un drame qui n'éclatera pas malgré les agitations de la section centrale. Les Presto sont rares chez Gounod. L'esprit de Mozart semble avoir présidé à celui-là qui adopte la forme sonate. Le premier thème en fanfare sur l'accord parfait, fortissimo, fait écho à celui de l'Allegro initial.

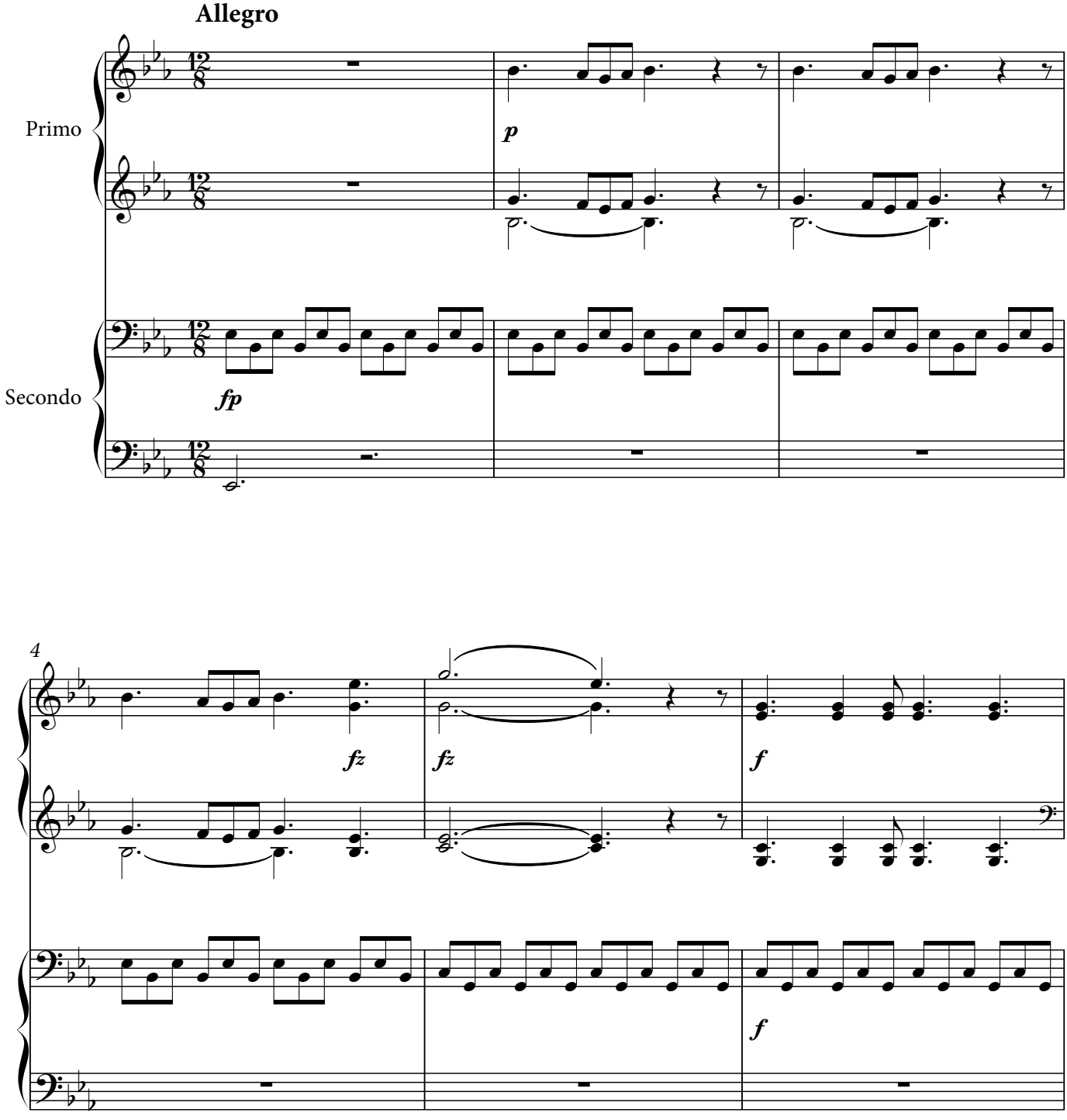
The handwriting of the signature makes it possible to date the manuscript of the Sonate à quatre mains*, which remained unpublished until 2017, to the year of the Grand Prix de Rome: 1839. Held in the Music Department of the National Library of France, the score, probably written for his sisters-in-law, Marthe and Marie Le Pileur, was written without rough notes, beginning with the Primo. The few crossings-out show that Gounod had the whole work in his mind. Any alterations were intended to determine the proper proportions of the form. Without ignoring the possible model of George Onslow's sonatas, which boast a similarly orchestral style of writing, the nature of the Allegro and certain shifts in key prompt the listener to wonder whether Gounod might have known Schubert's* Fantaisie *or* Grand Duo*. Although nothing stylistically foreshadows the future composer of* Faust*, except for a melodic progression at the centre of the finale, Gounod is recognisable by his tendency to dramatize the interplay of themes. The lively, swaggering Allegro is interesting for its rapid succession of unexpected modulations and for the way in which the motifs are swapped between the two pianists; the second subject, offset by an attractive gruppetto, cannot withstand the onslaughts of the bridge motif which, in the development, annihilates the first subject… The Adagio is like a sorrowful lament beset by a sense of tragedy which remains contained despite the agitated writing of the central section. Gounod rarely wrote Prestos. The spirit of Mozart seems to have presided over this one, which takes sonata form. The tumultuous first subject on the perfect chord, fortissimo, echoes that of the initial Allegro.*

SONATE EN MI BÉMOL

pour piano à quatre mains

I.

Musique de Charles Gounod



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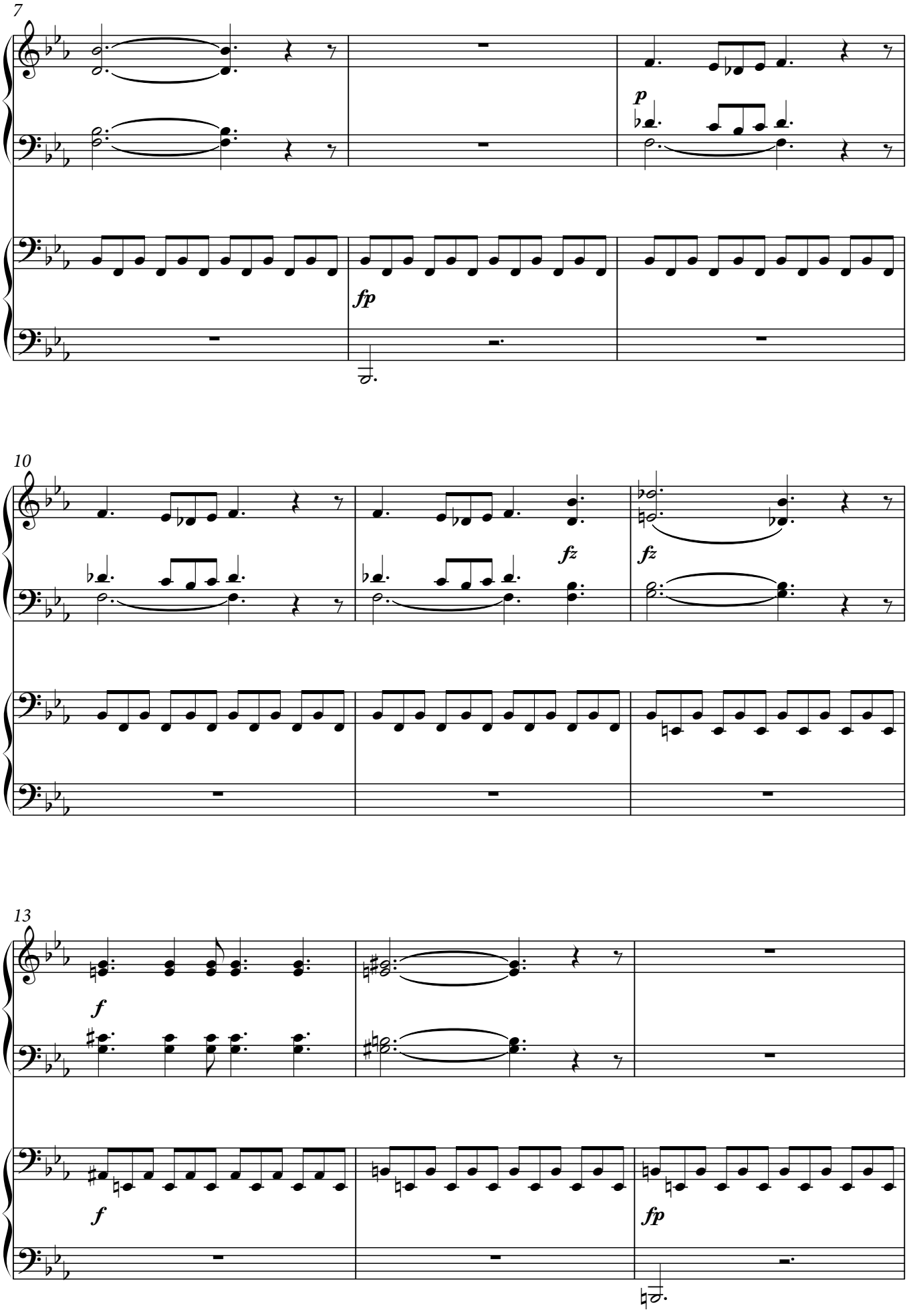

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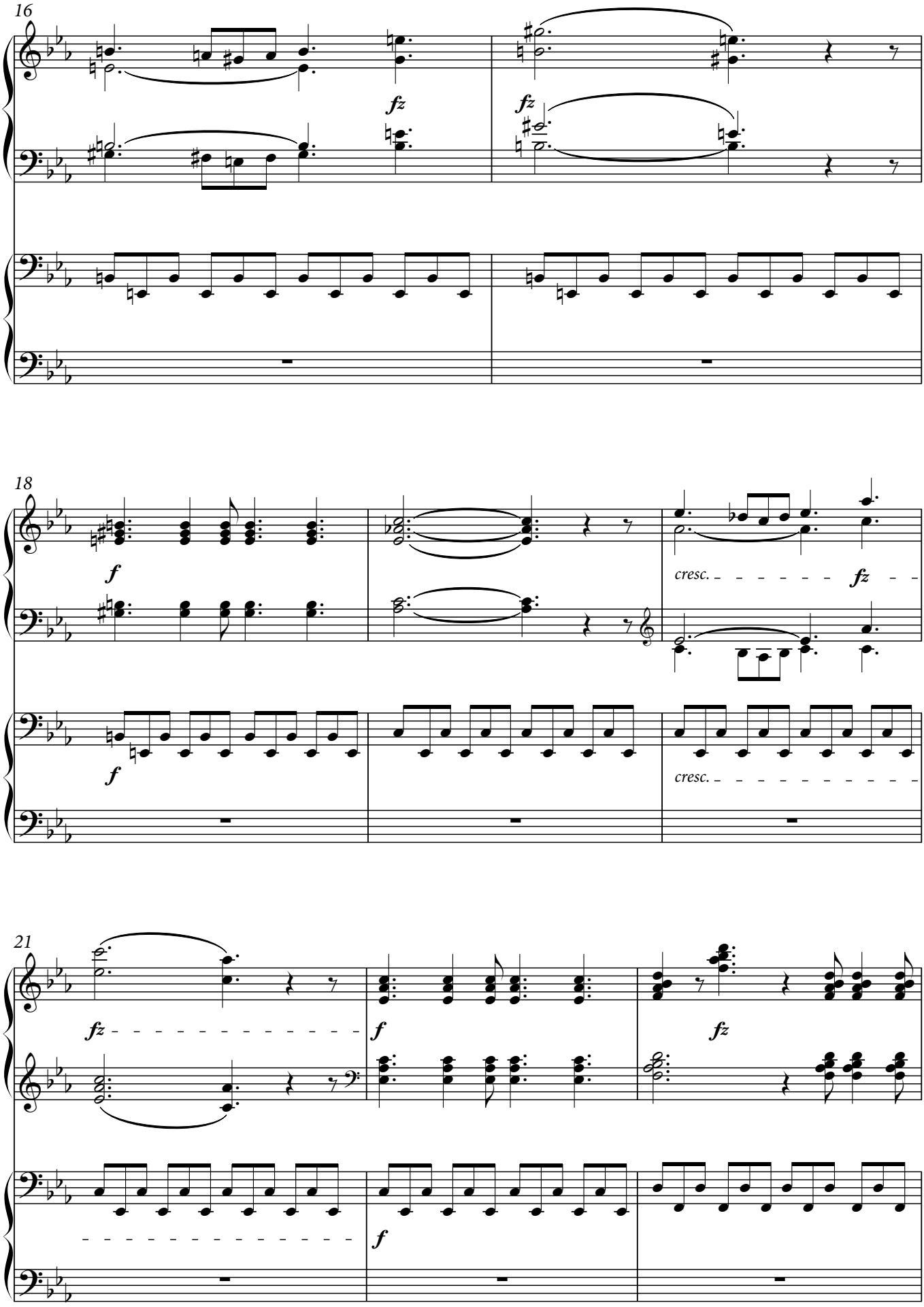

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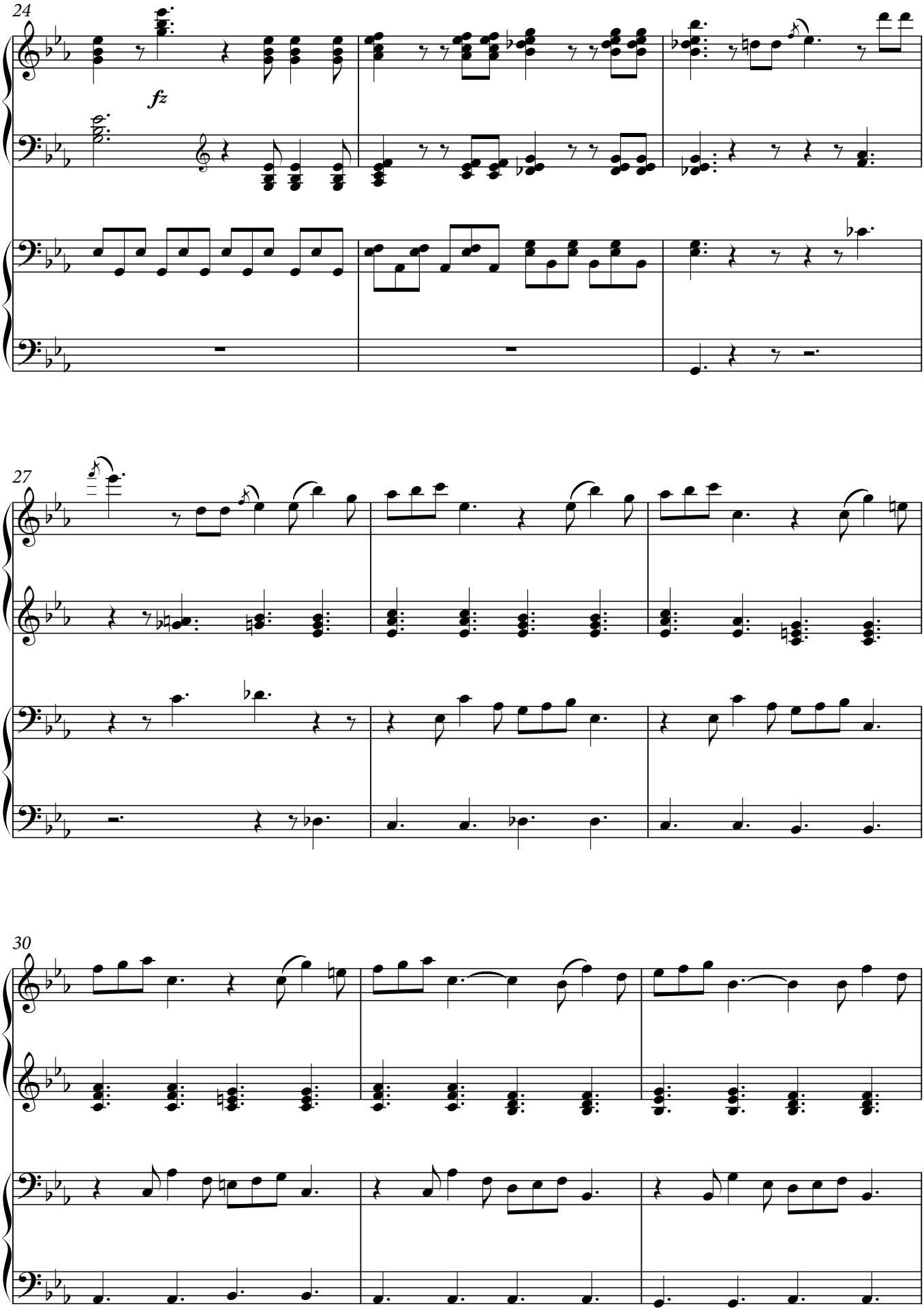

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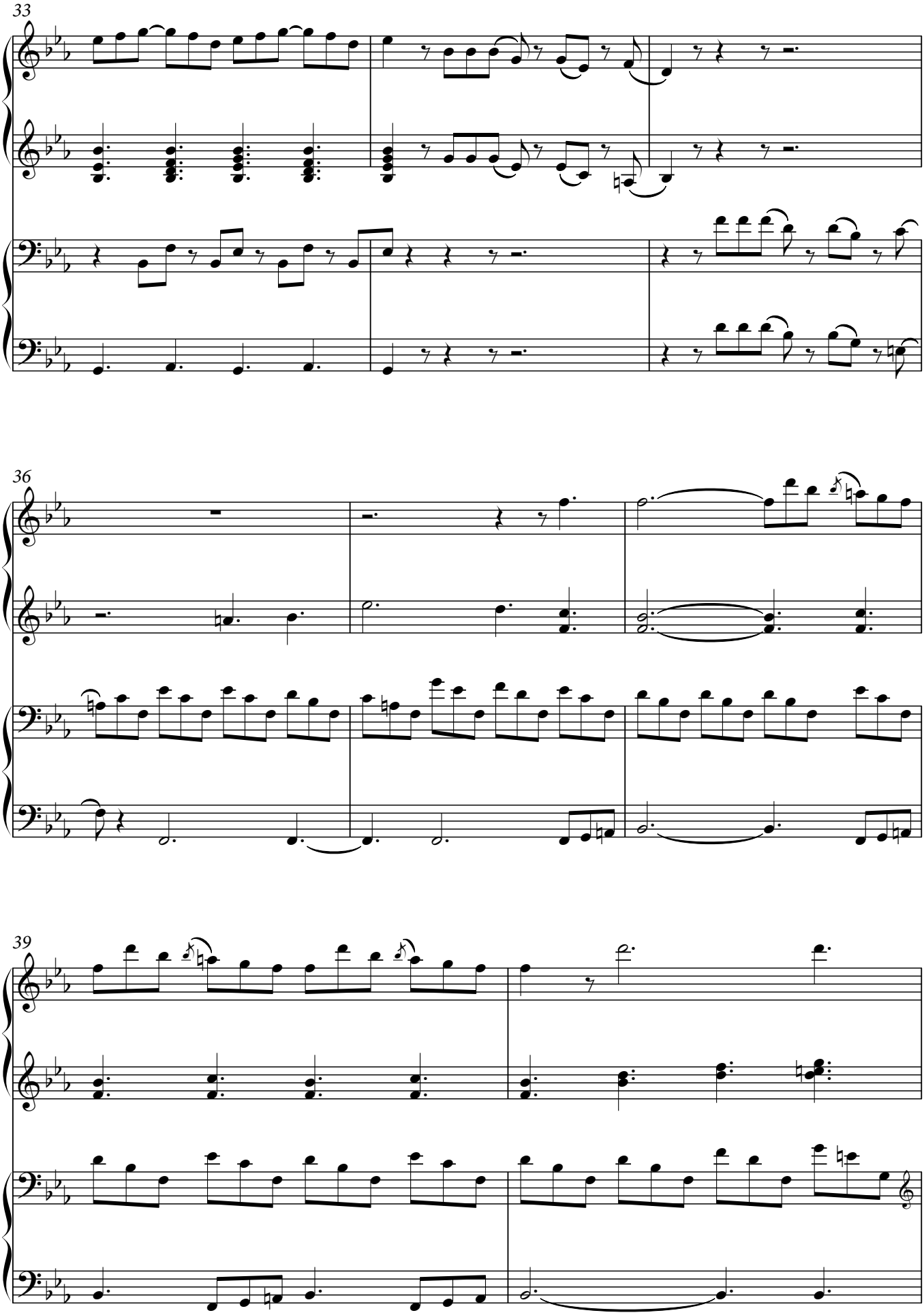

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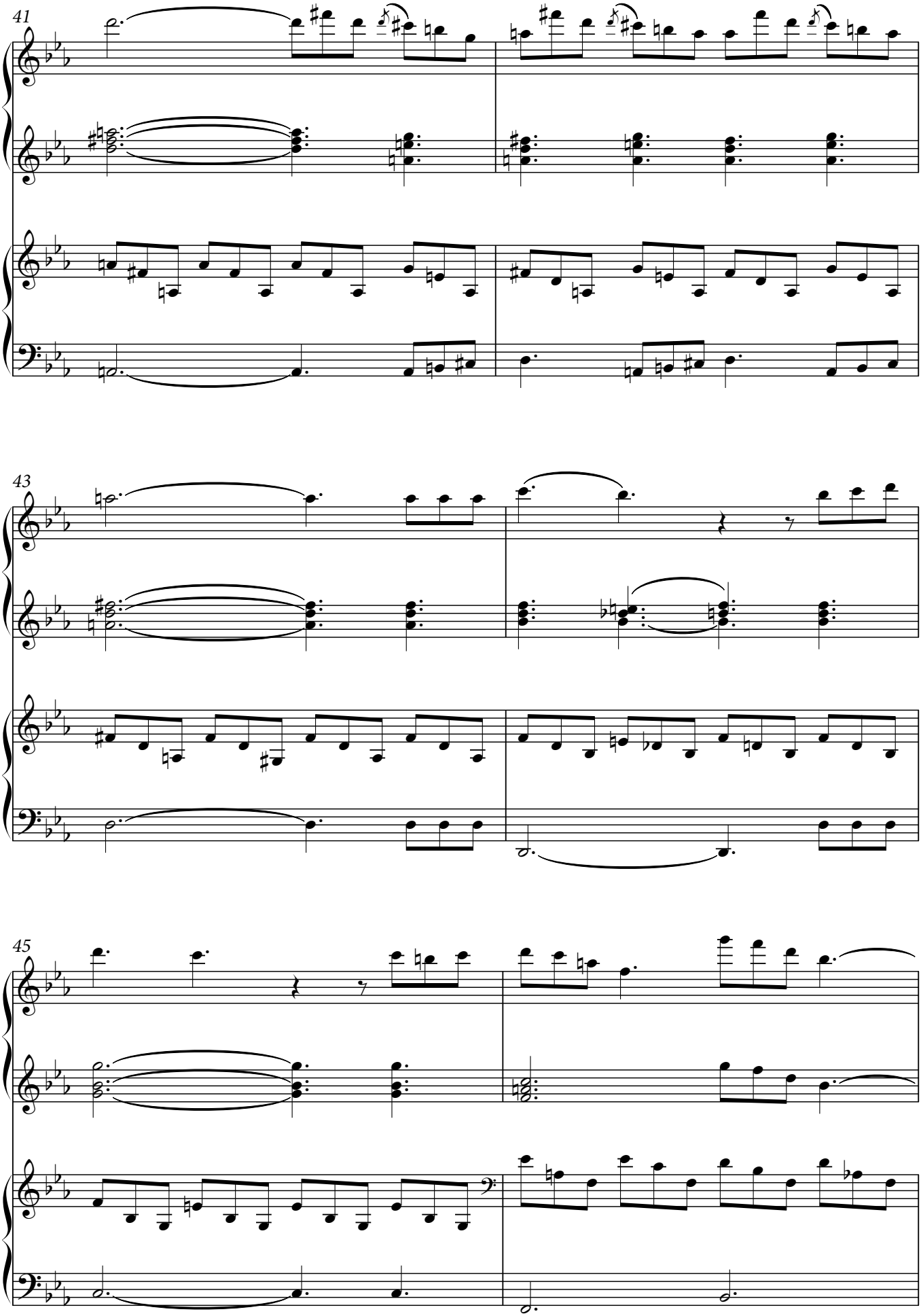

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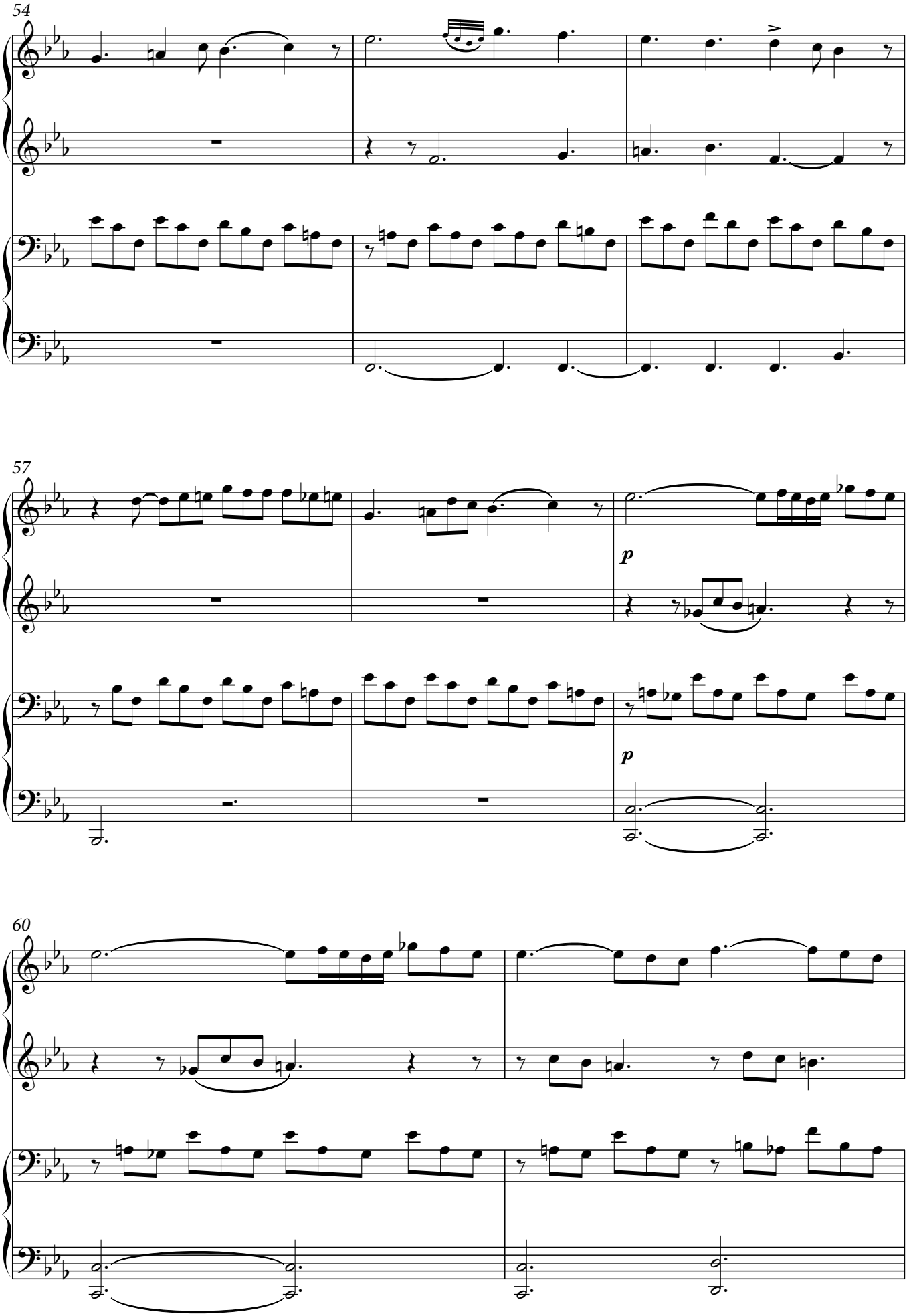

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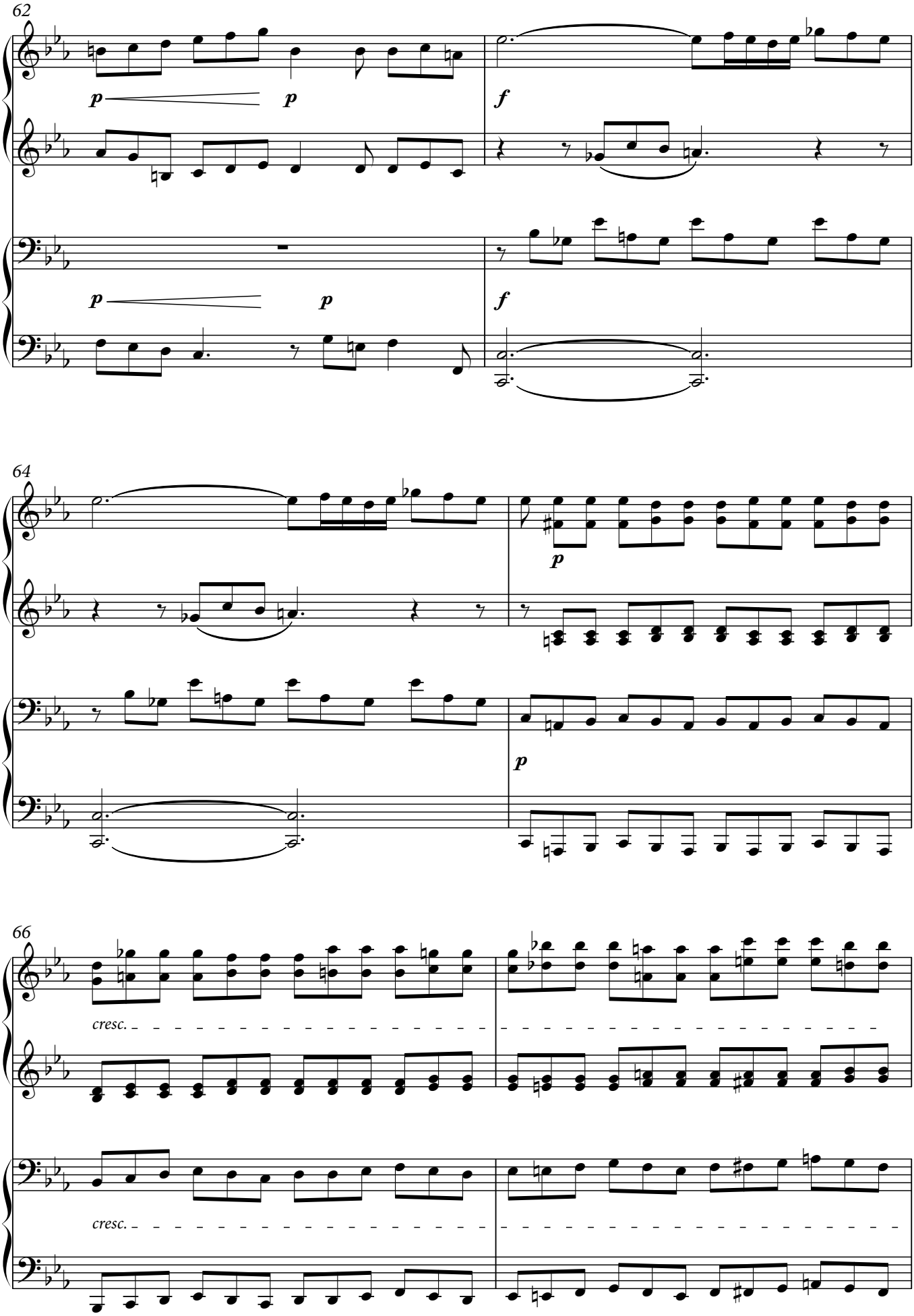

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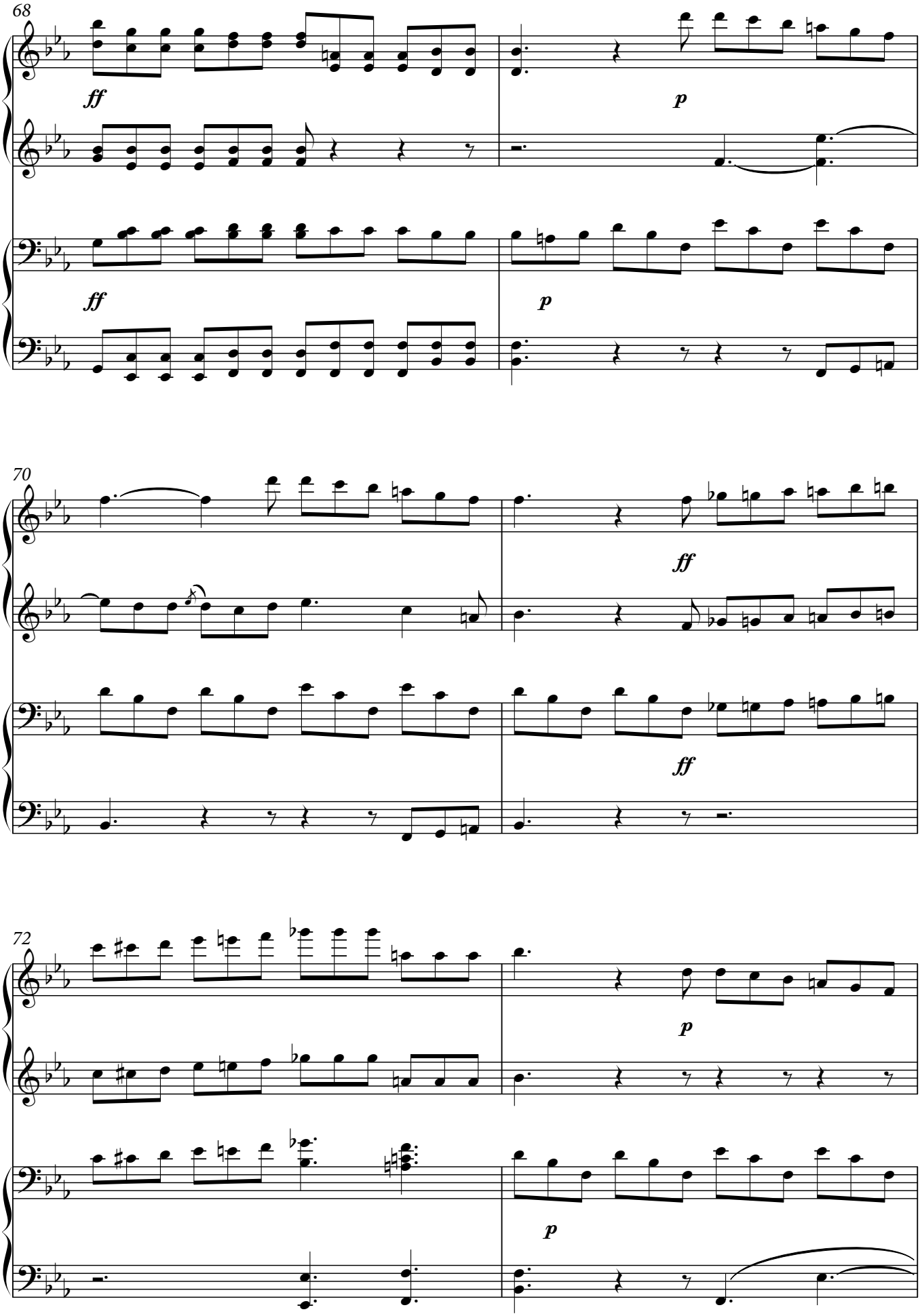

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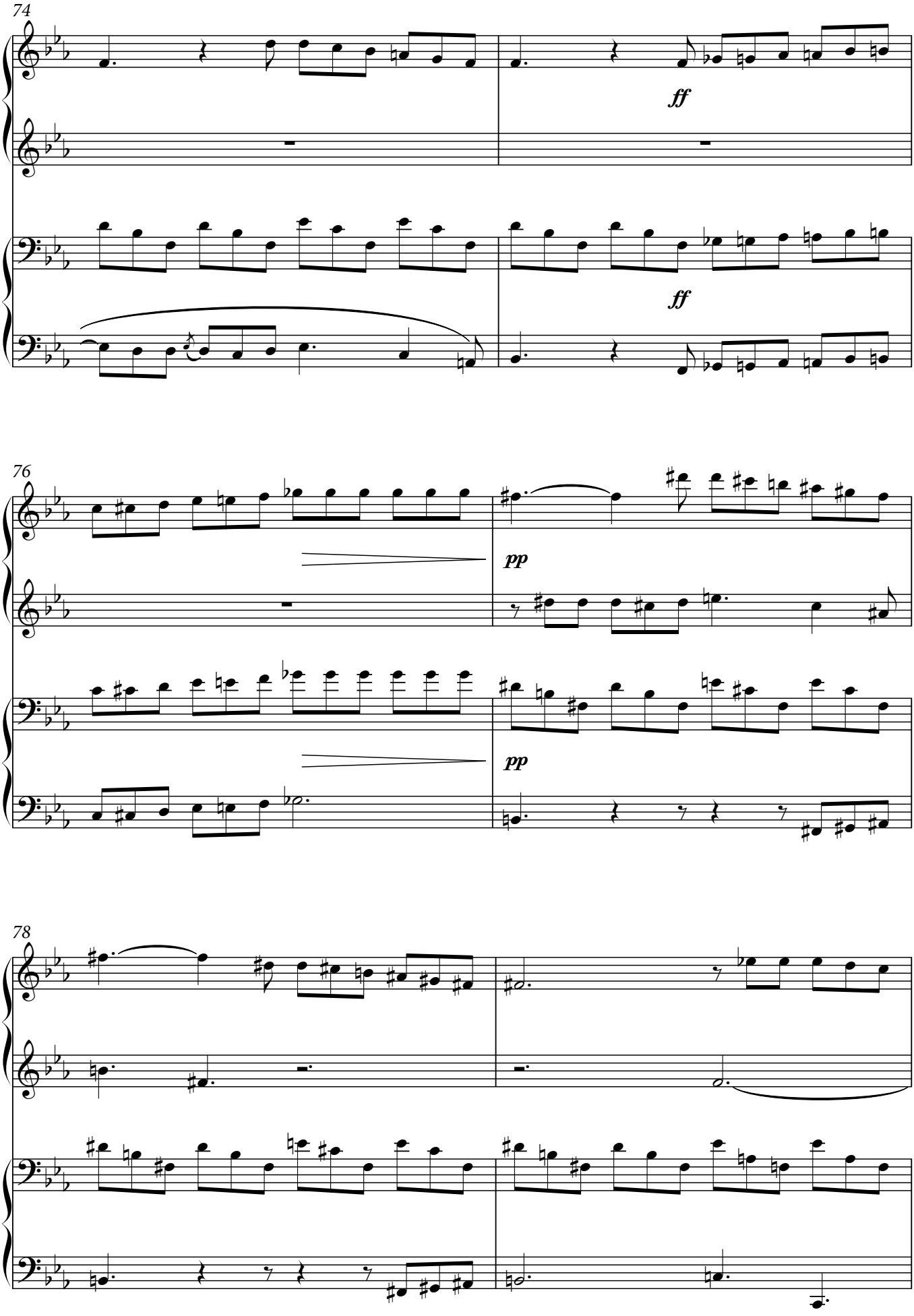

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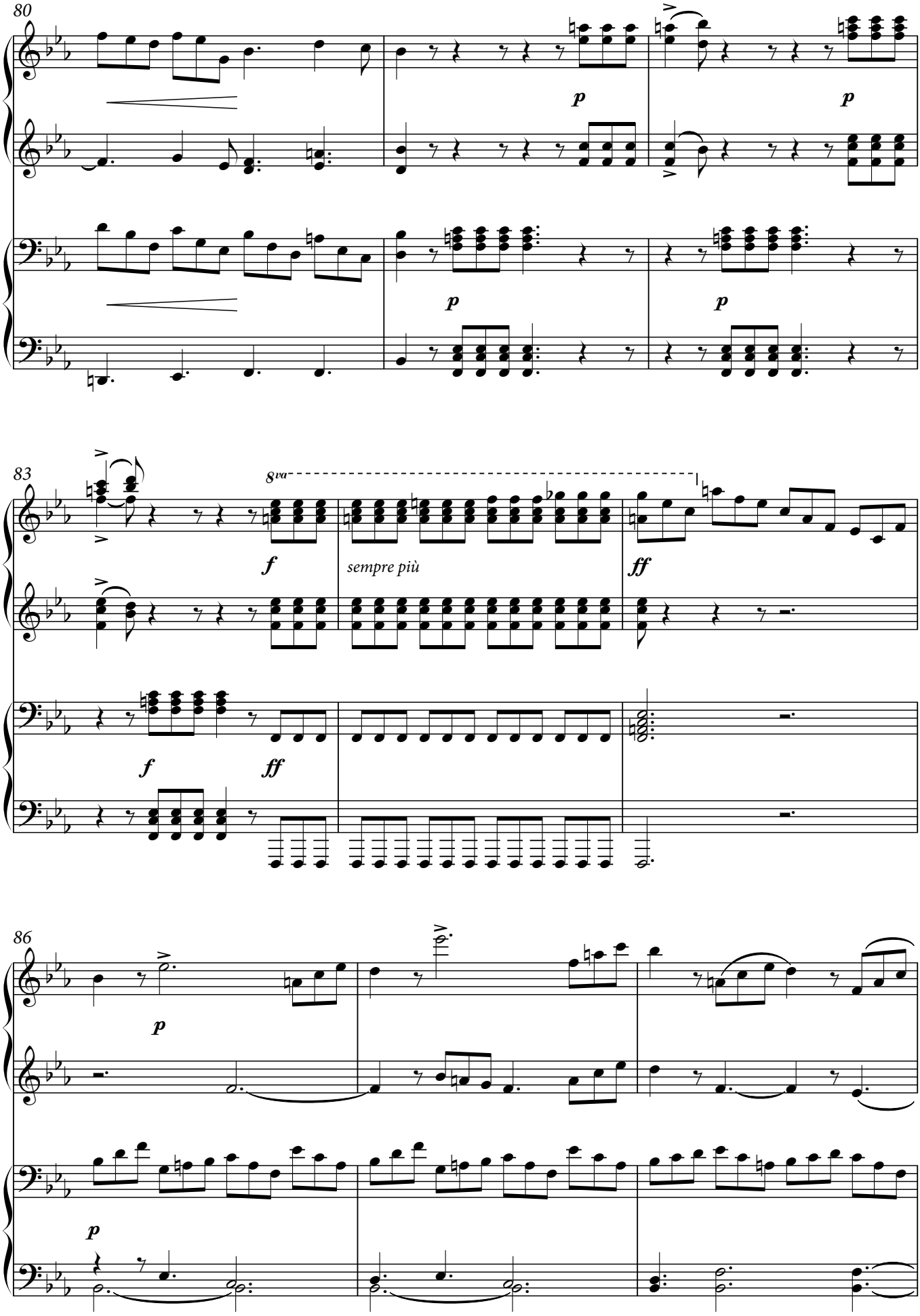

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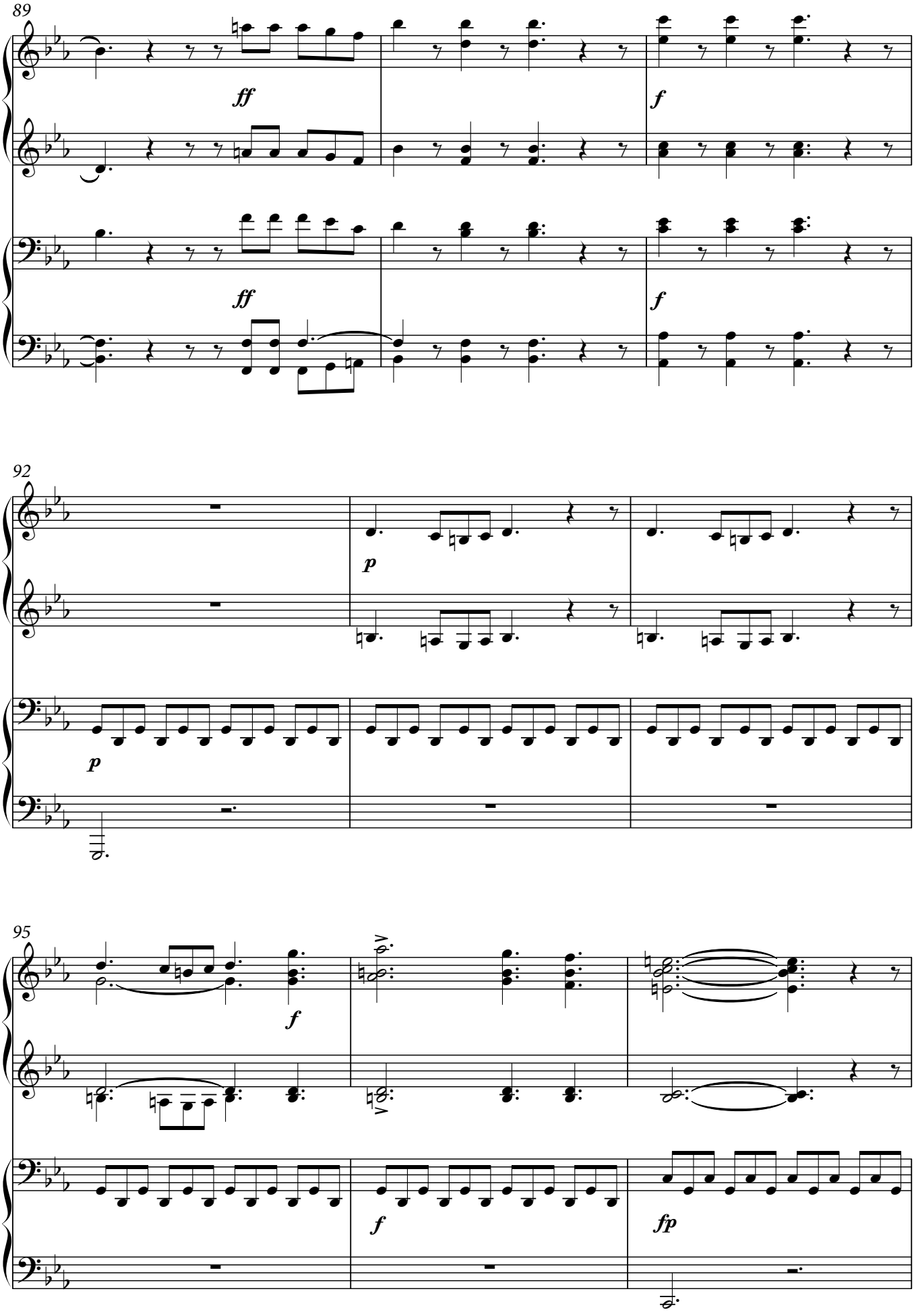

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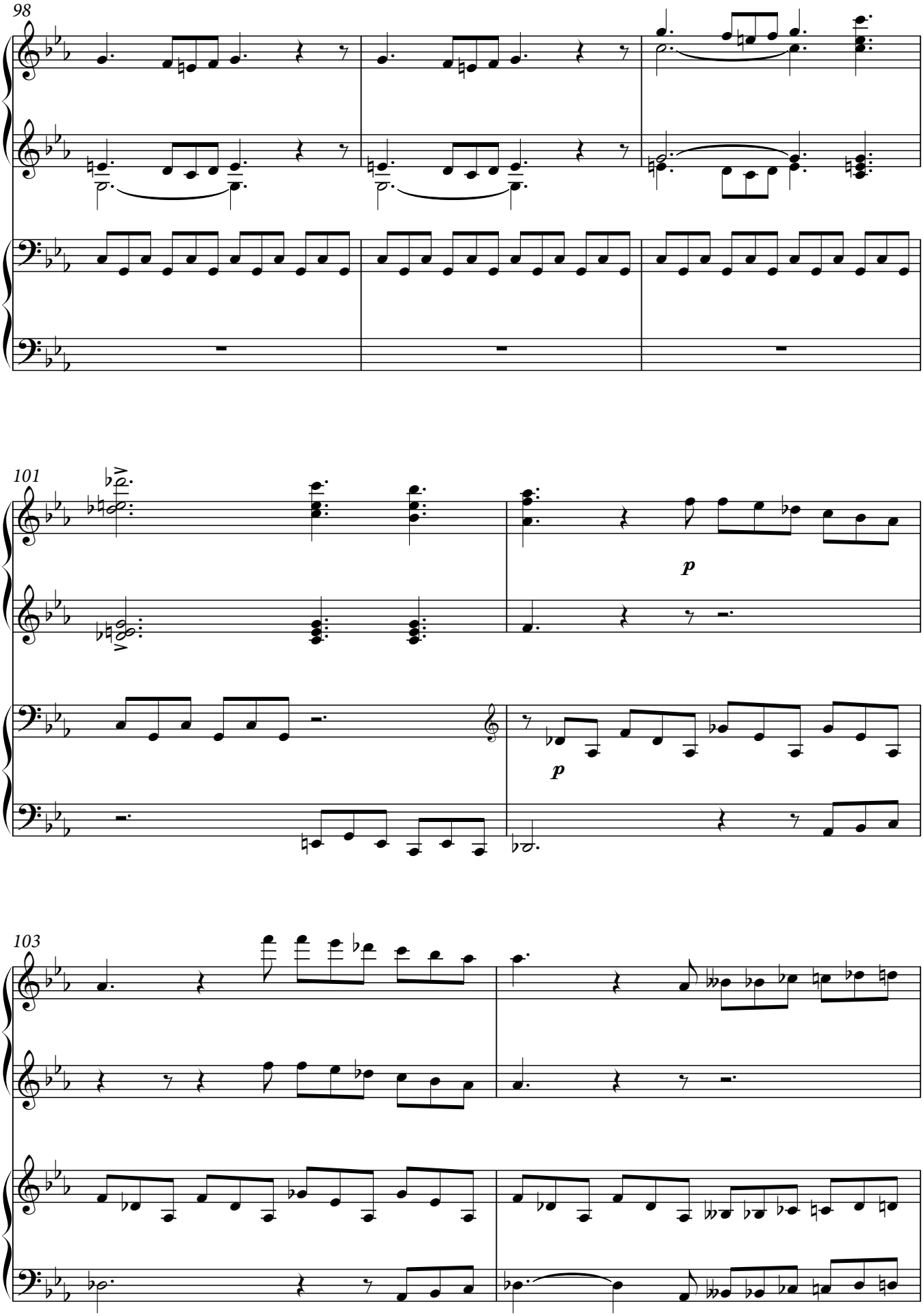

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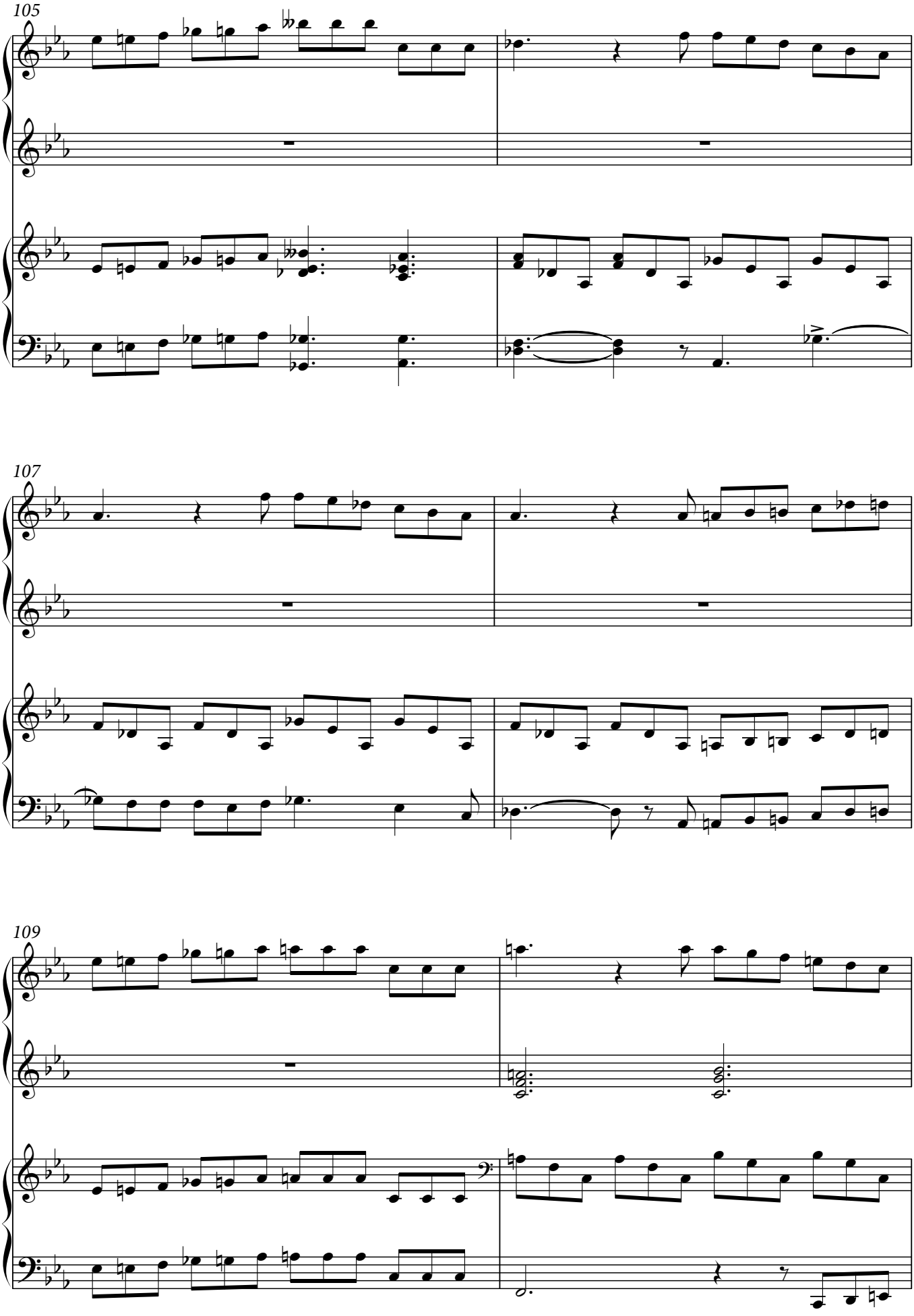

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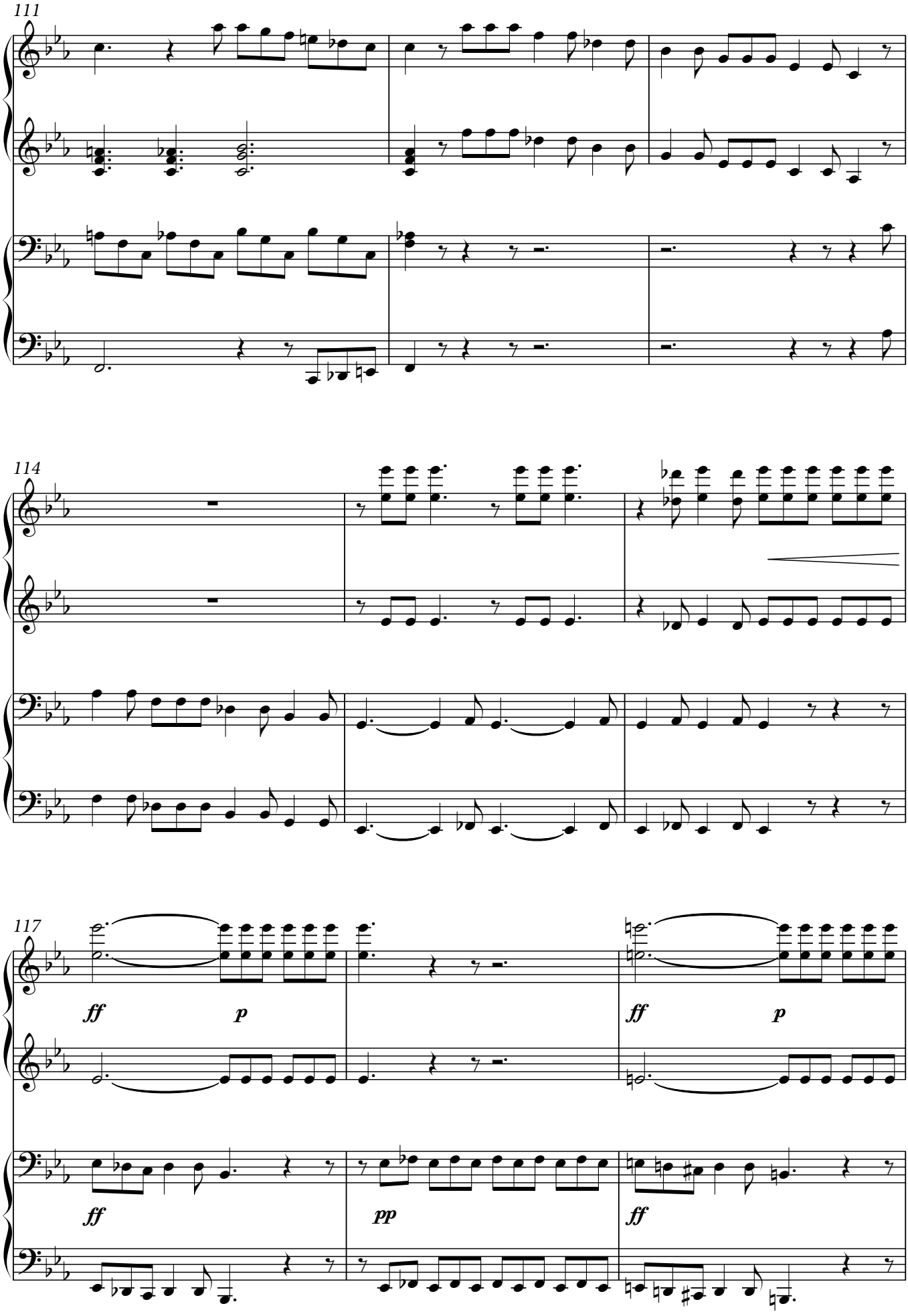

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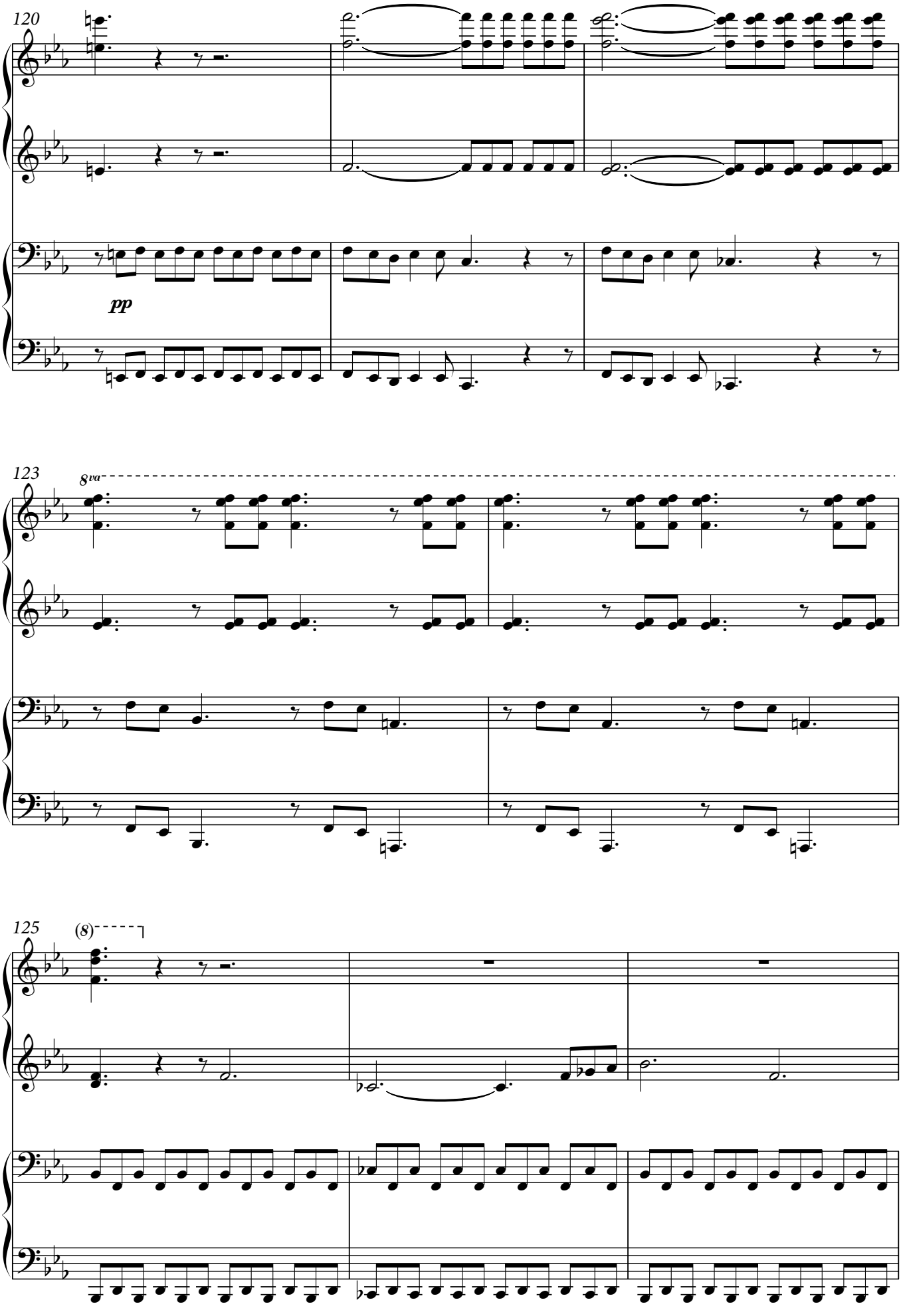

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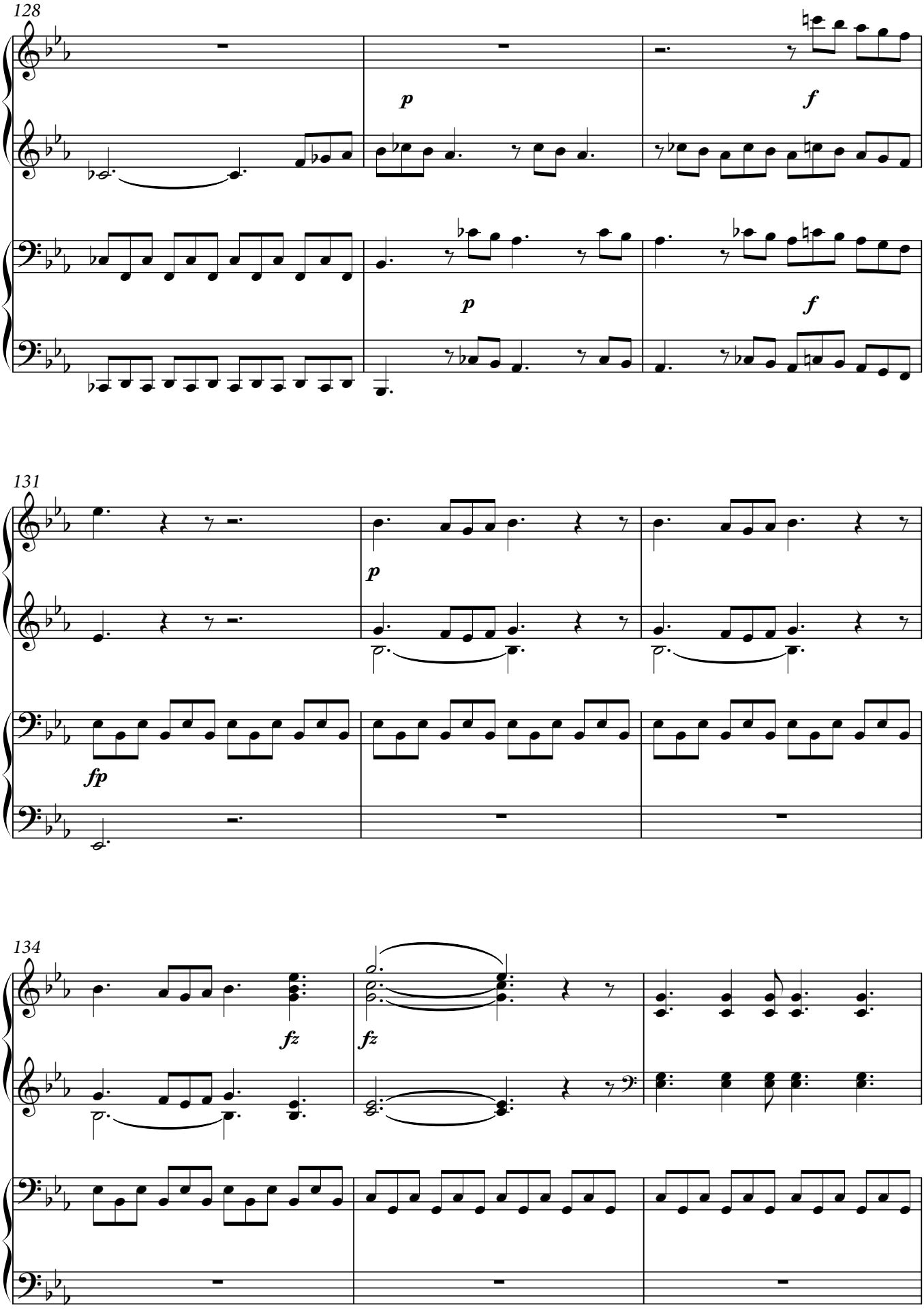

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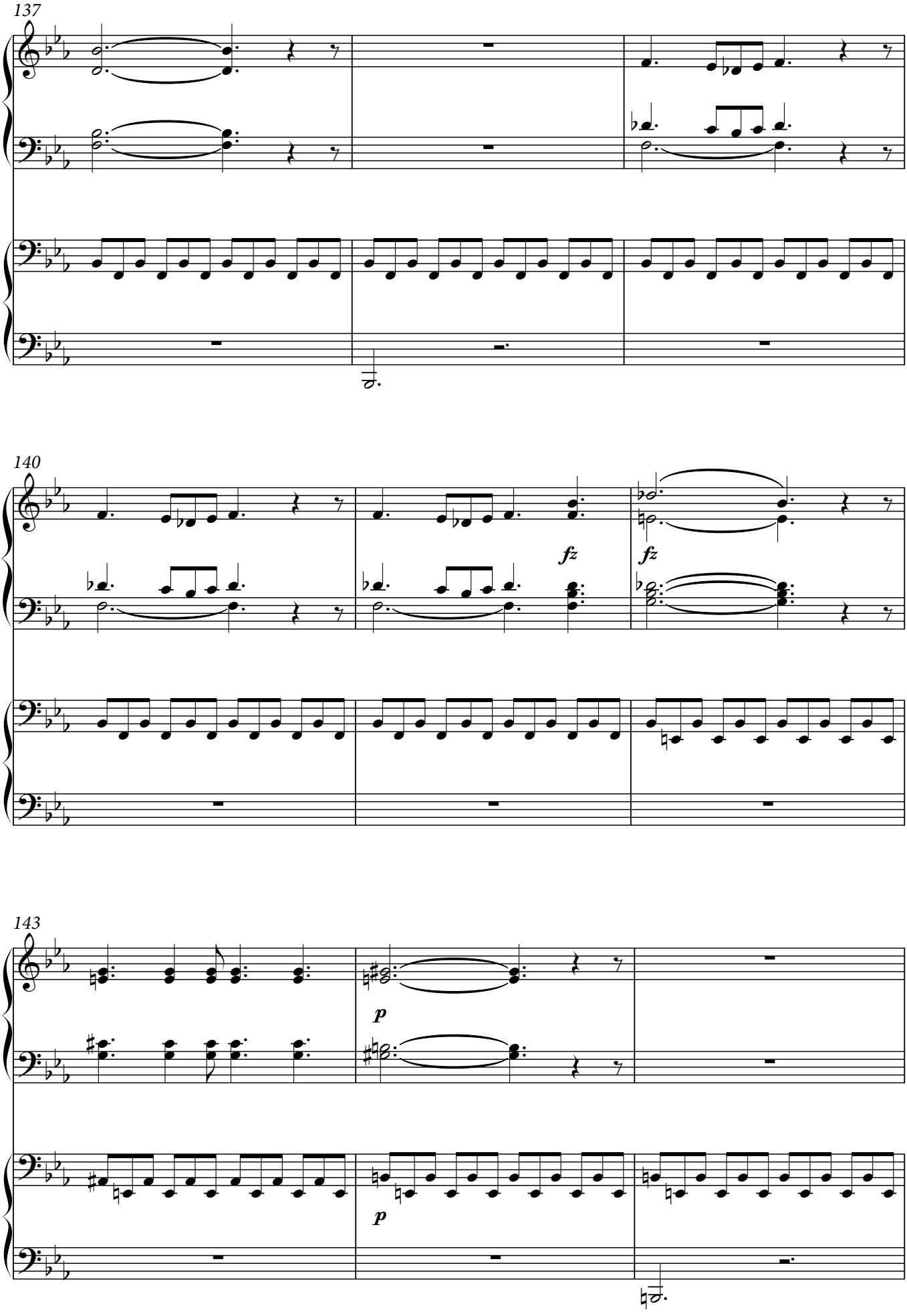

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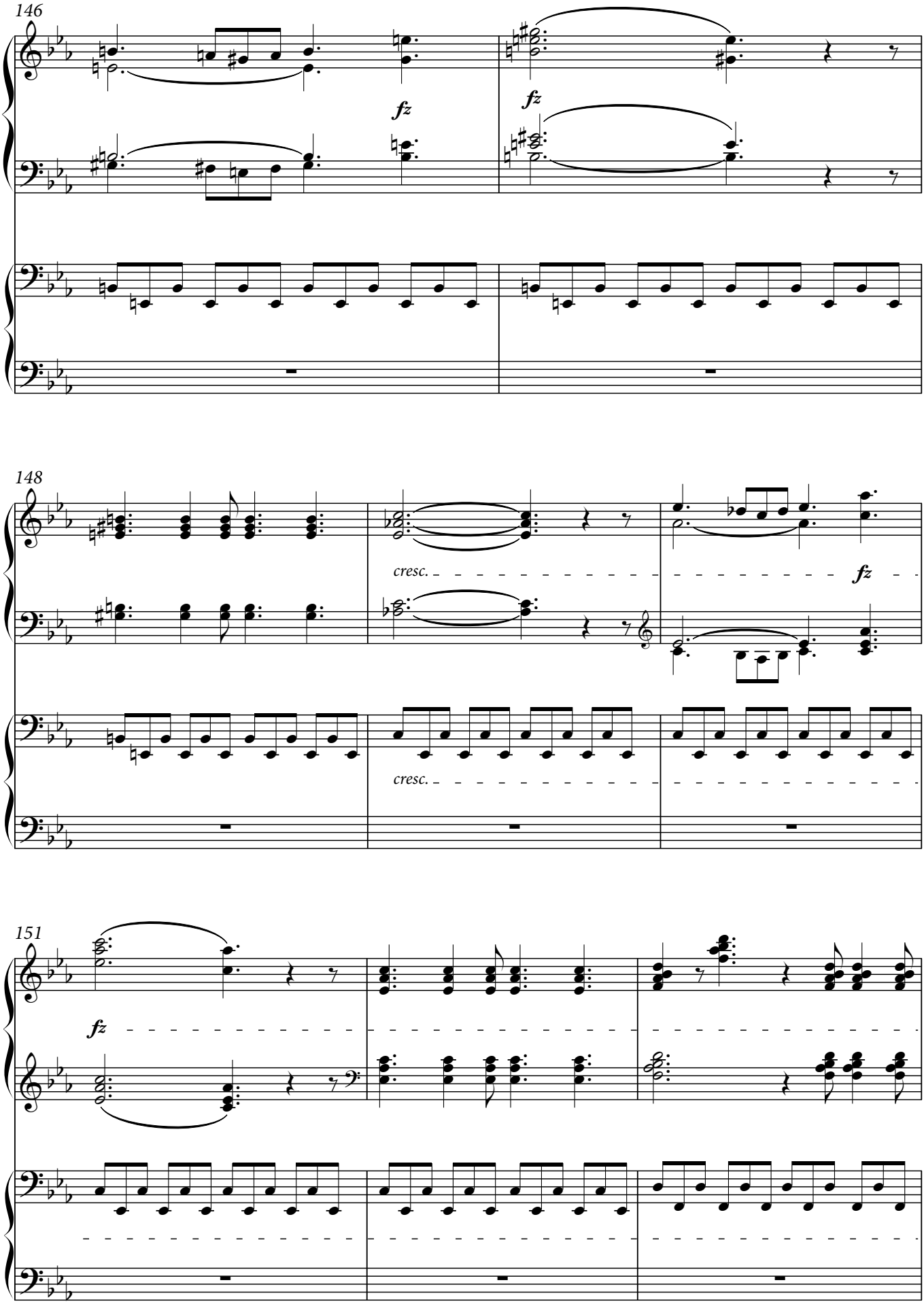

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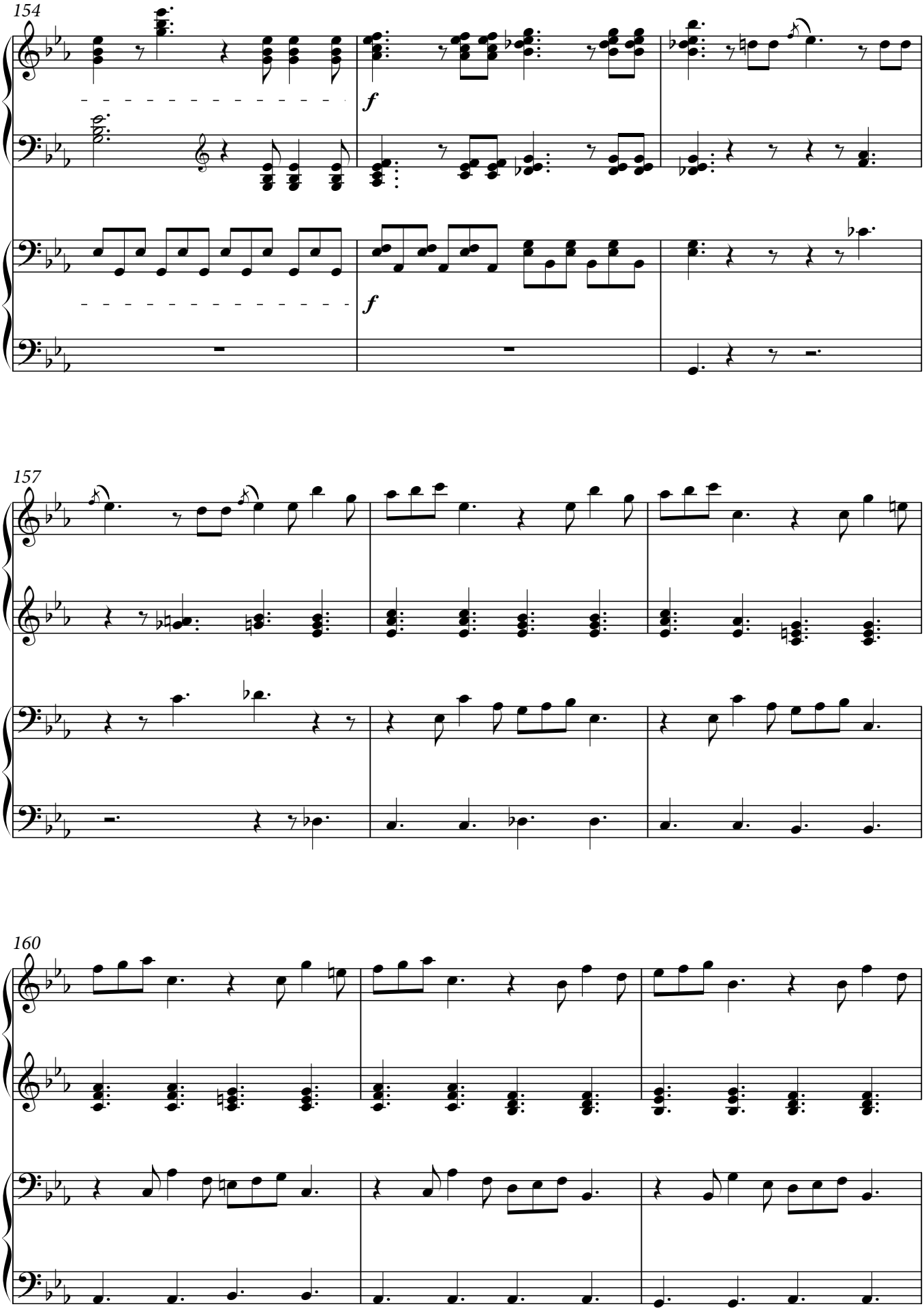

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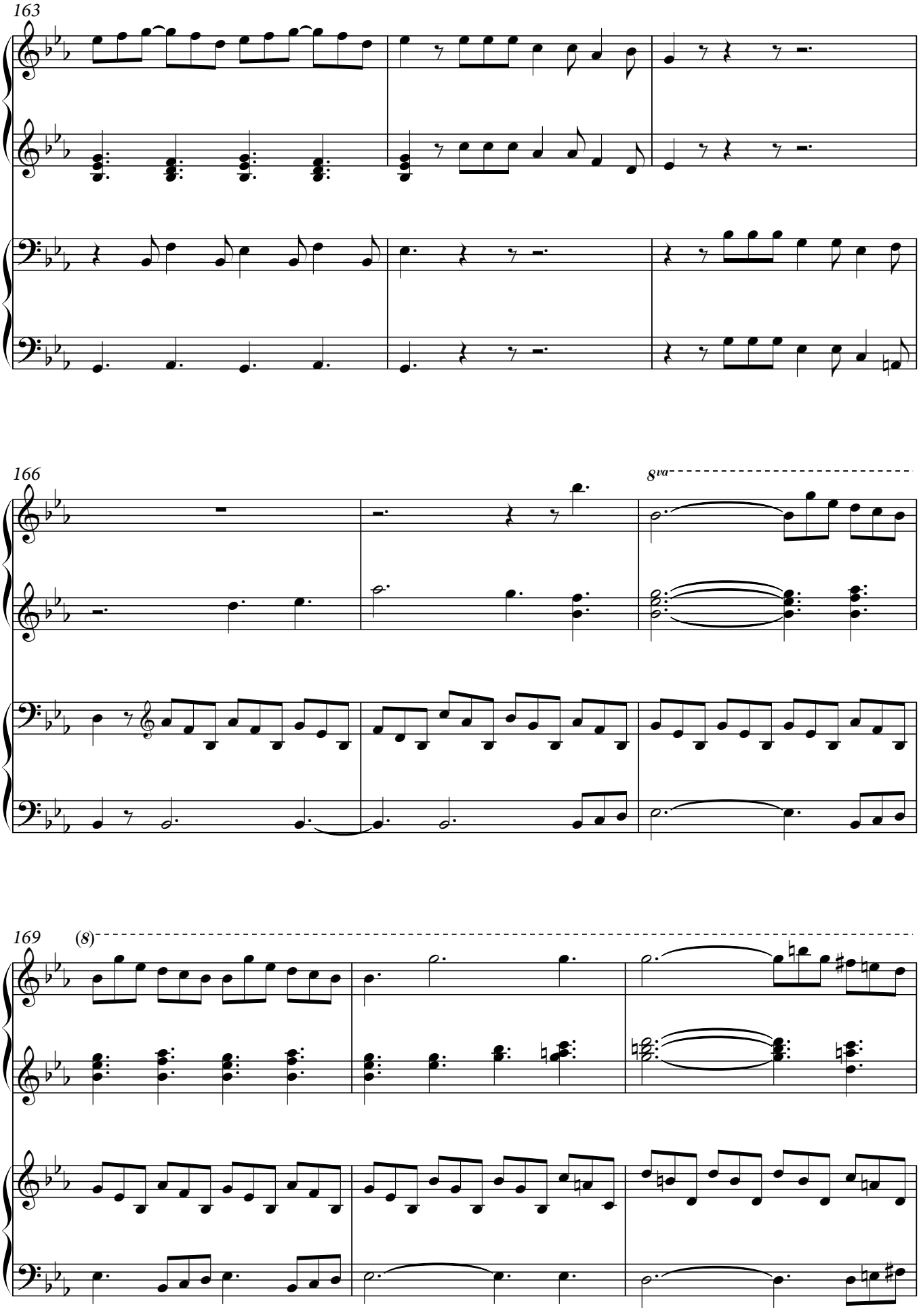

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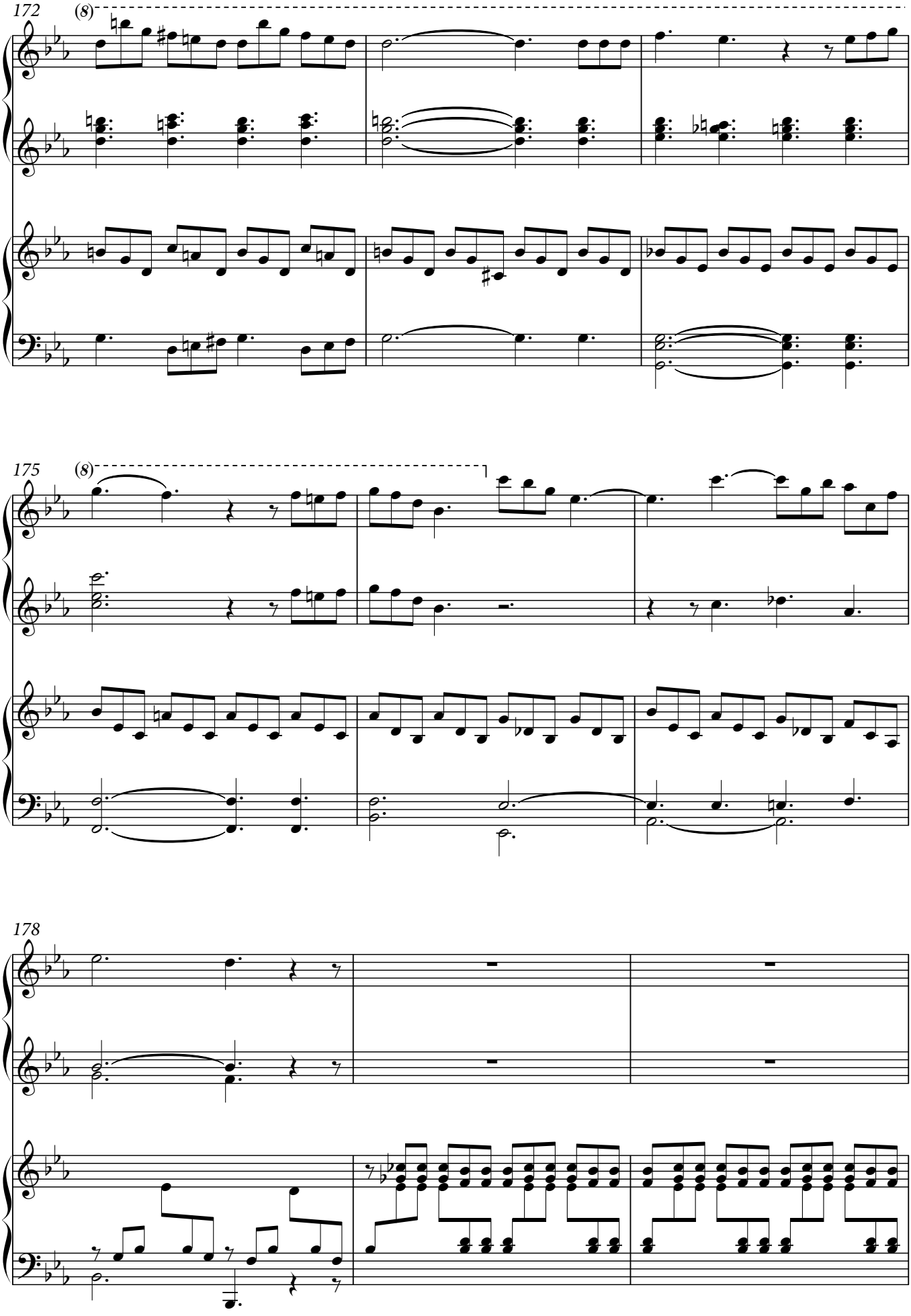

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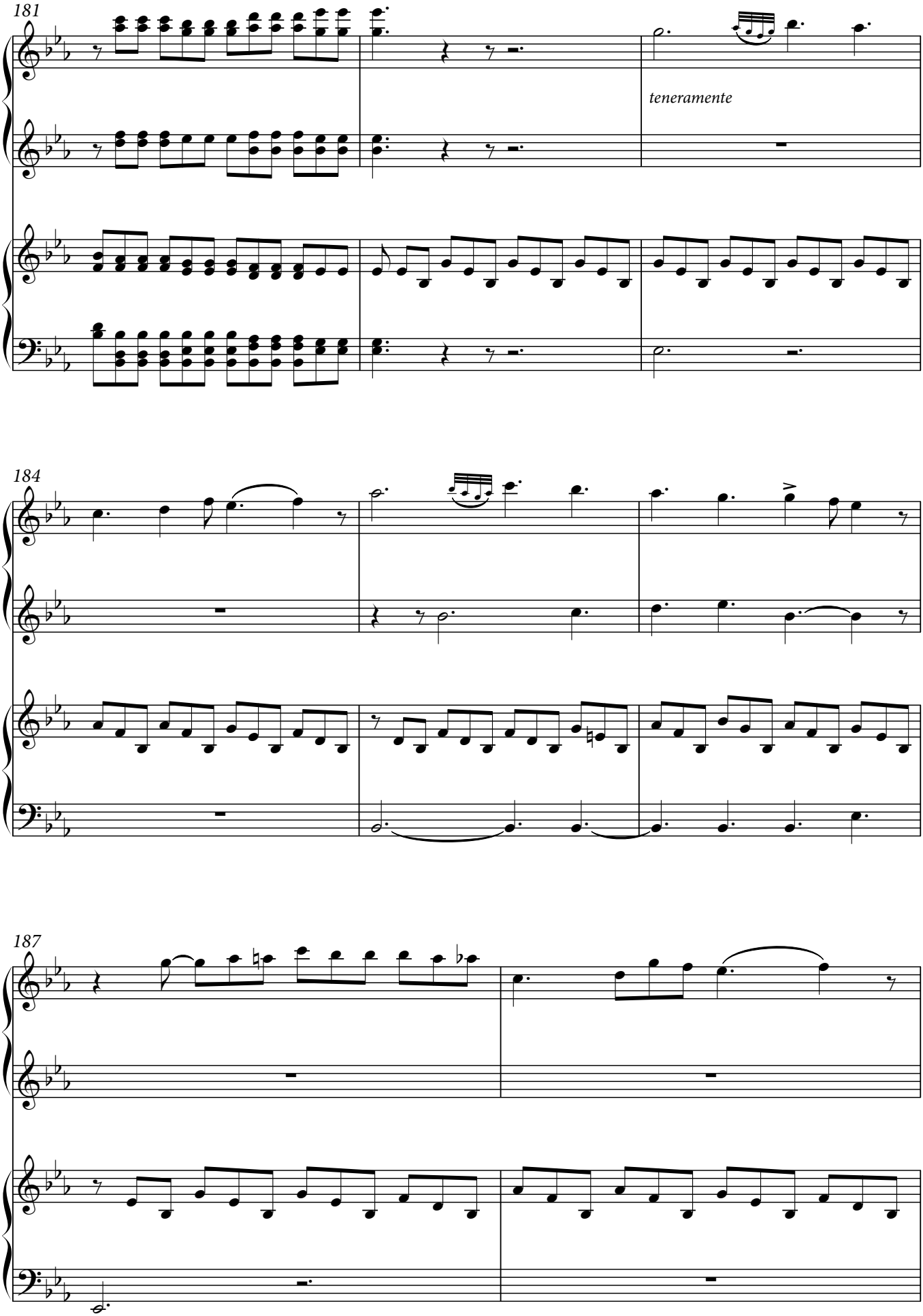

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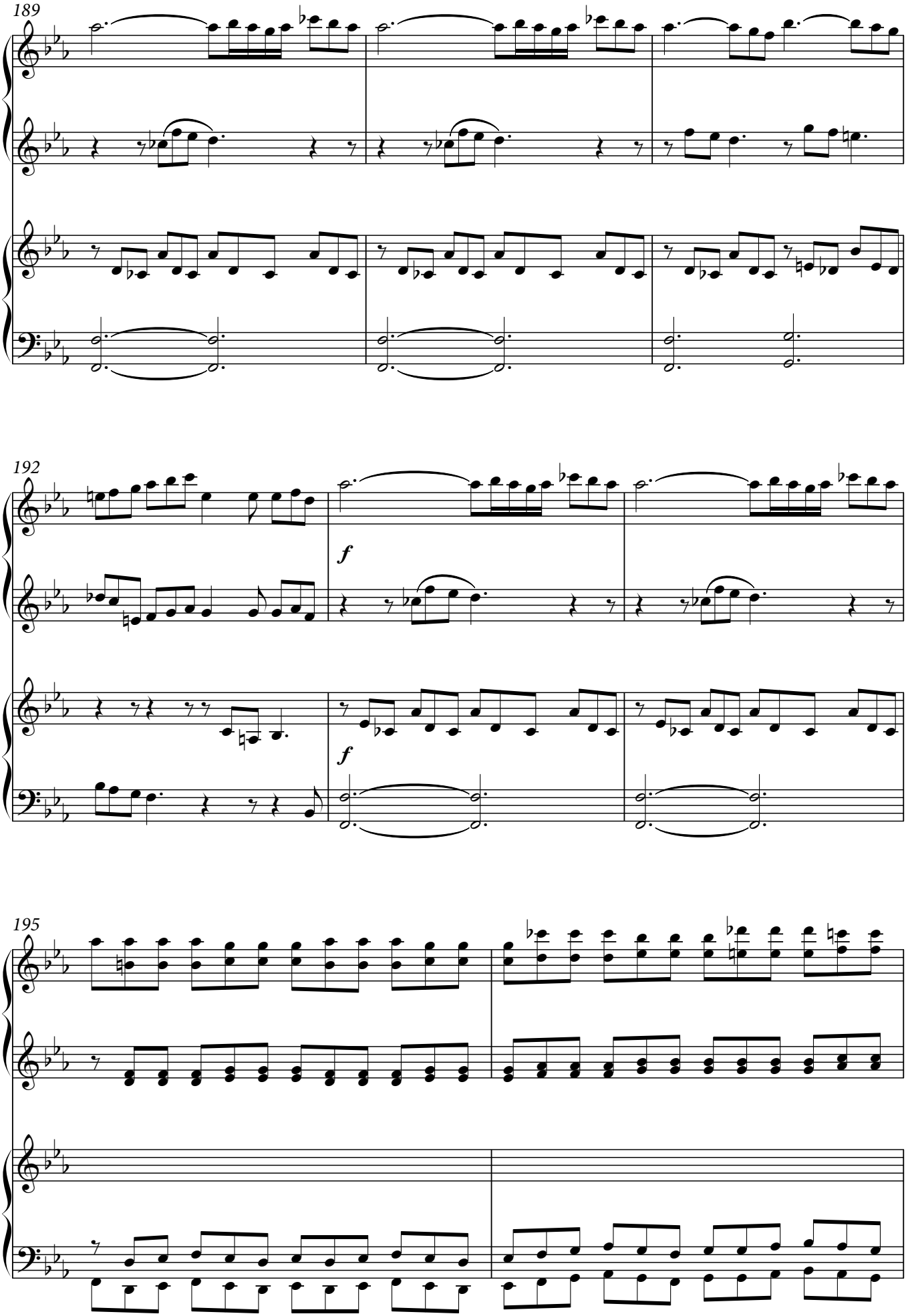

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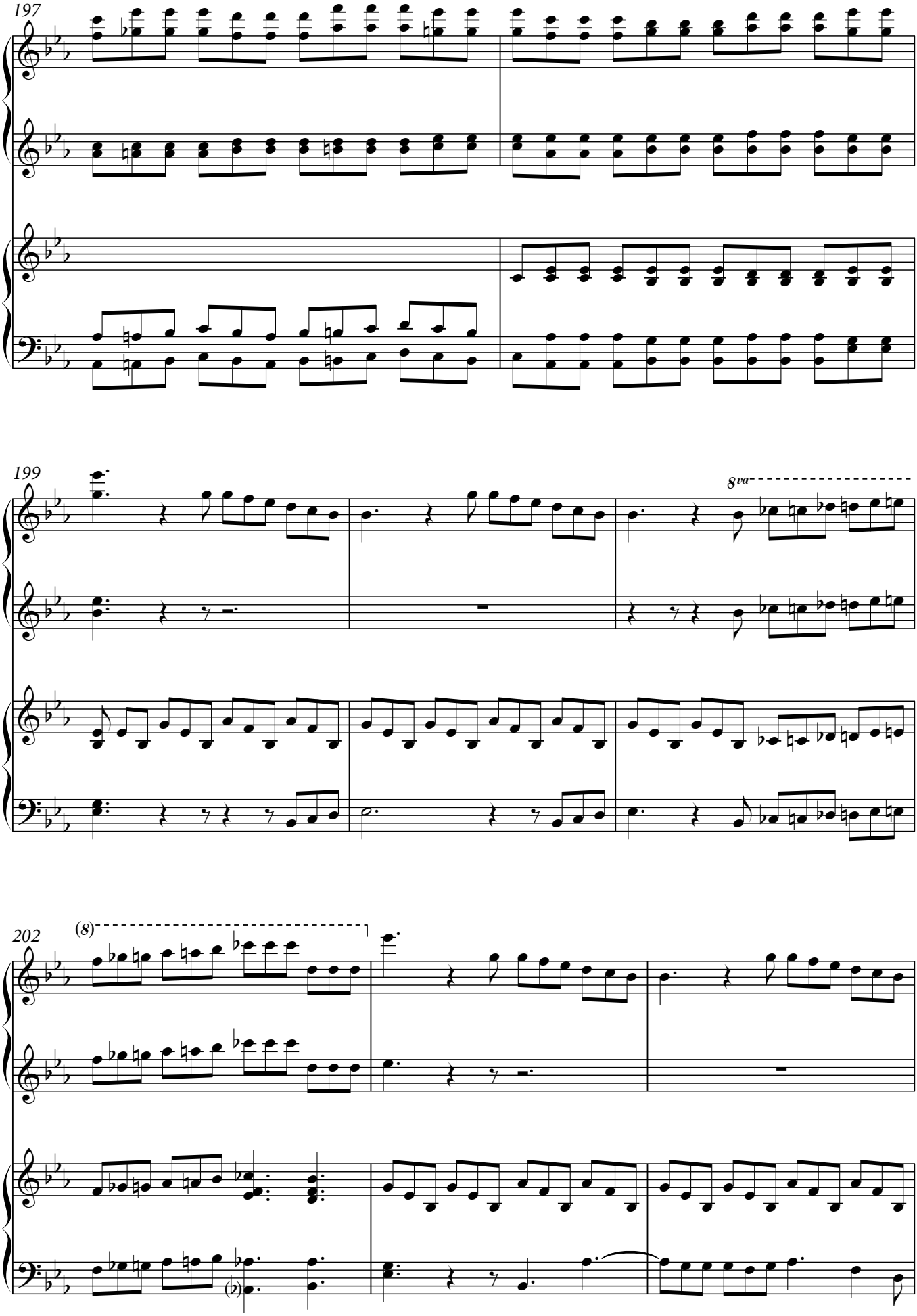

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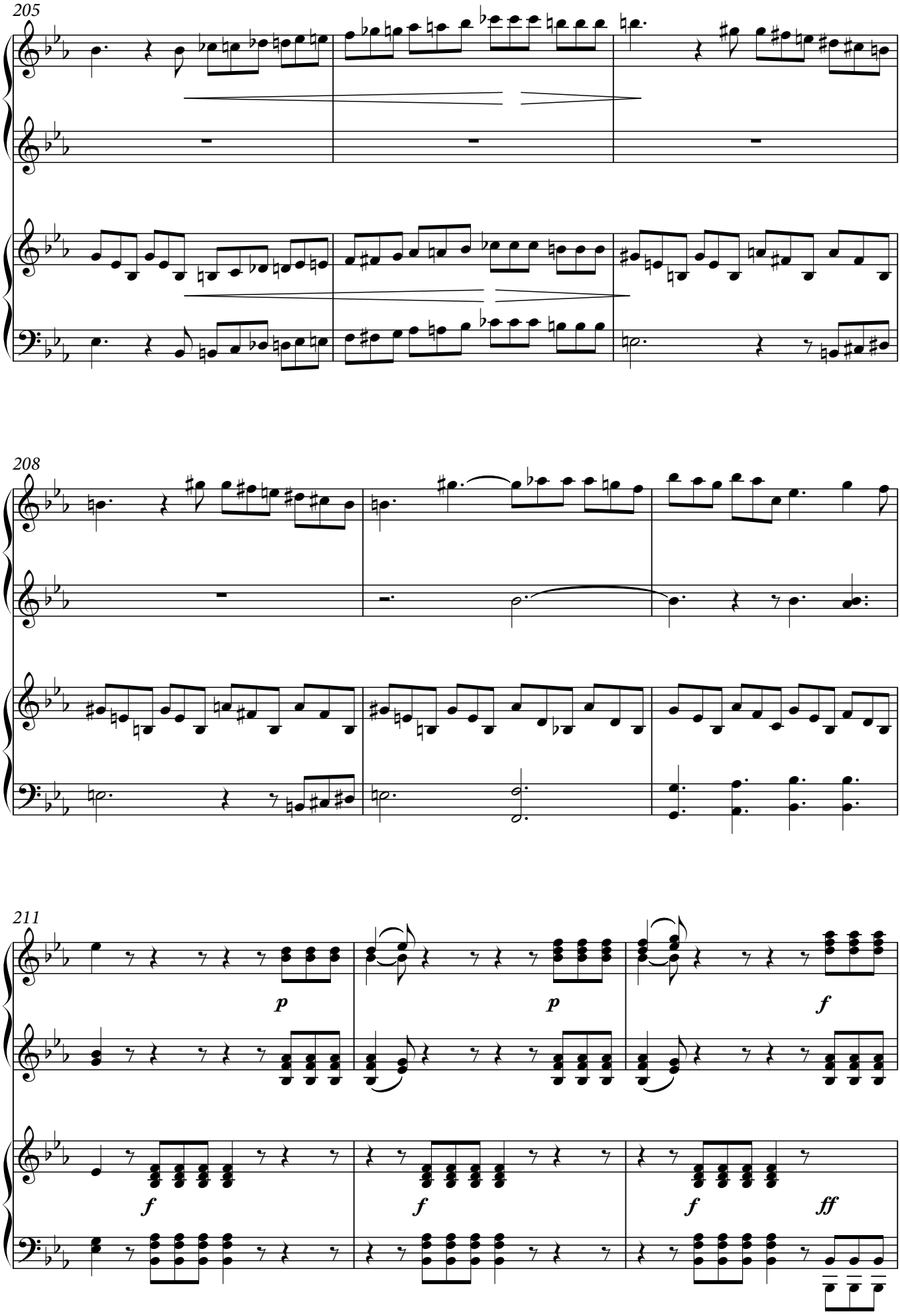

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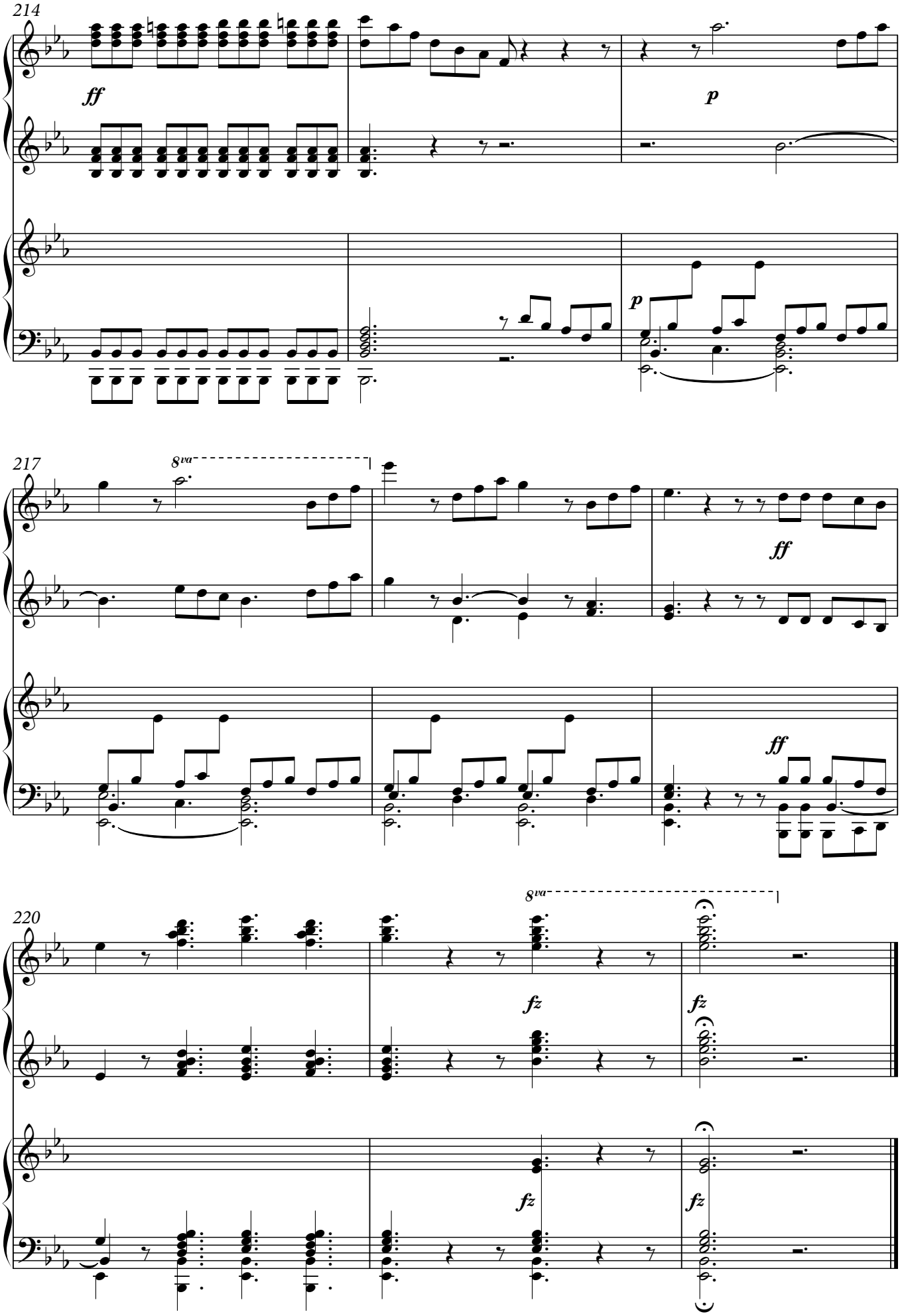

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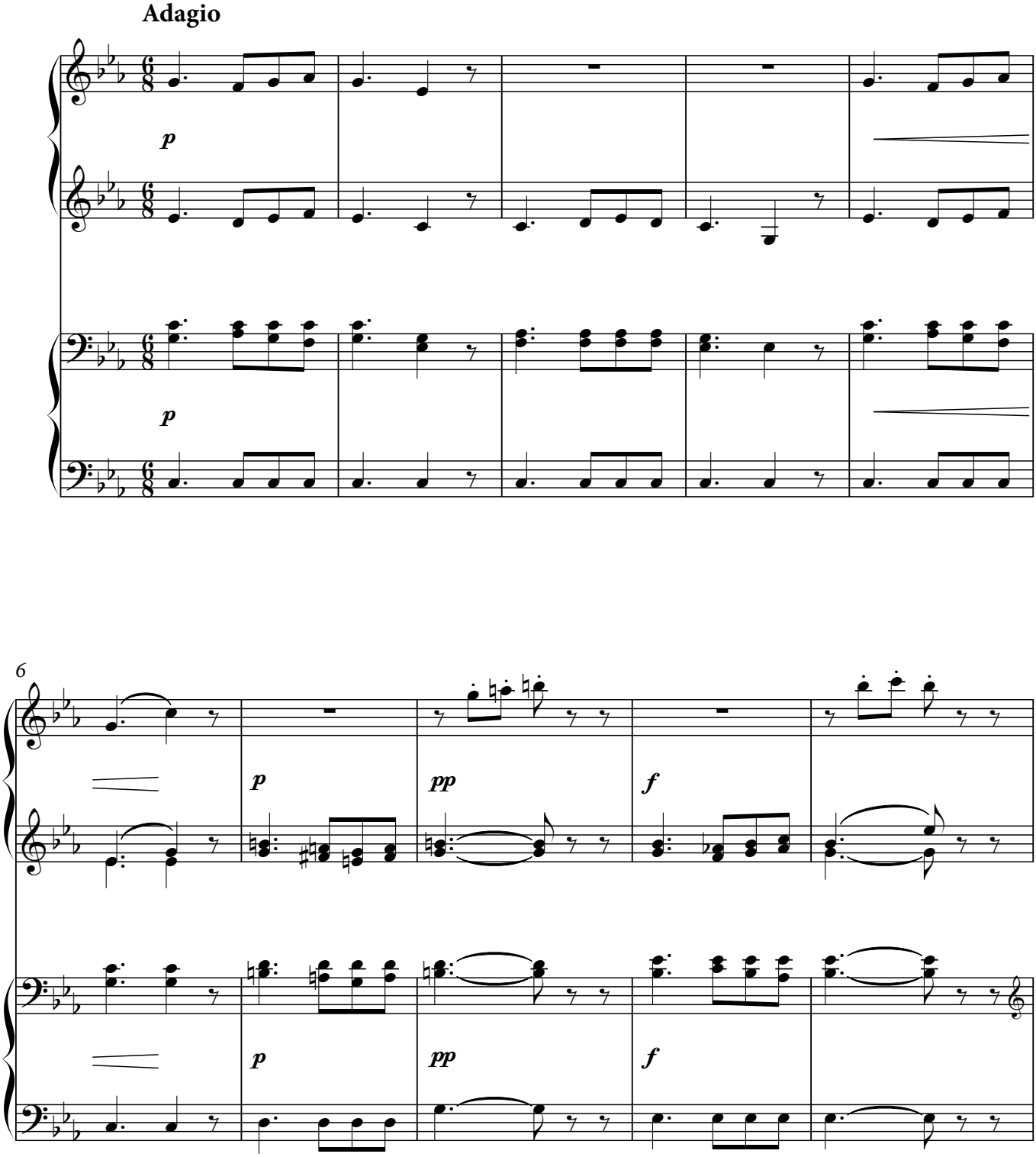

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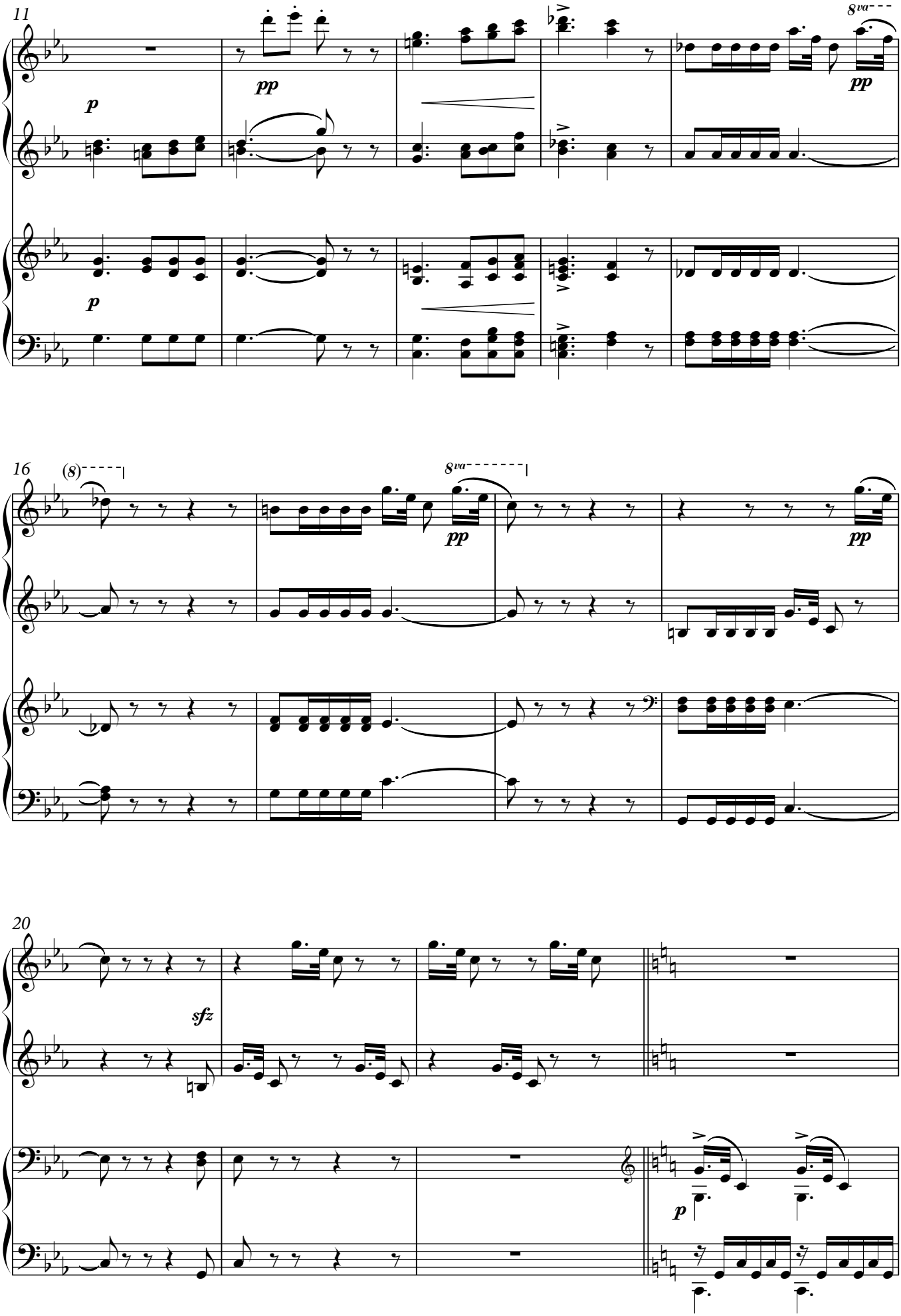

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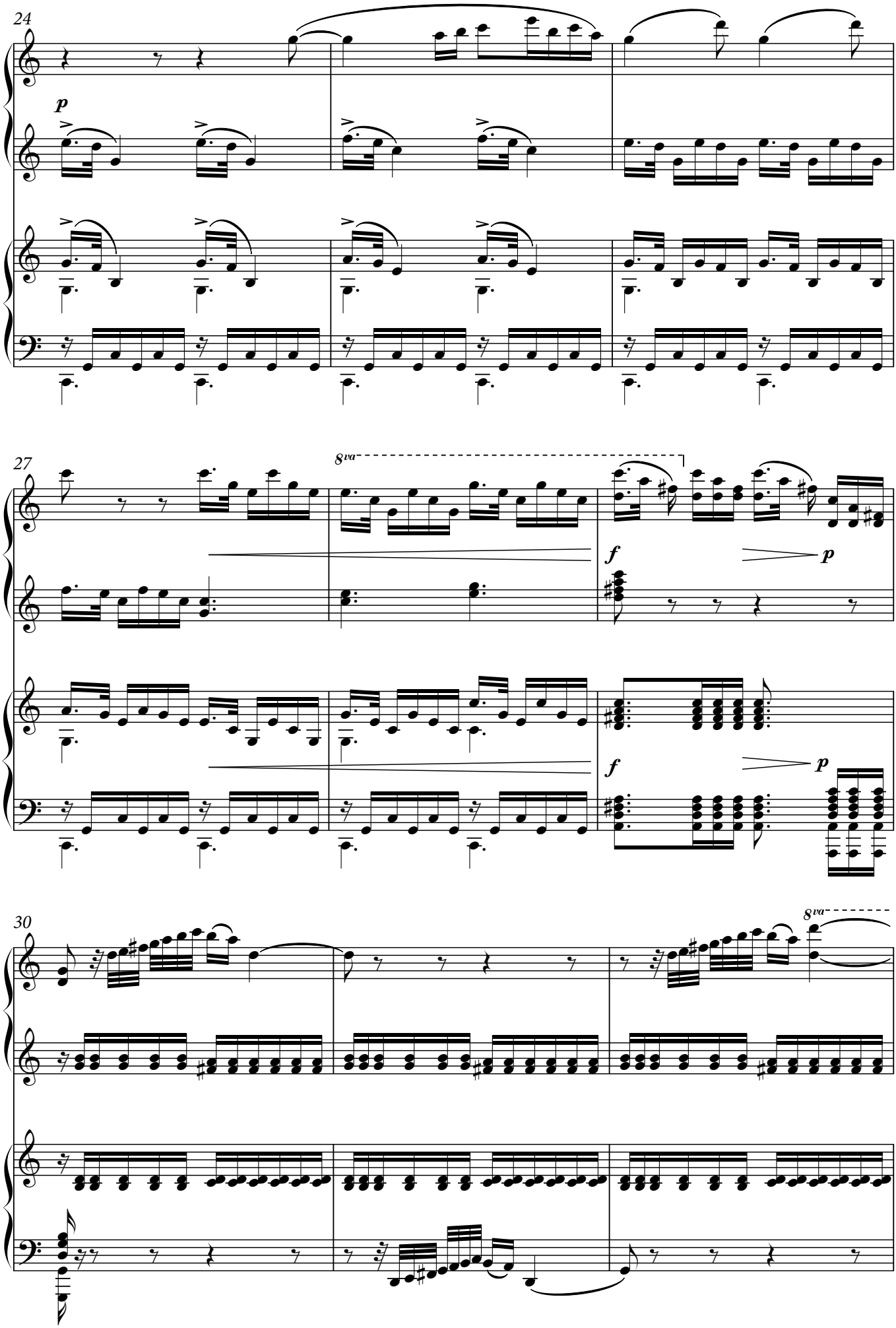

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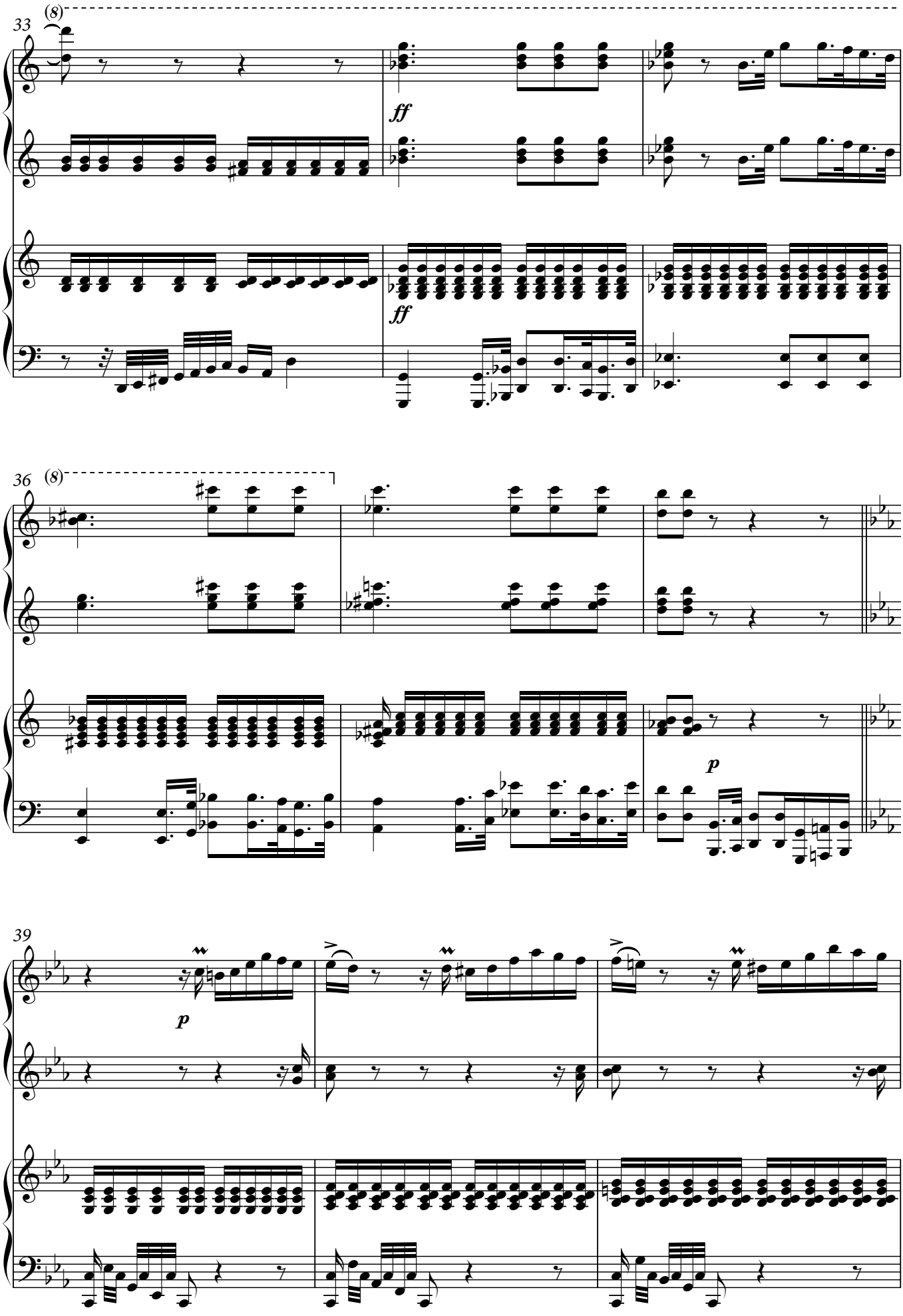

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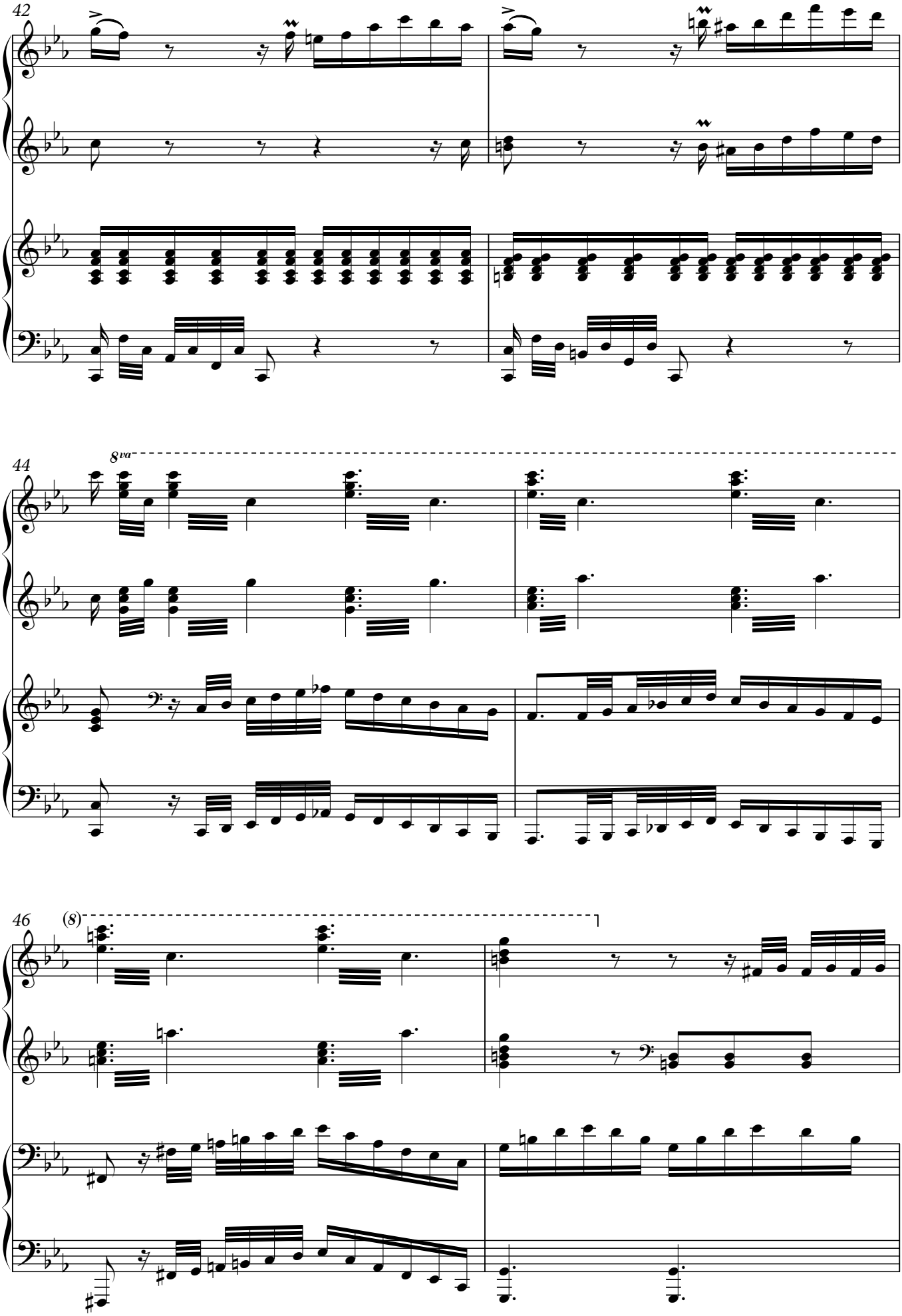

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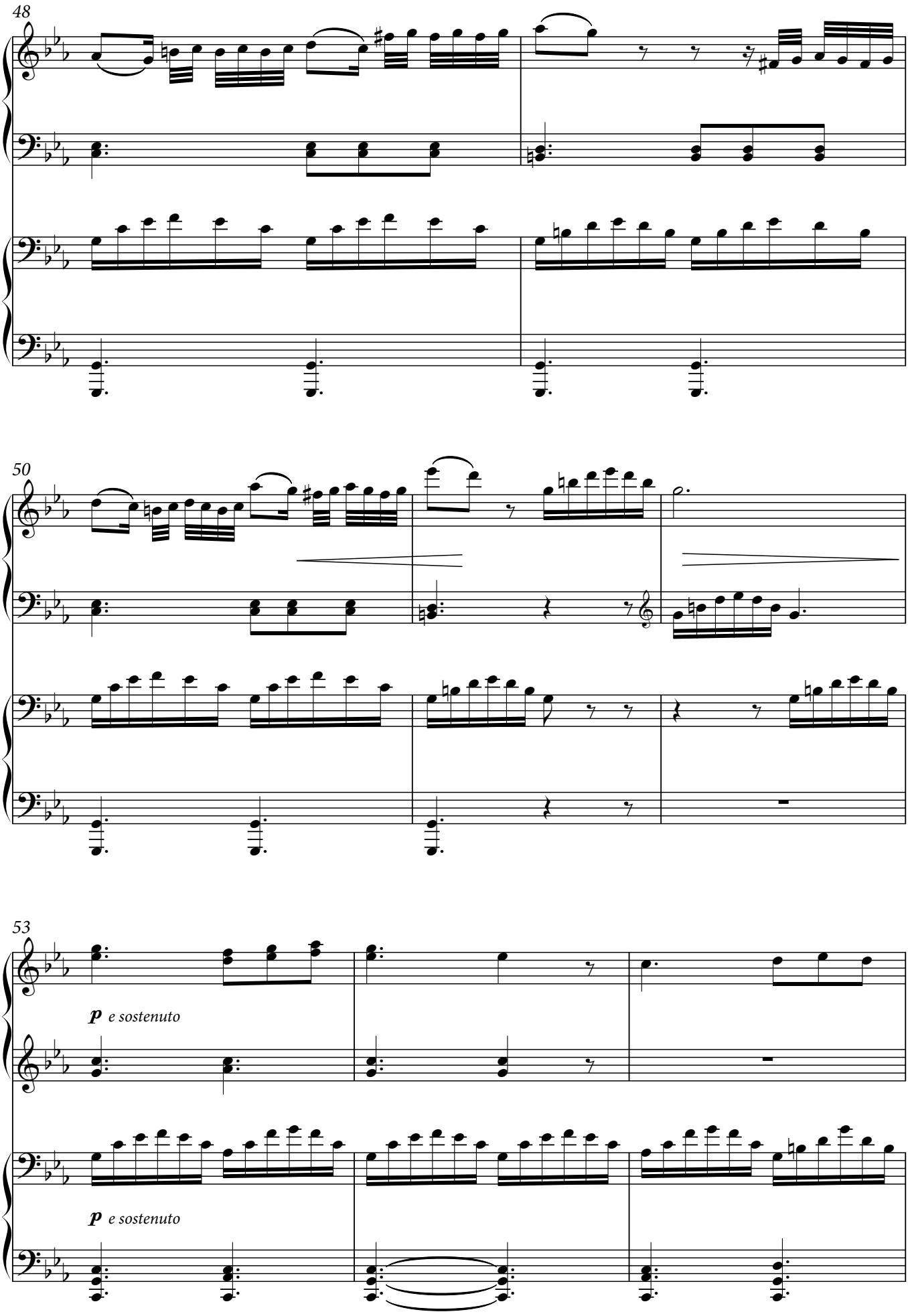

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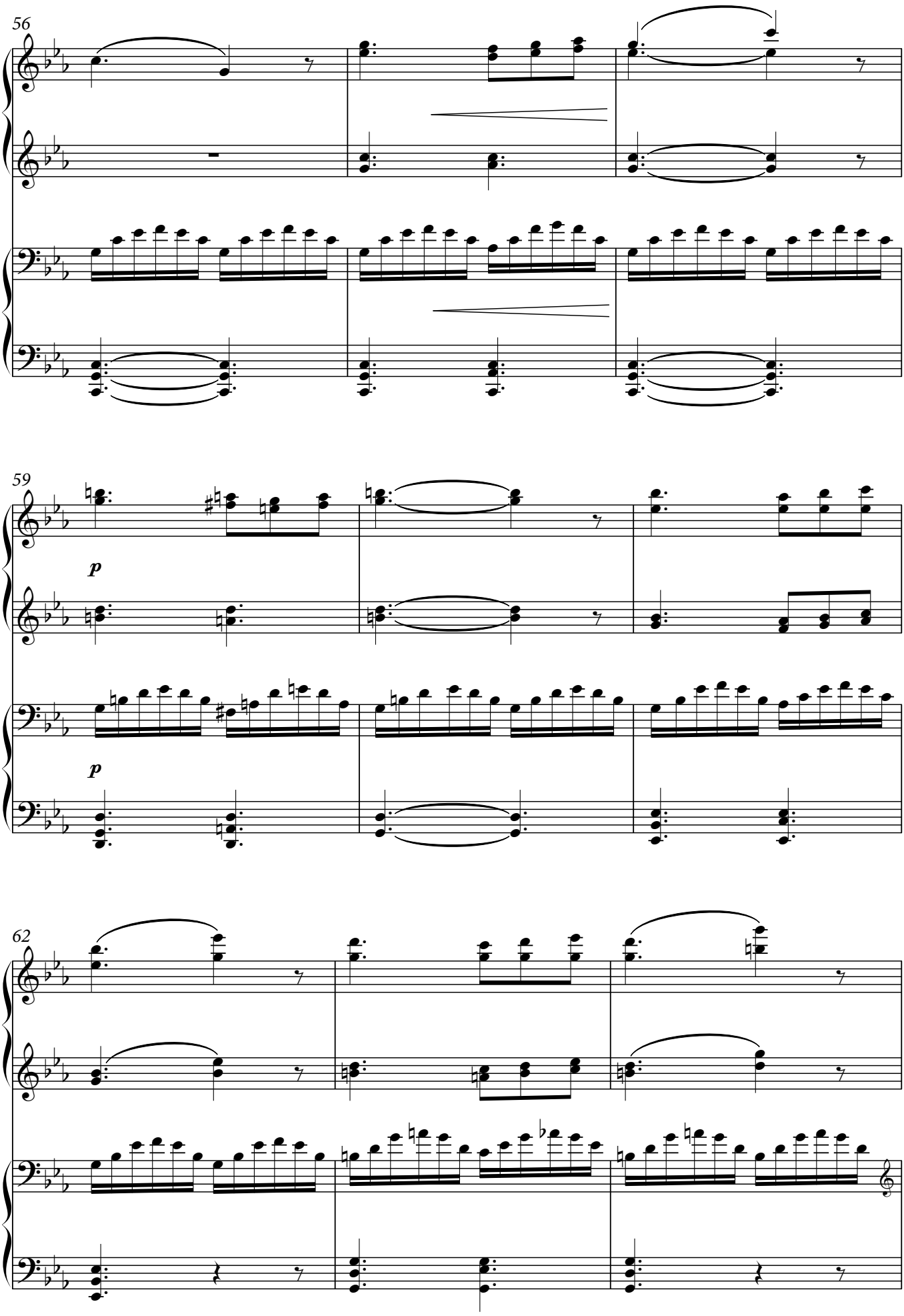

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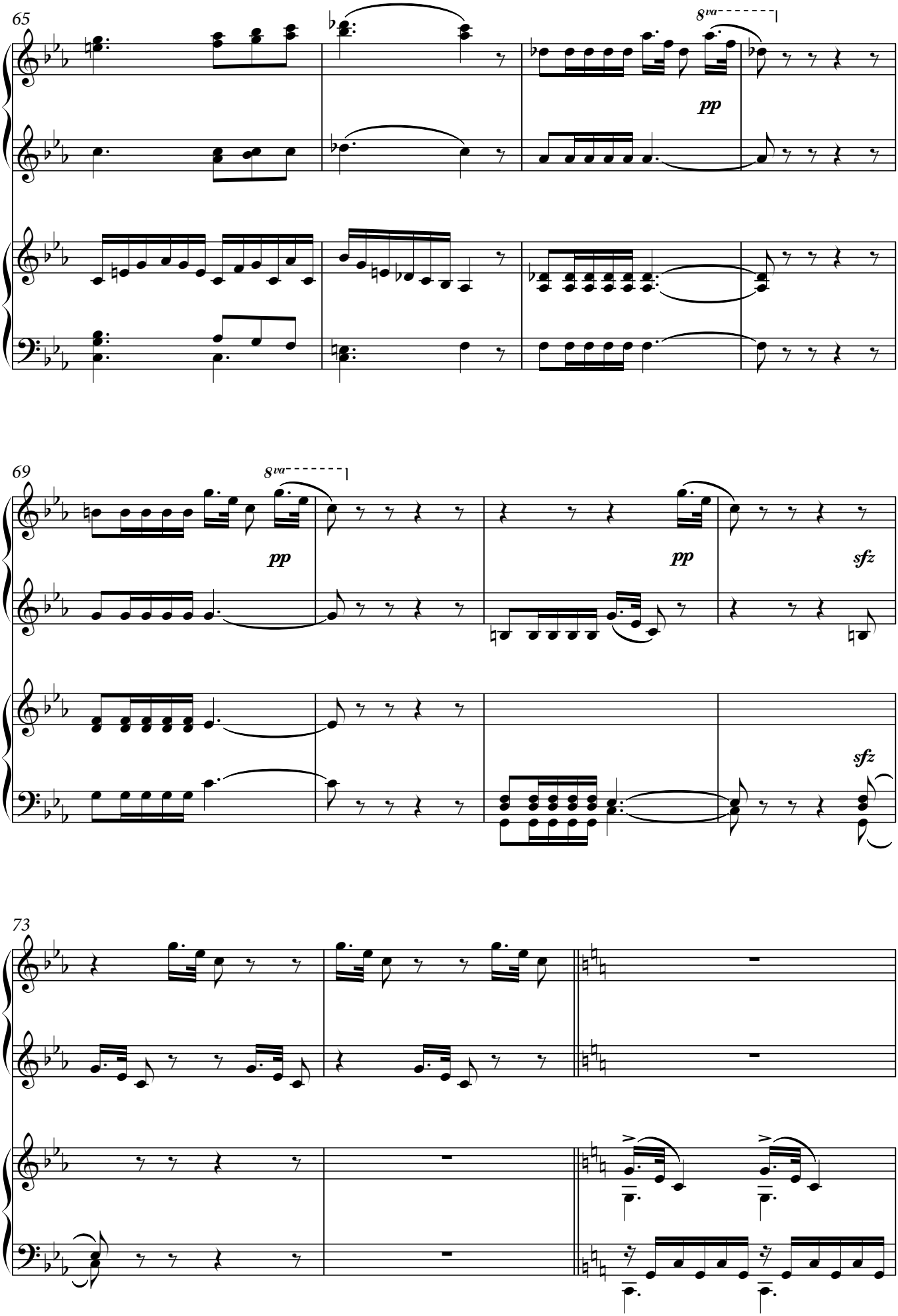

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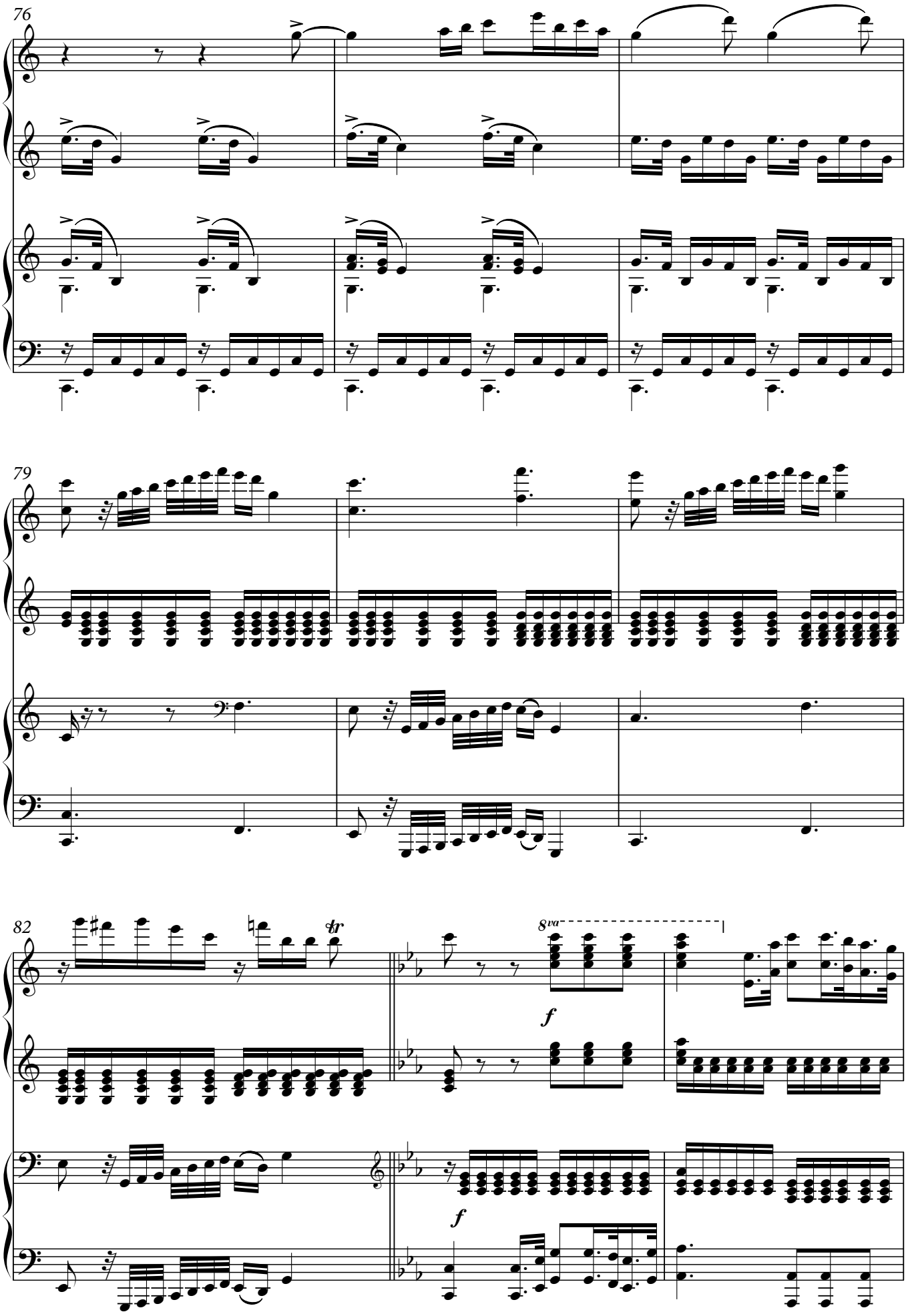

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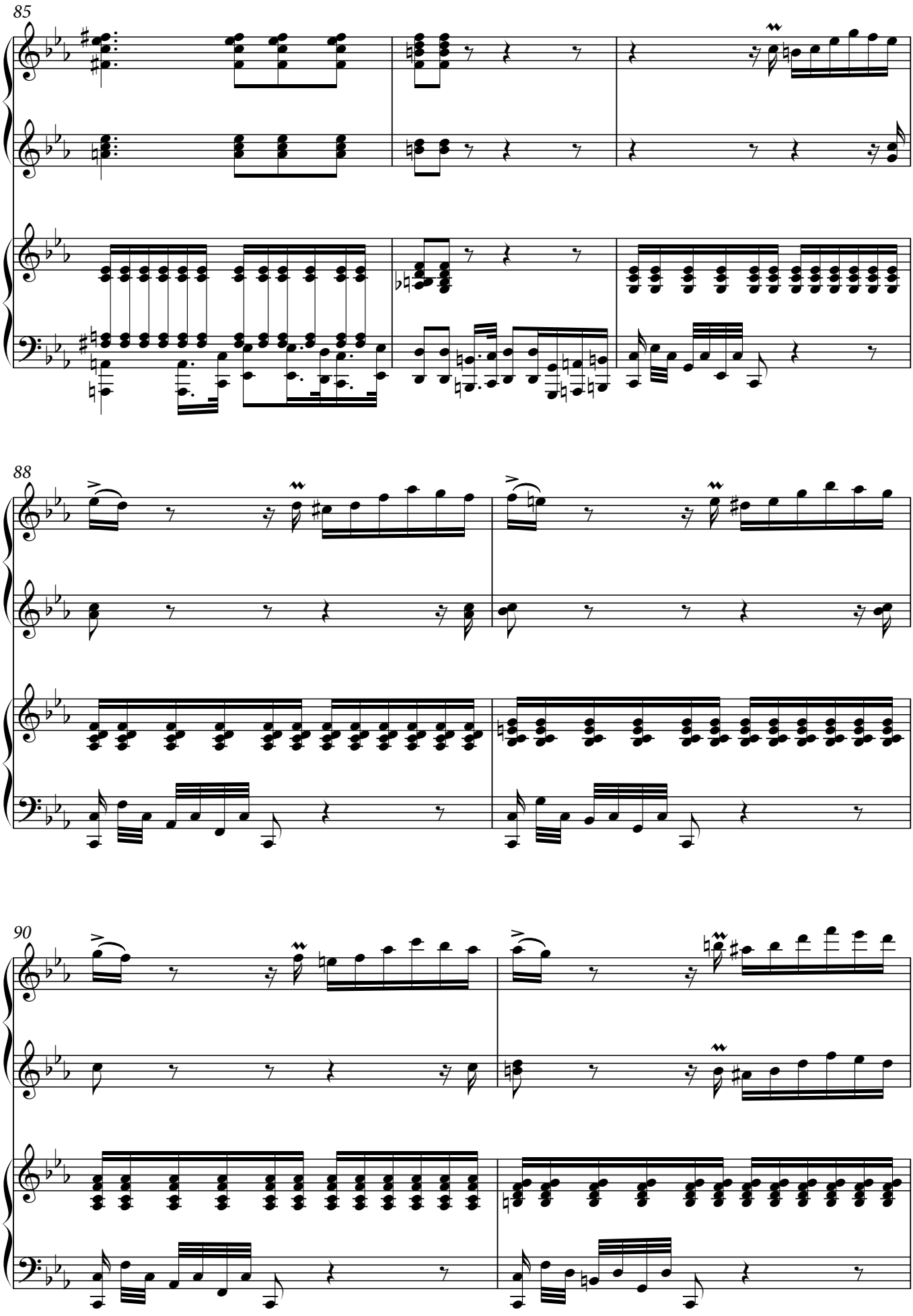

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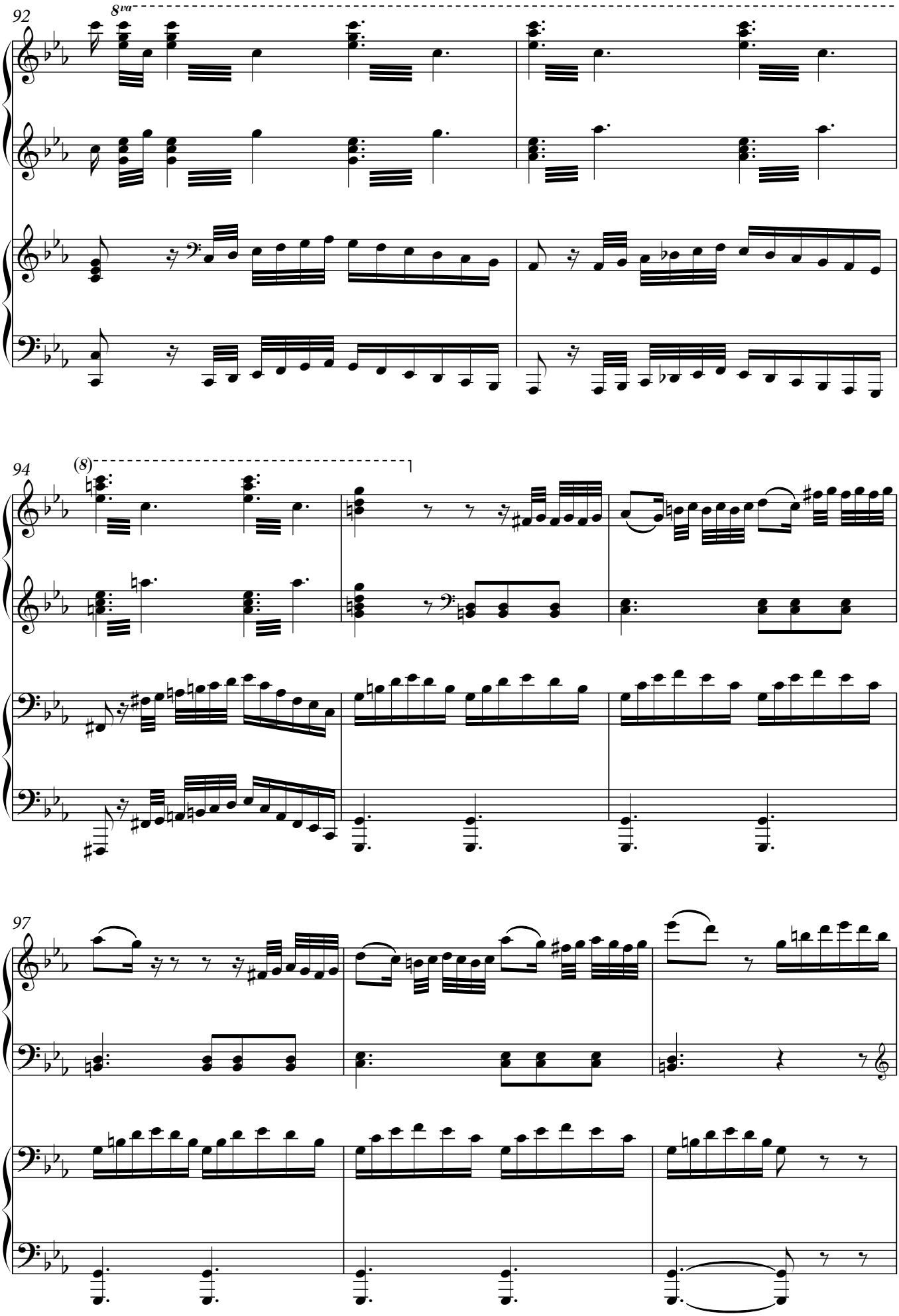

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* voir fin alternative page suivante

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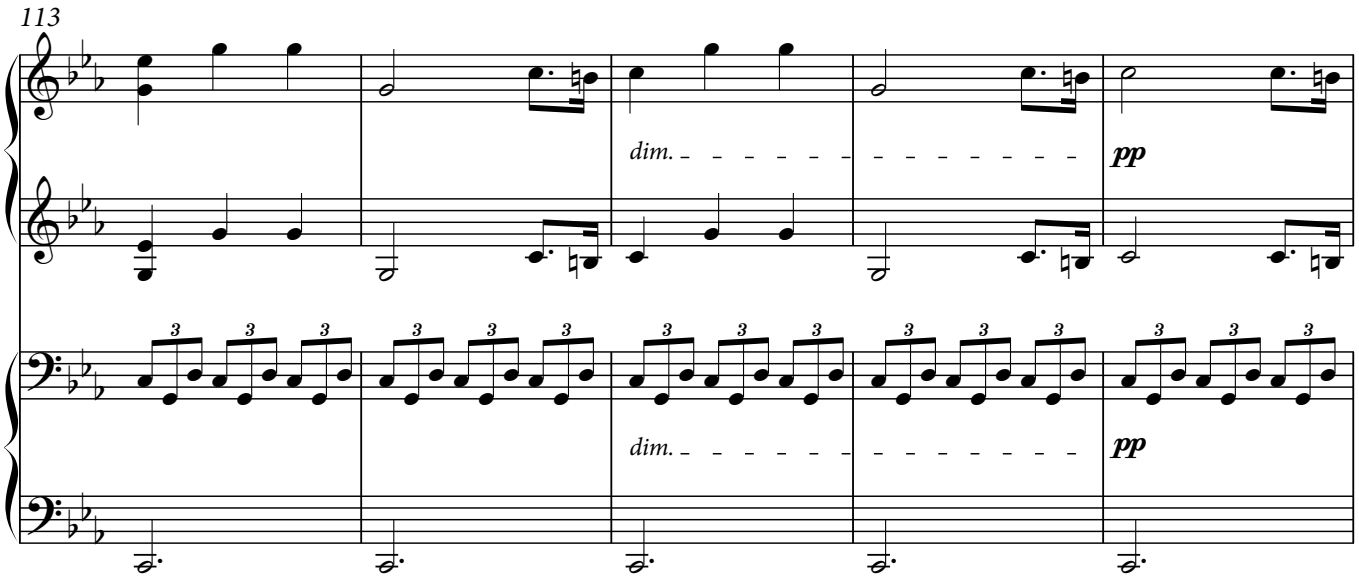

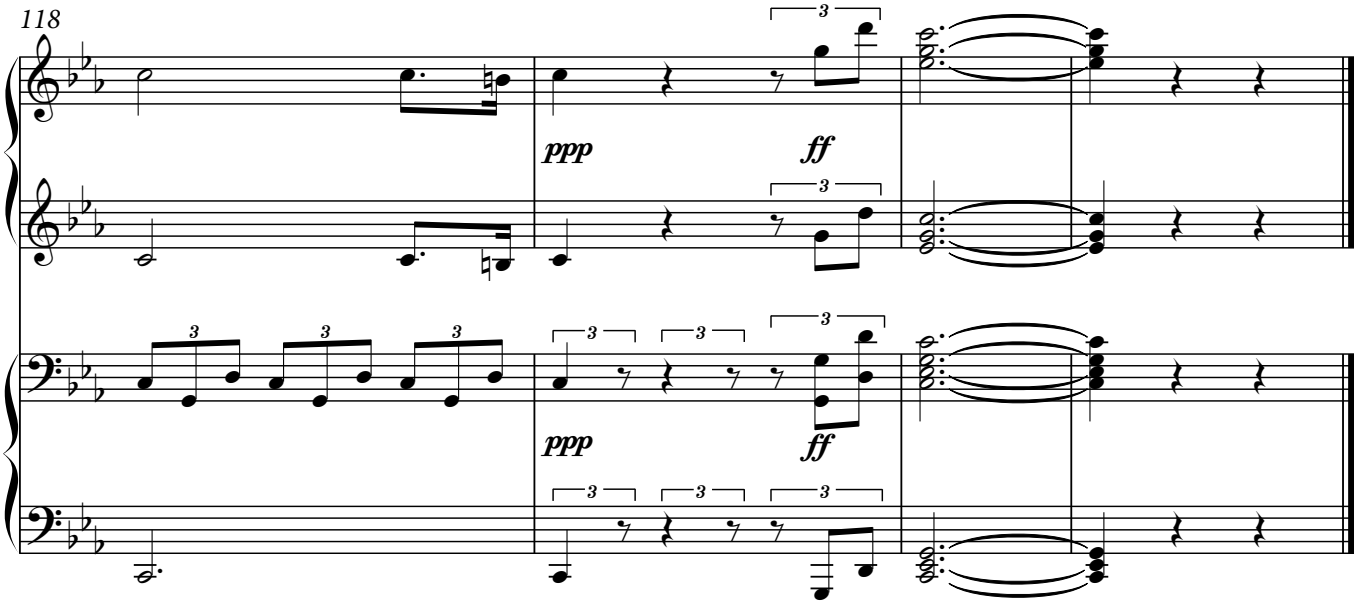

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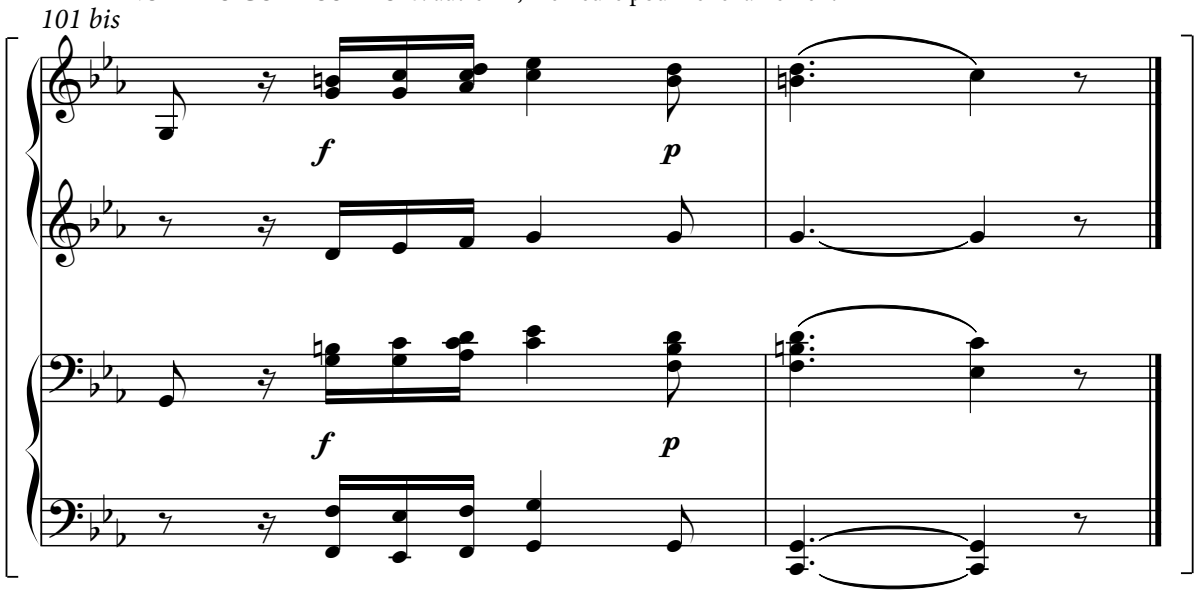

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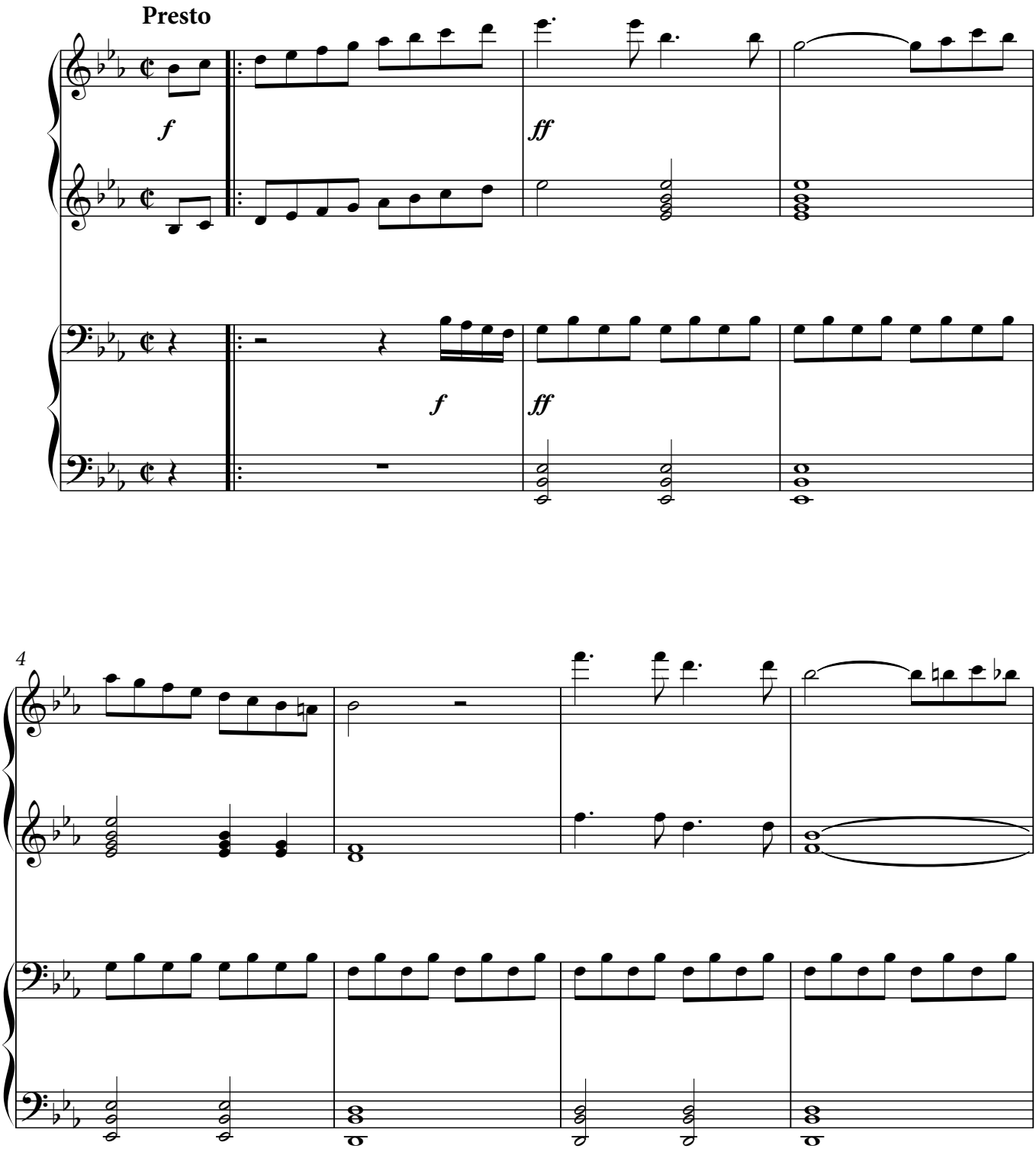

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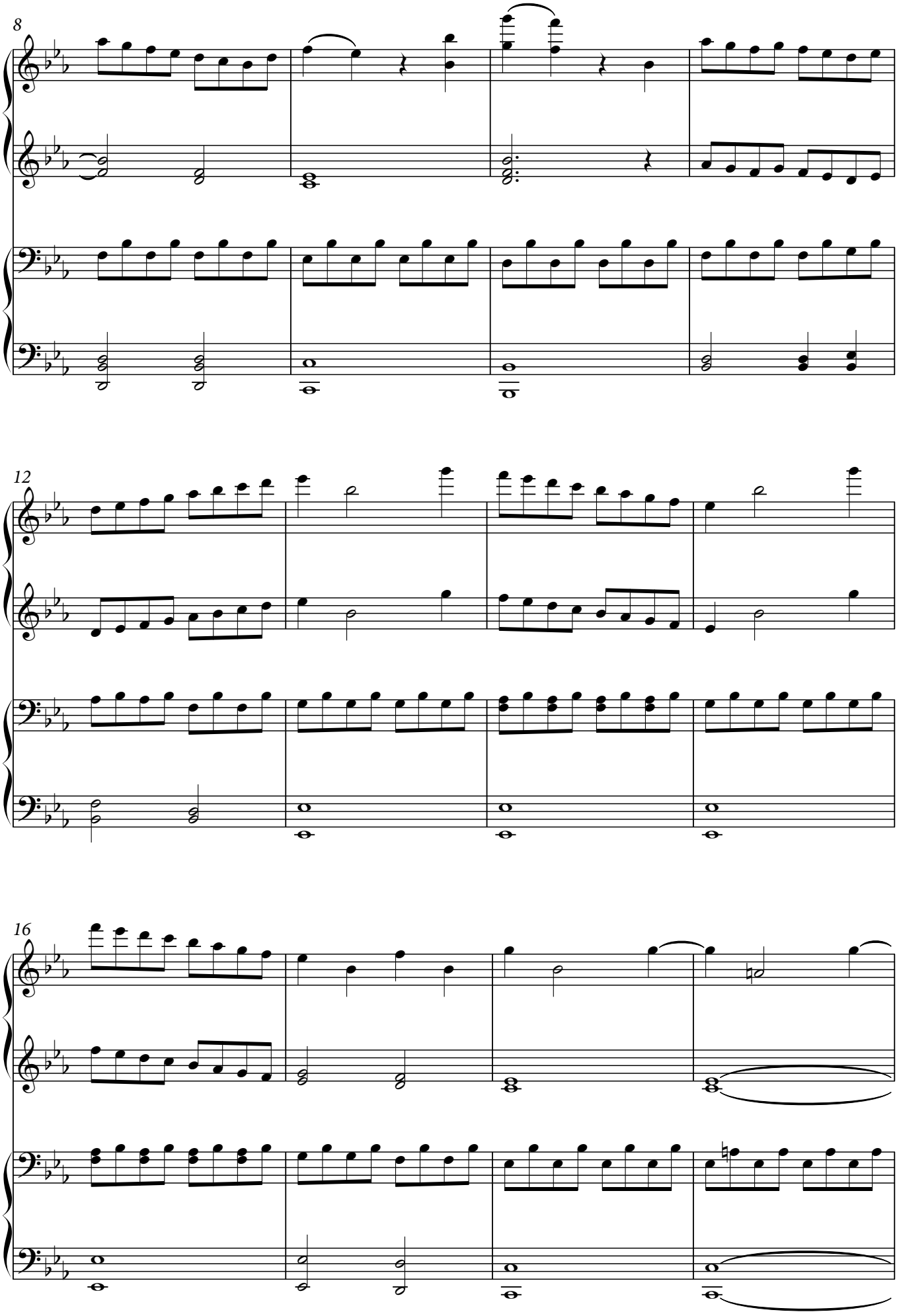

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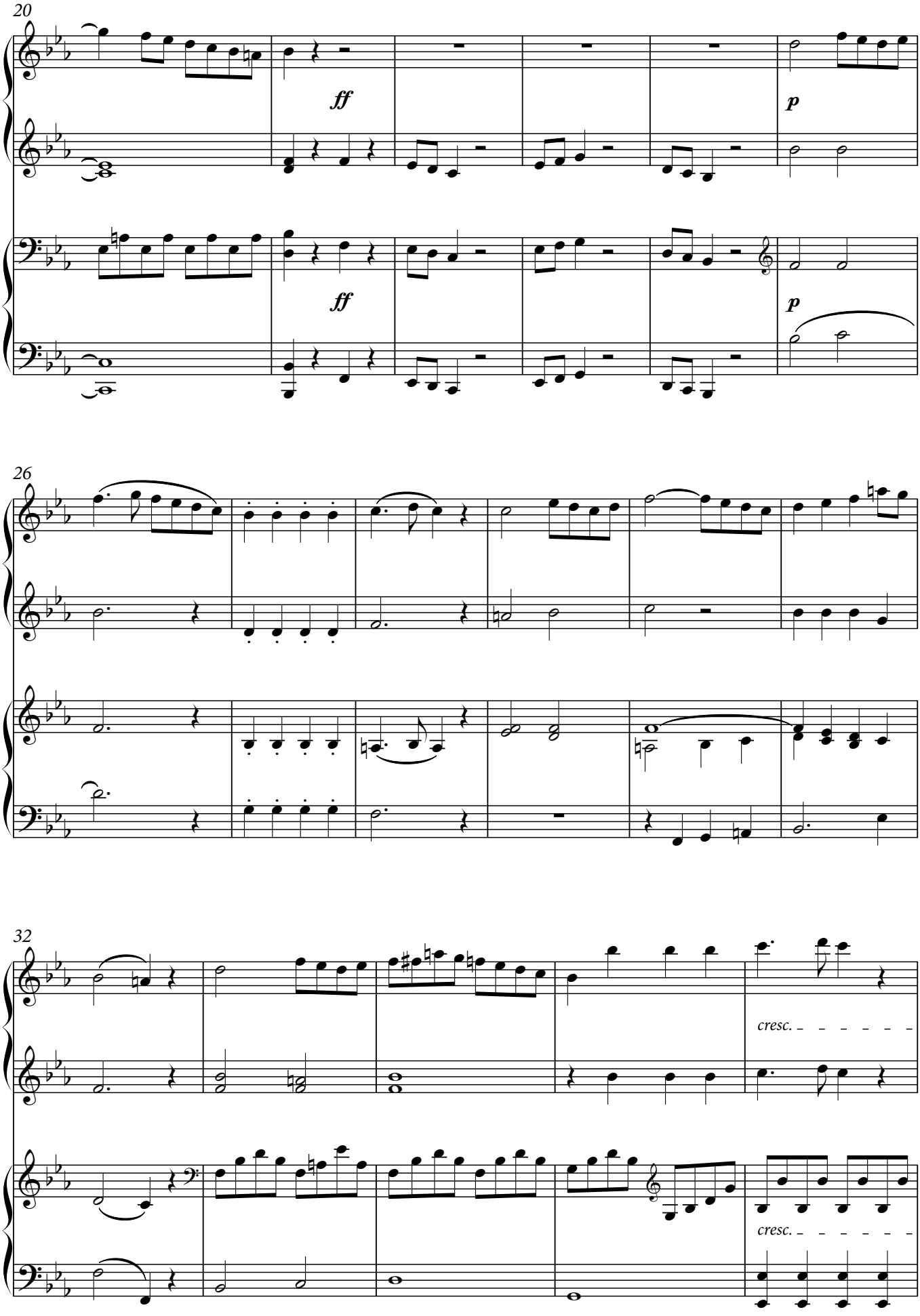

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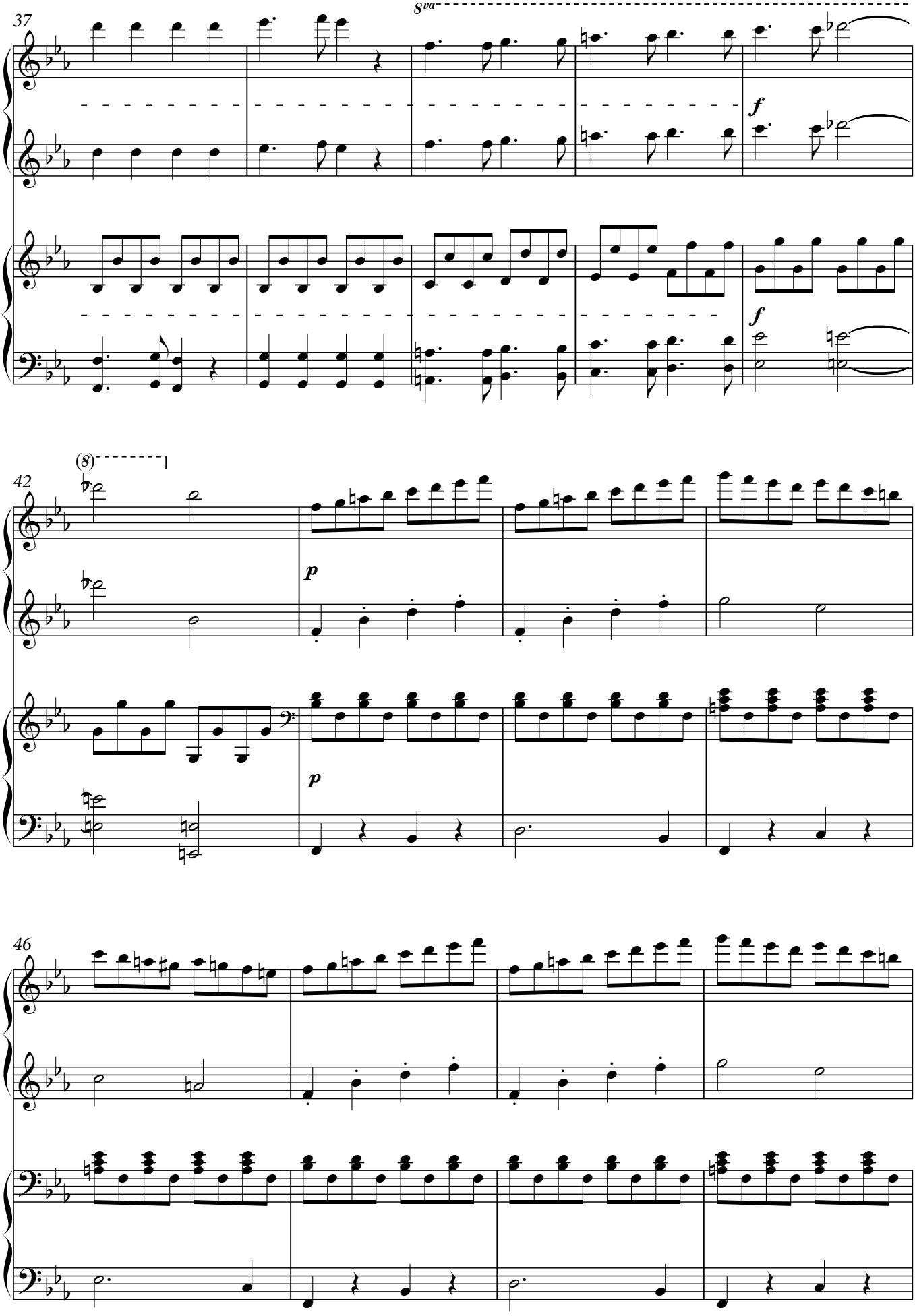

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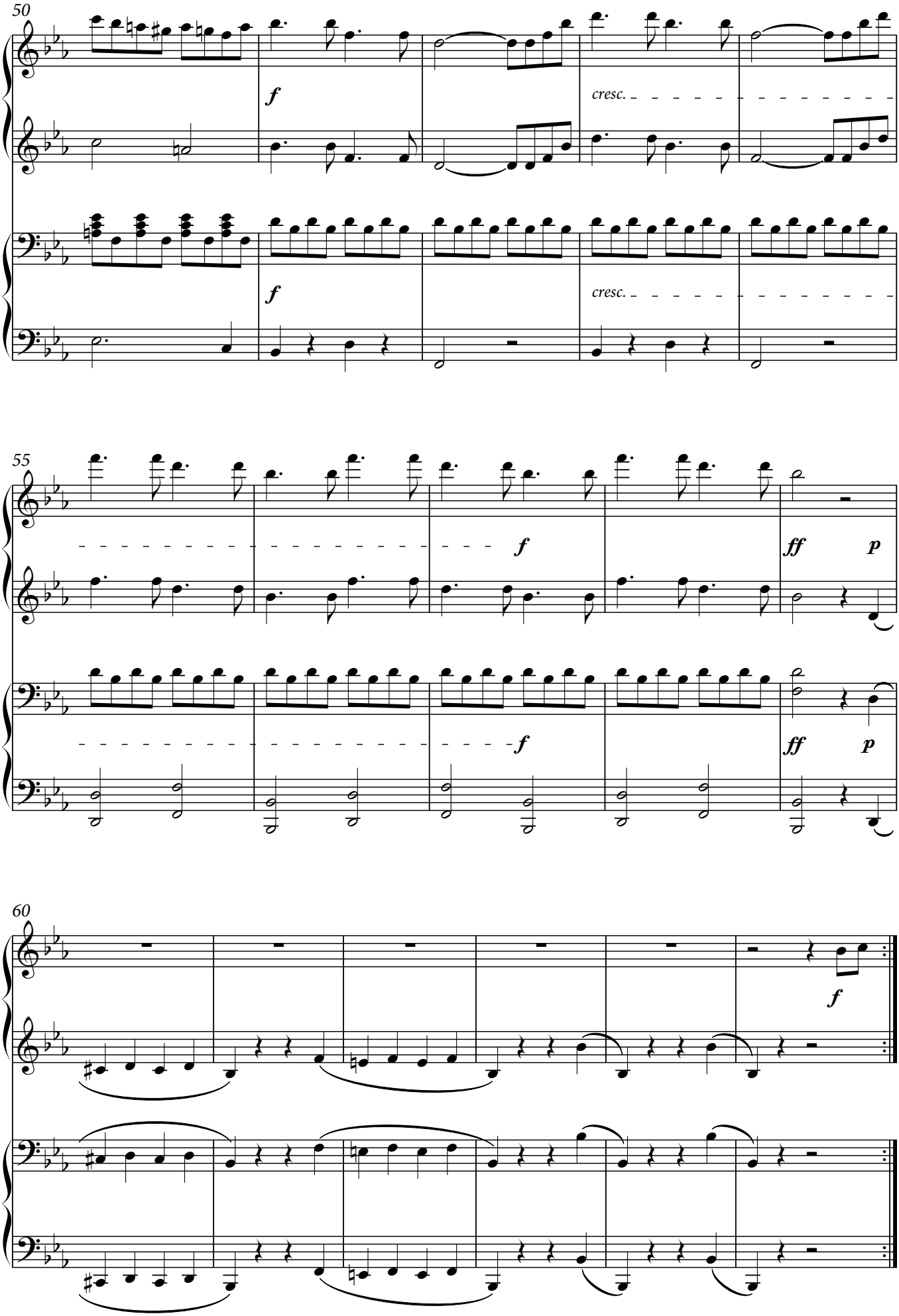

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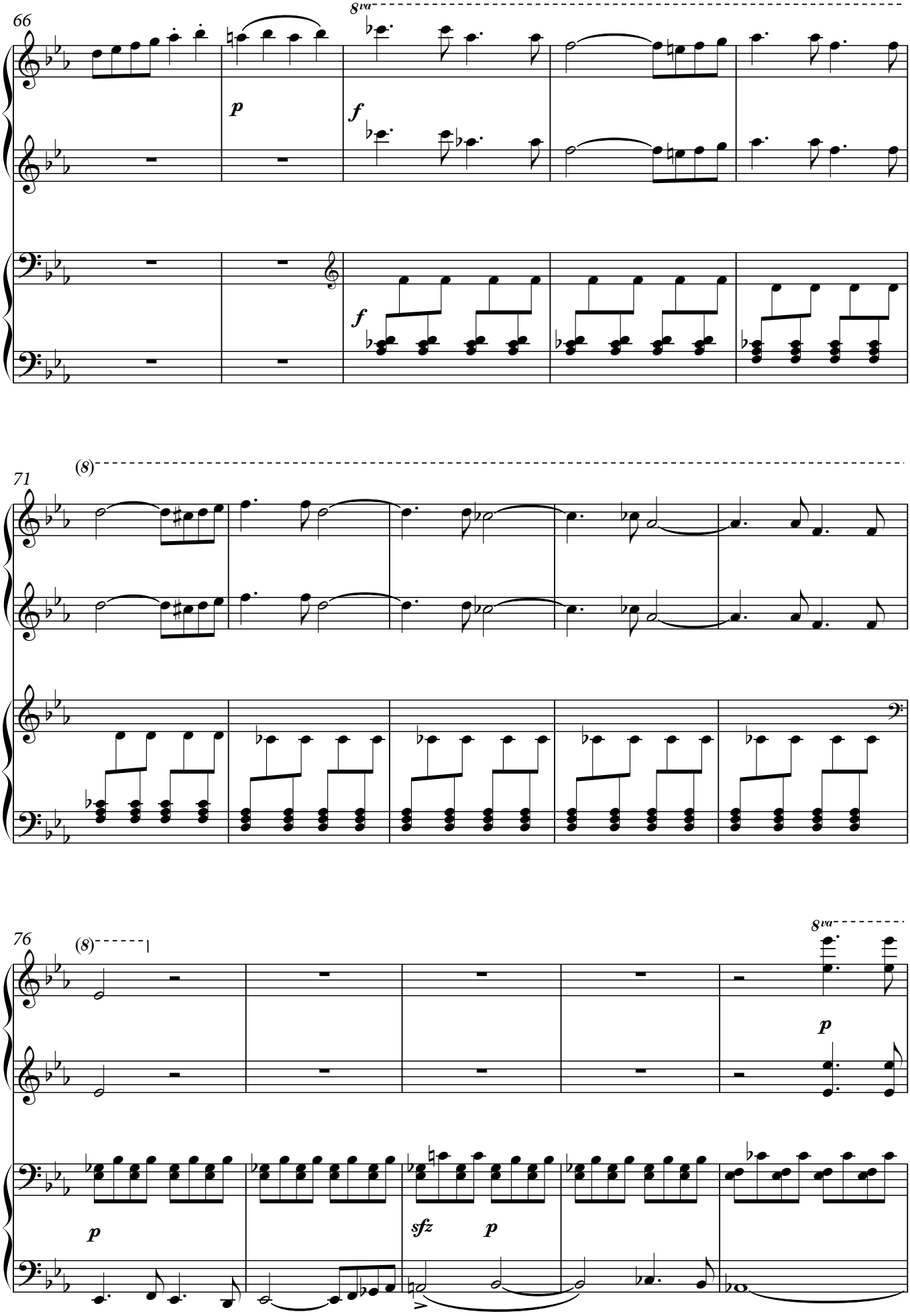

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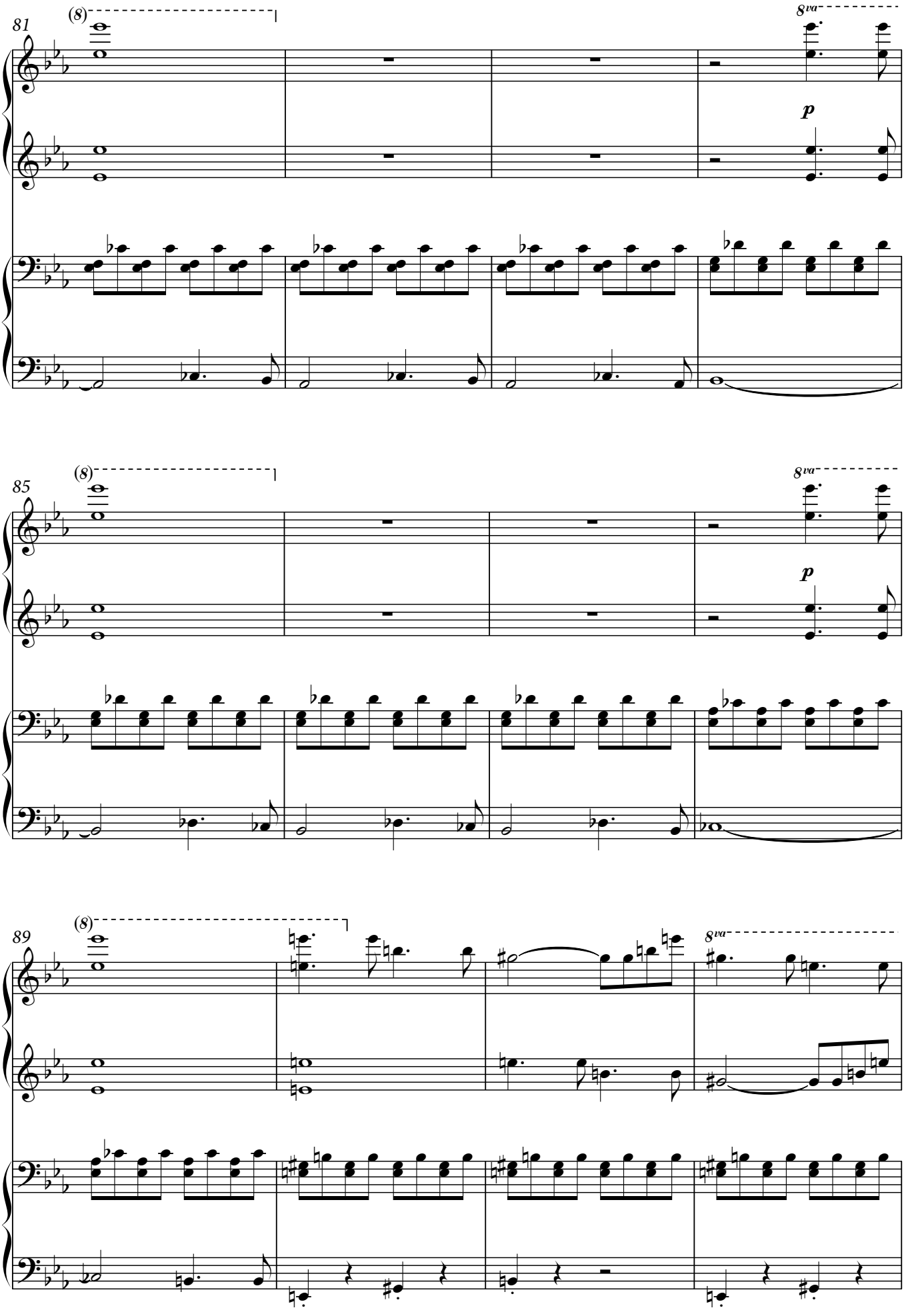

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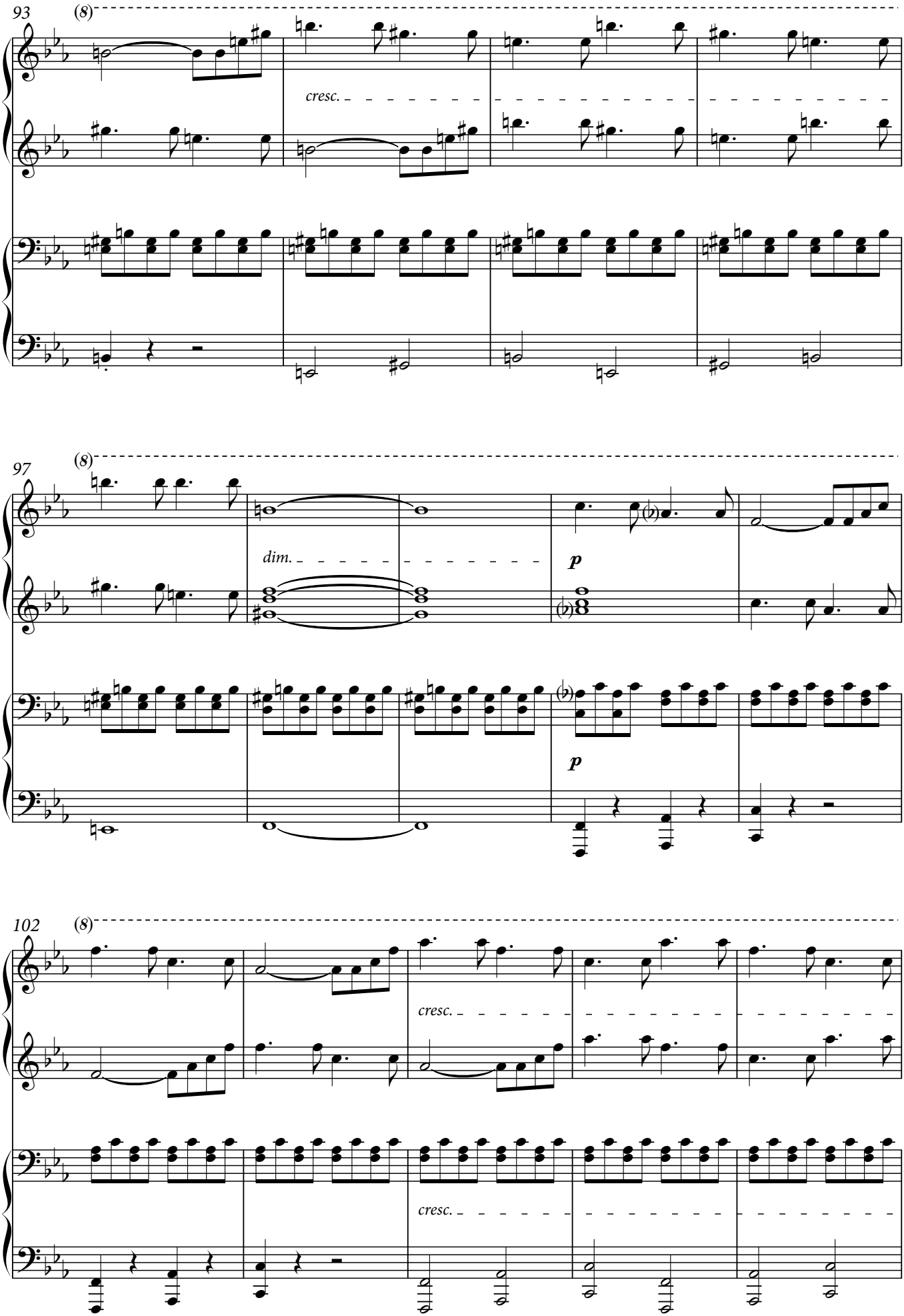

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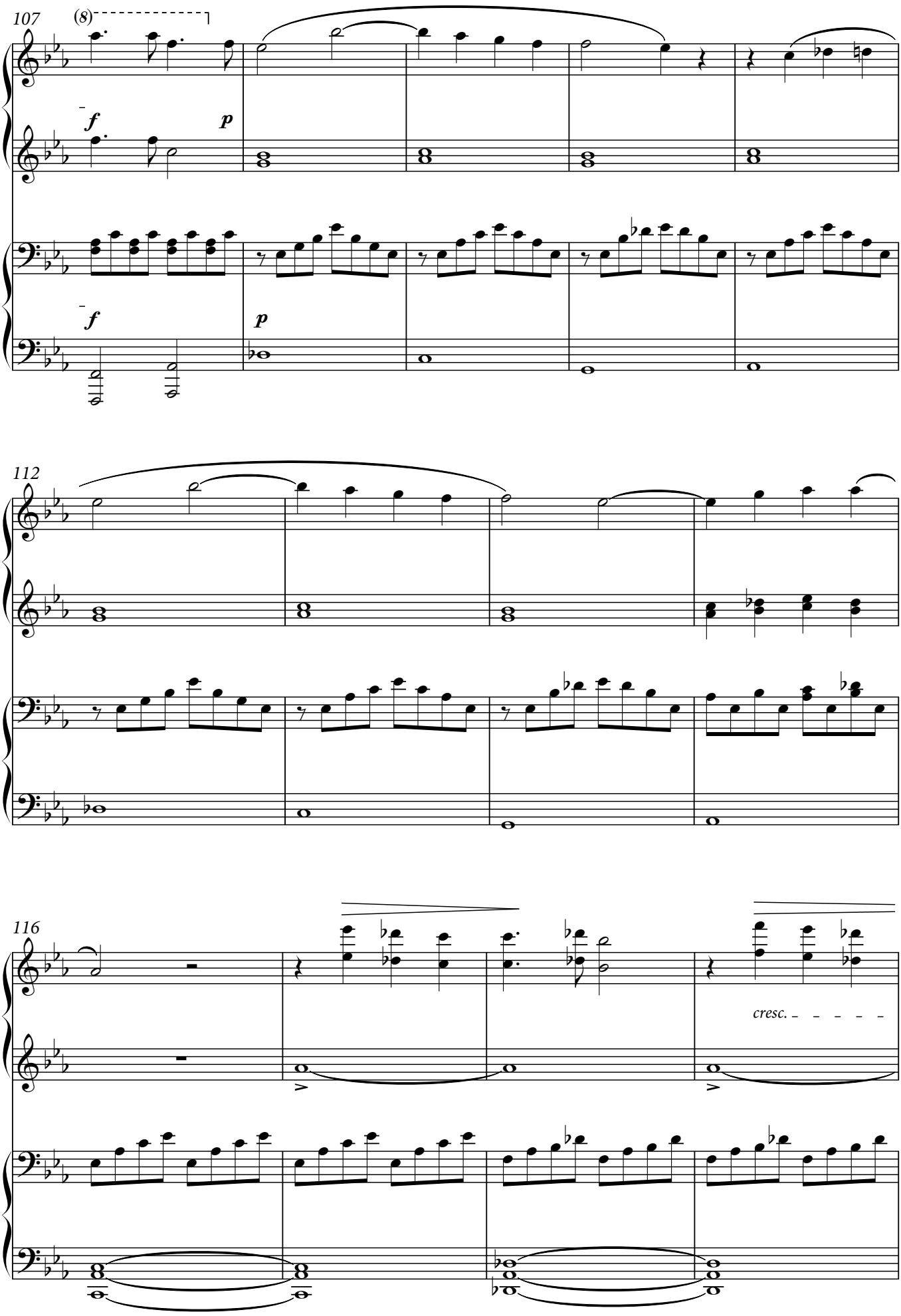

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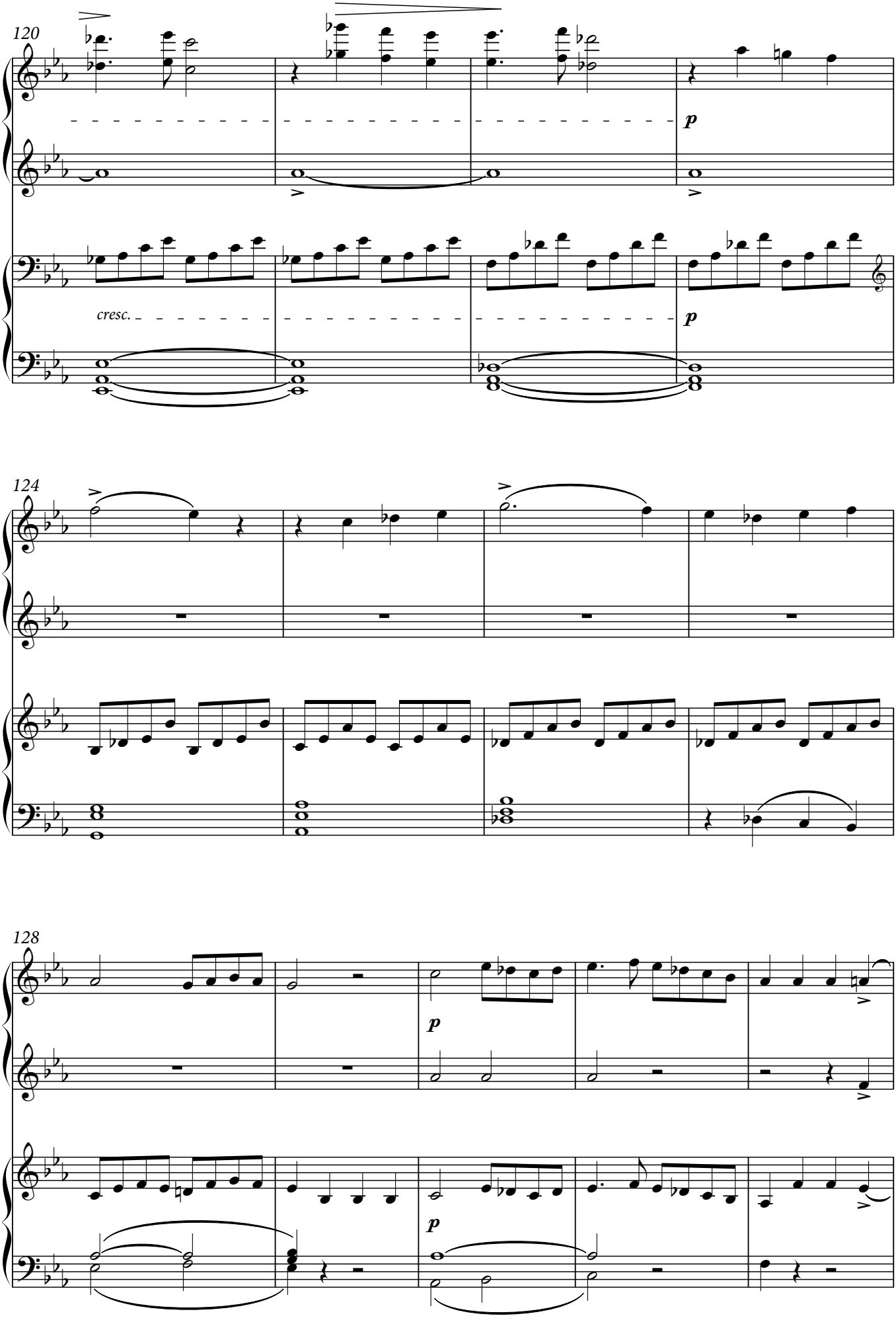

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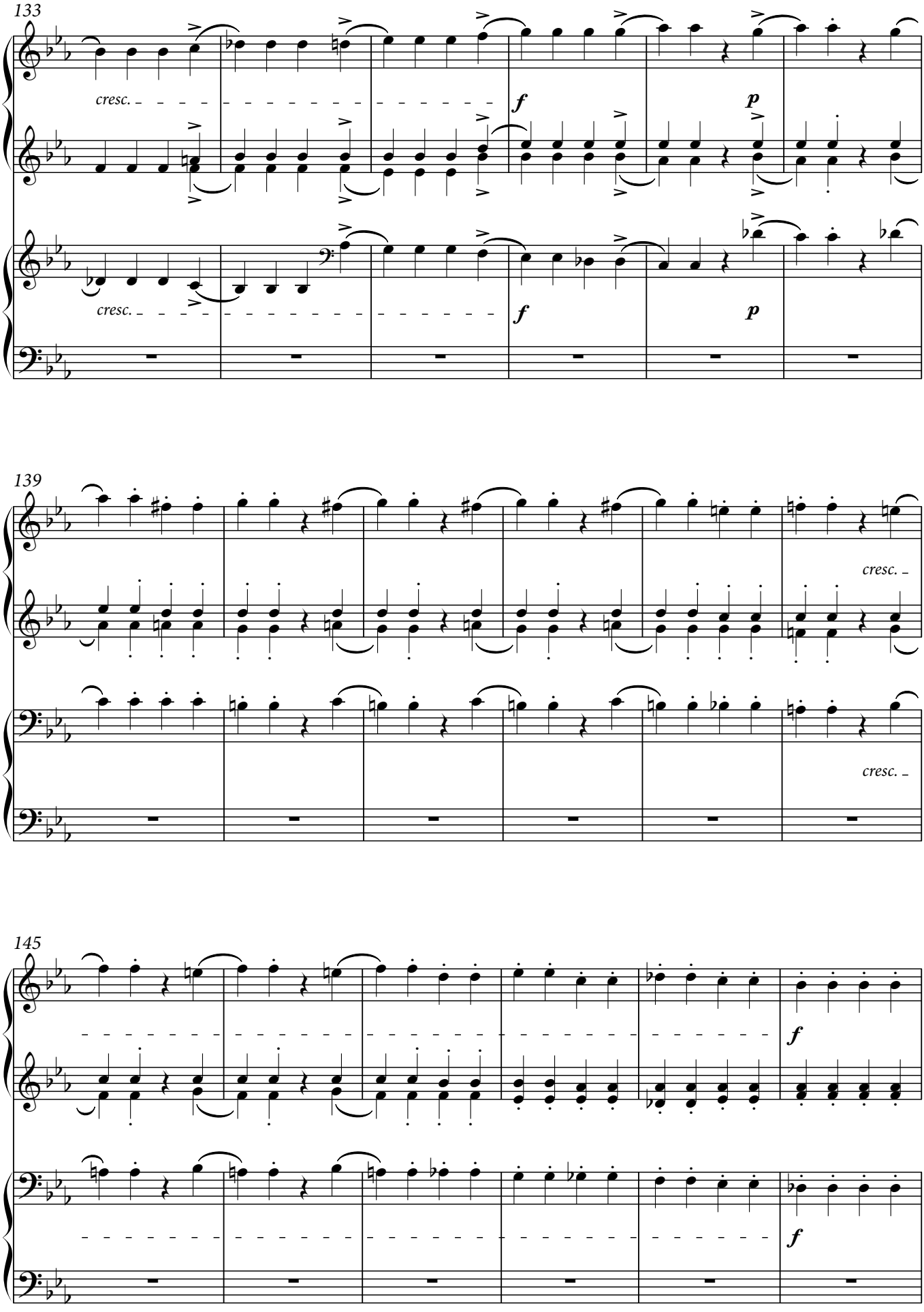

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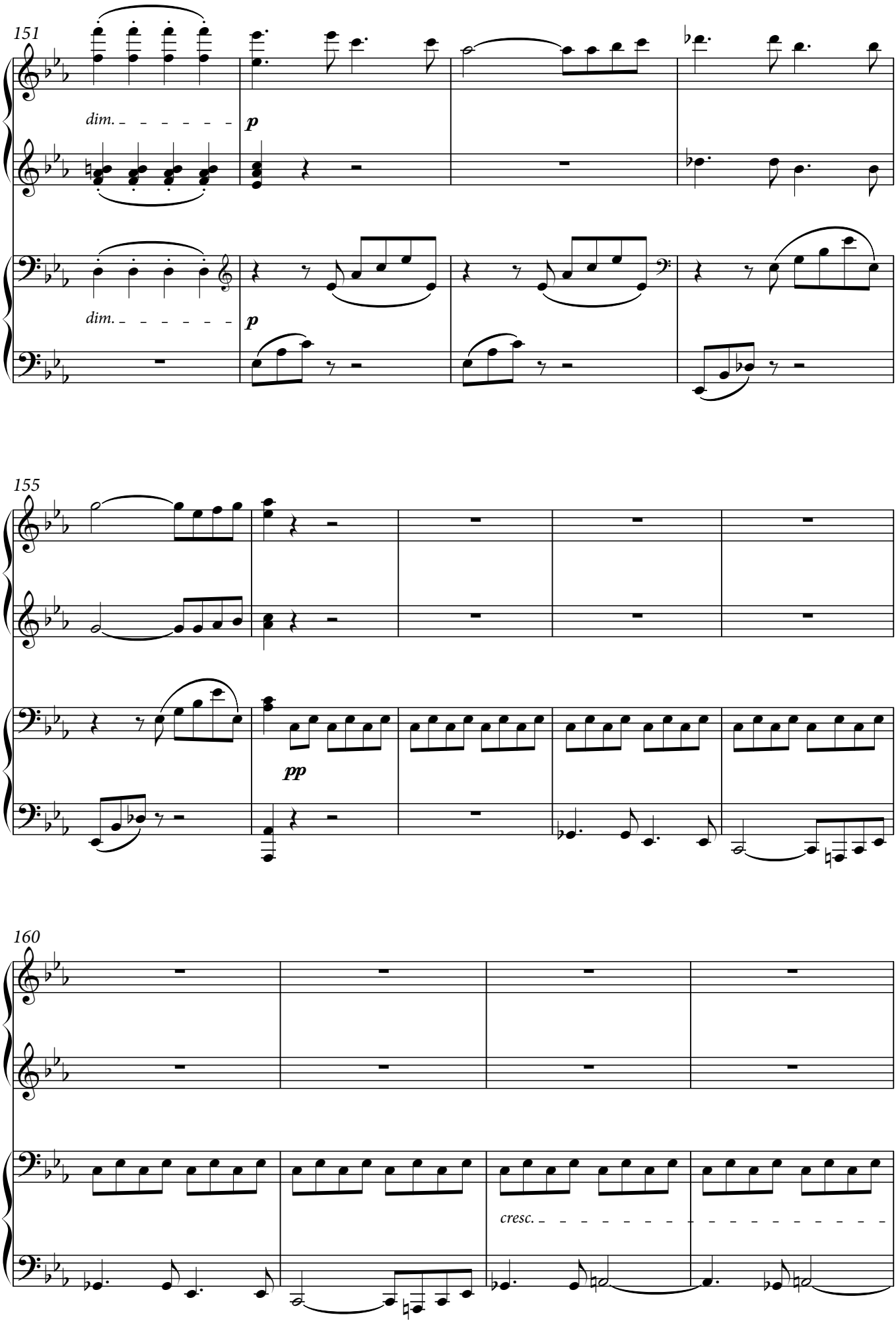

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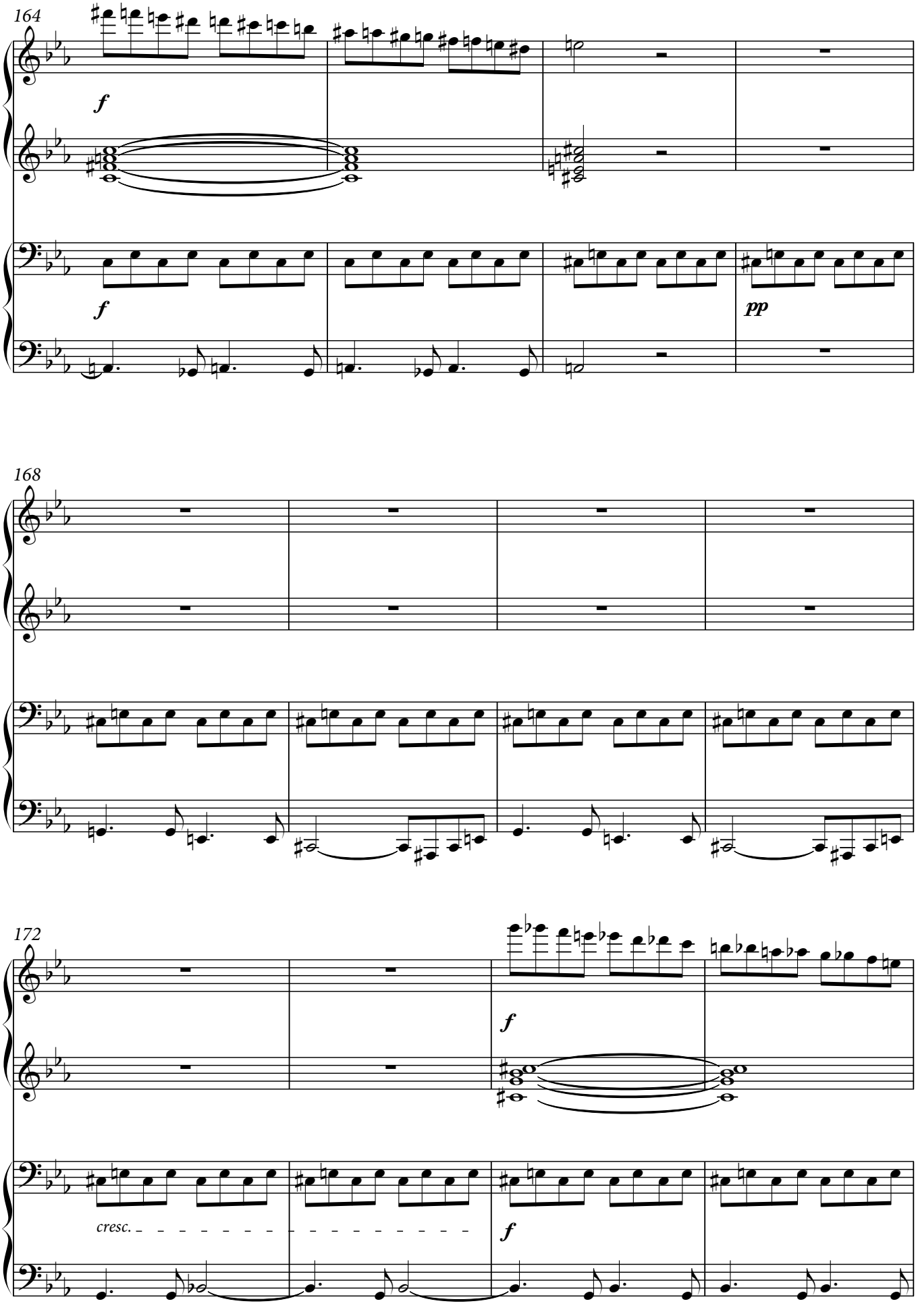

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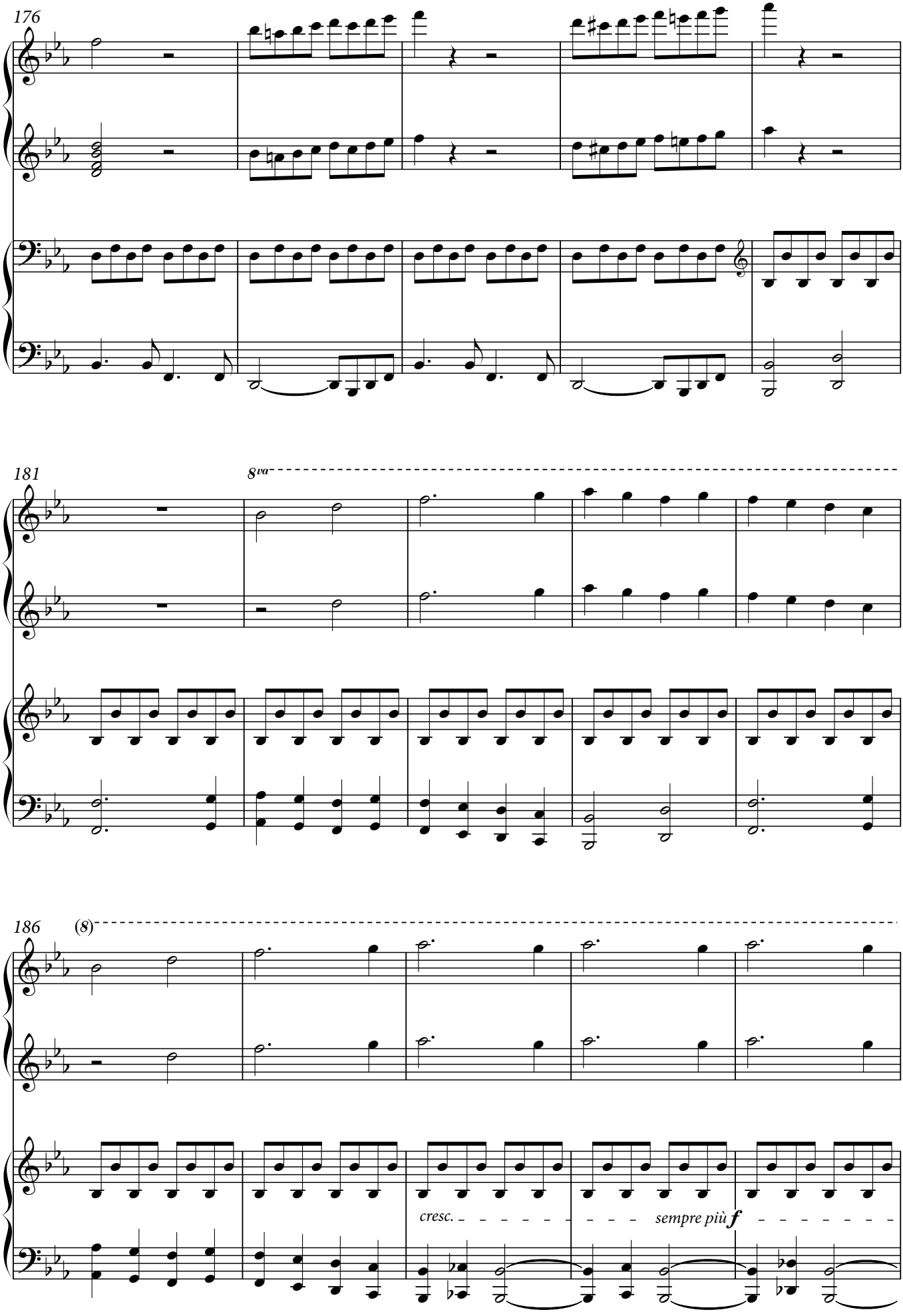

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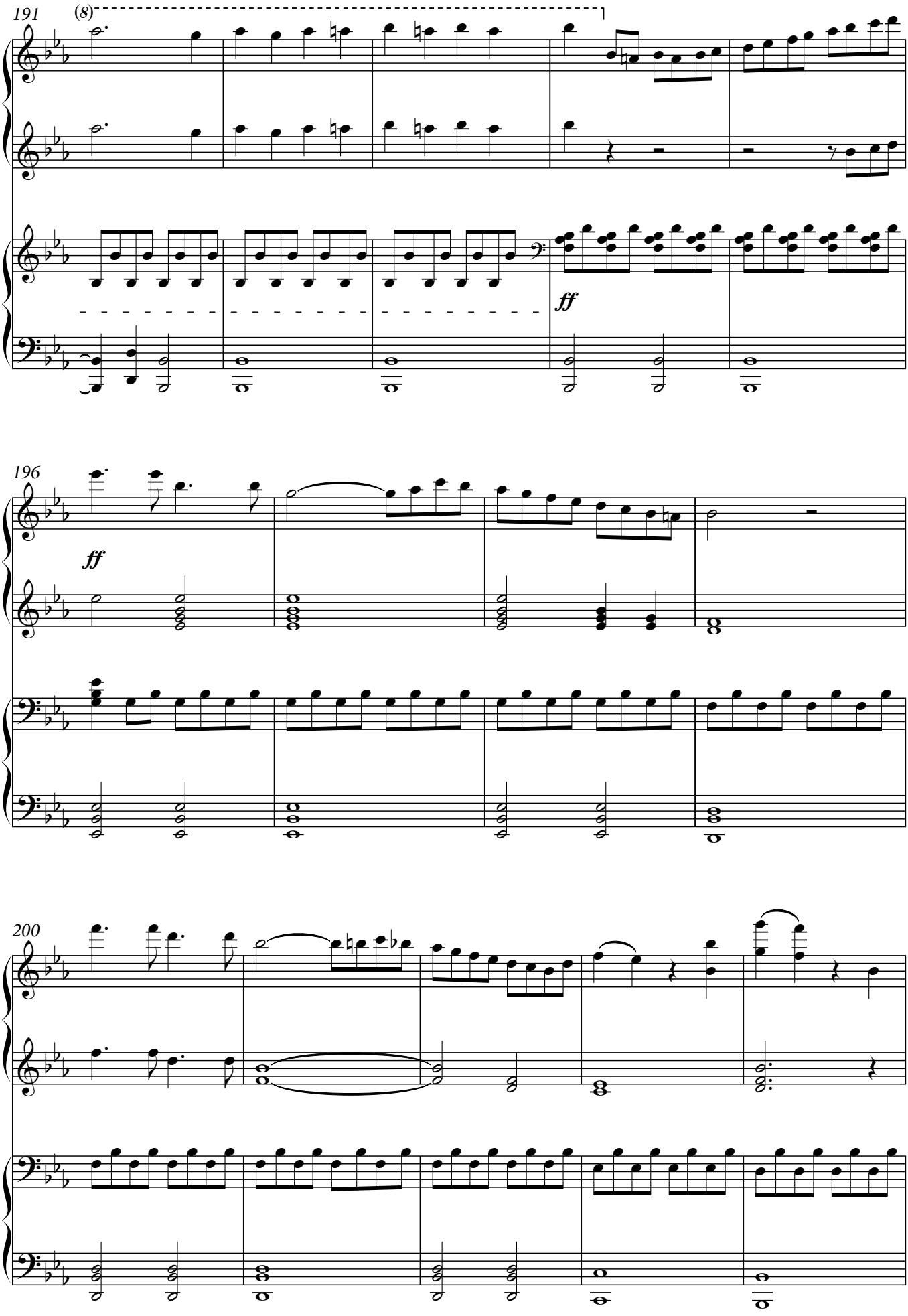

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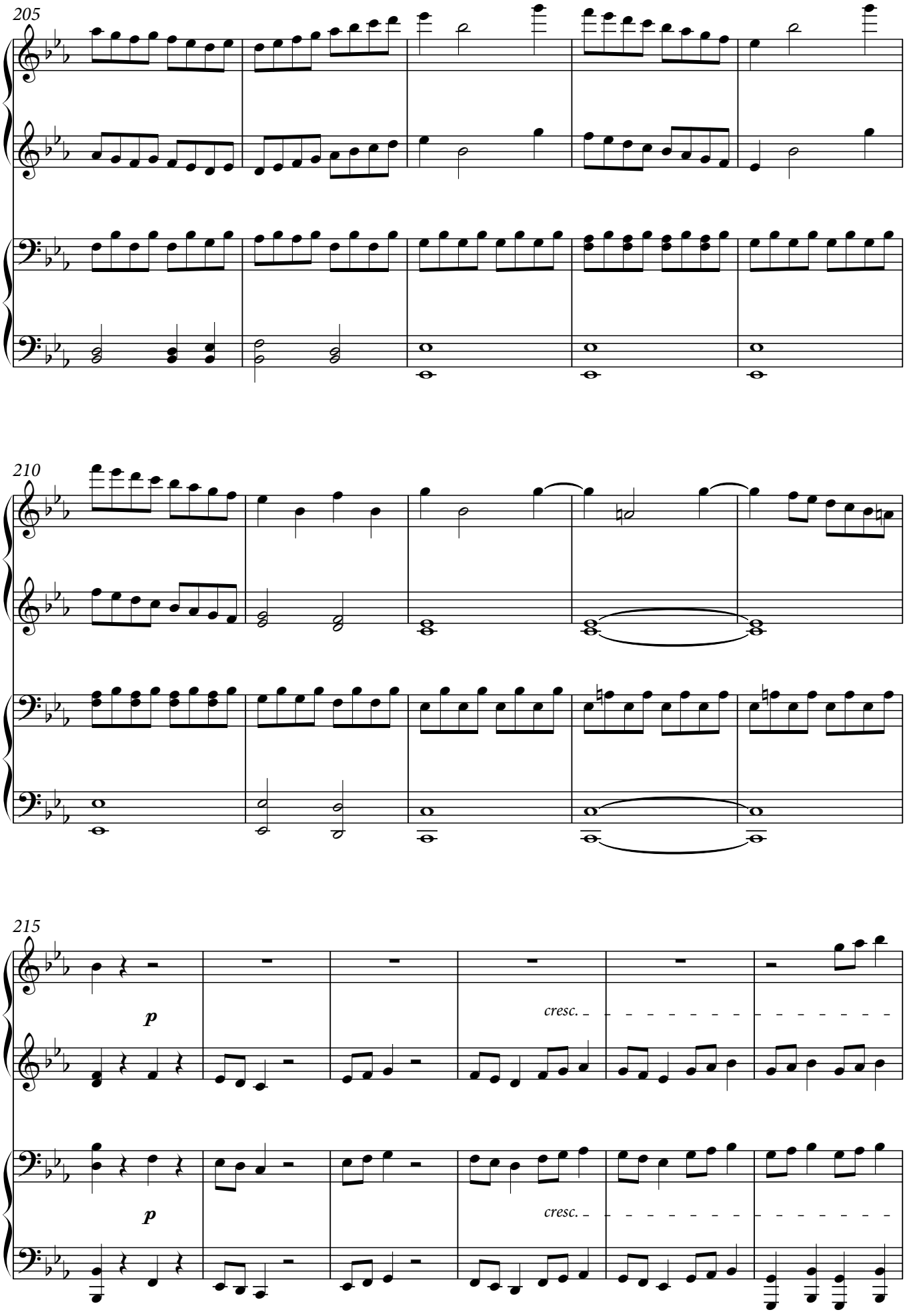

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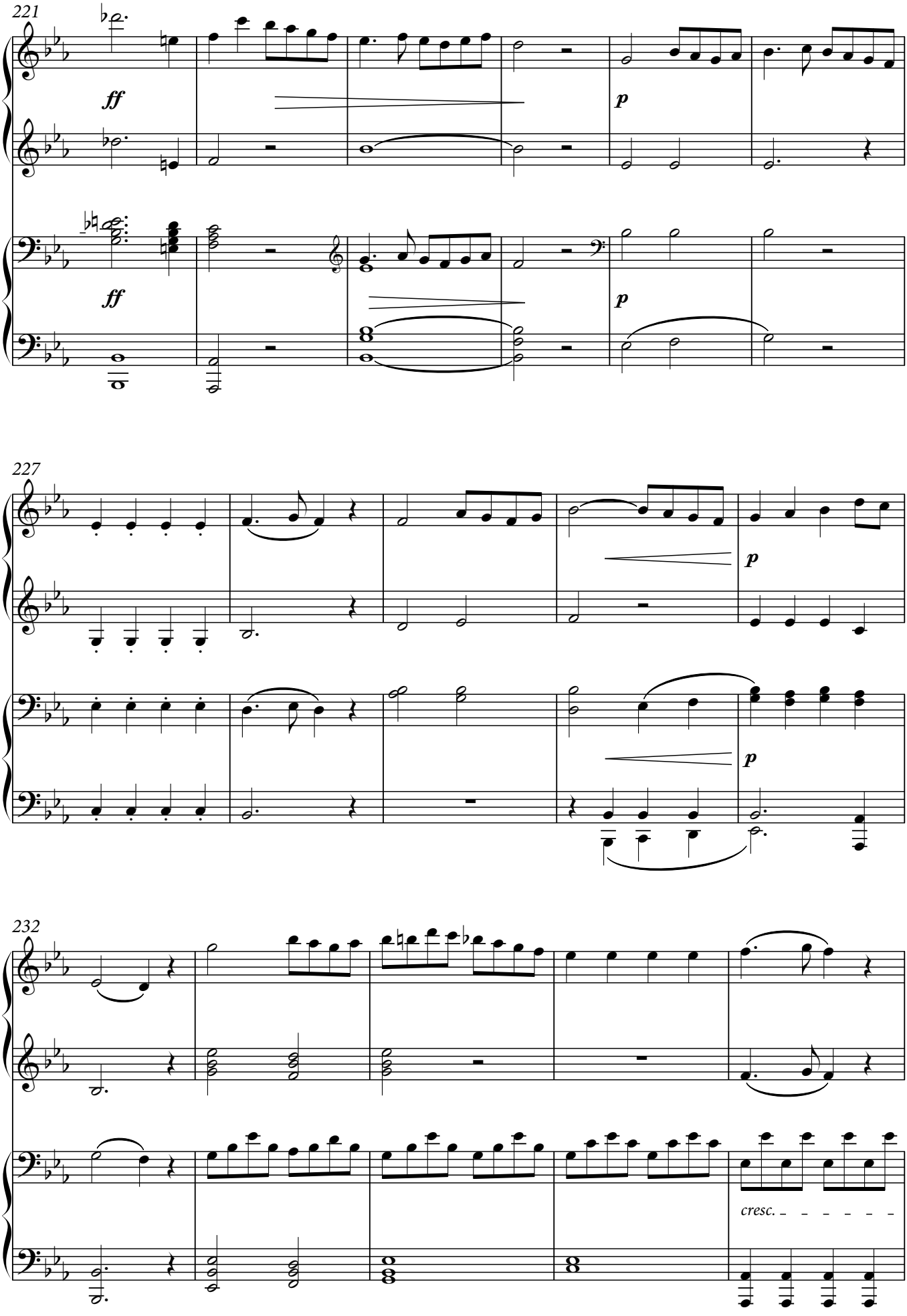

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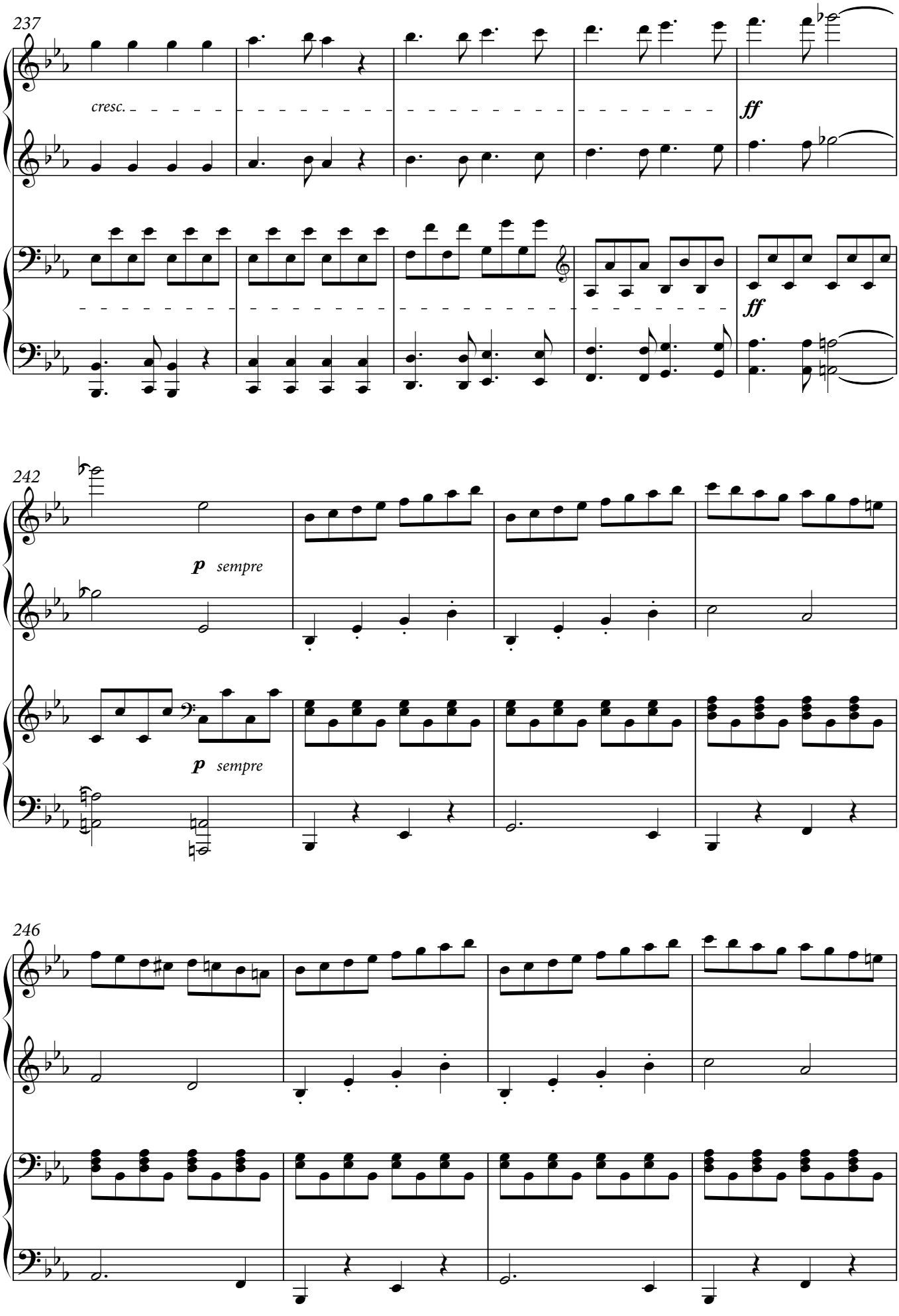

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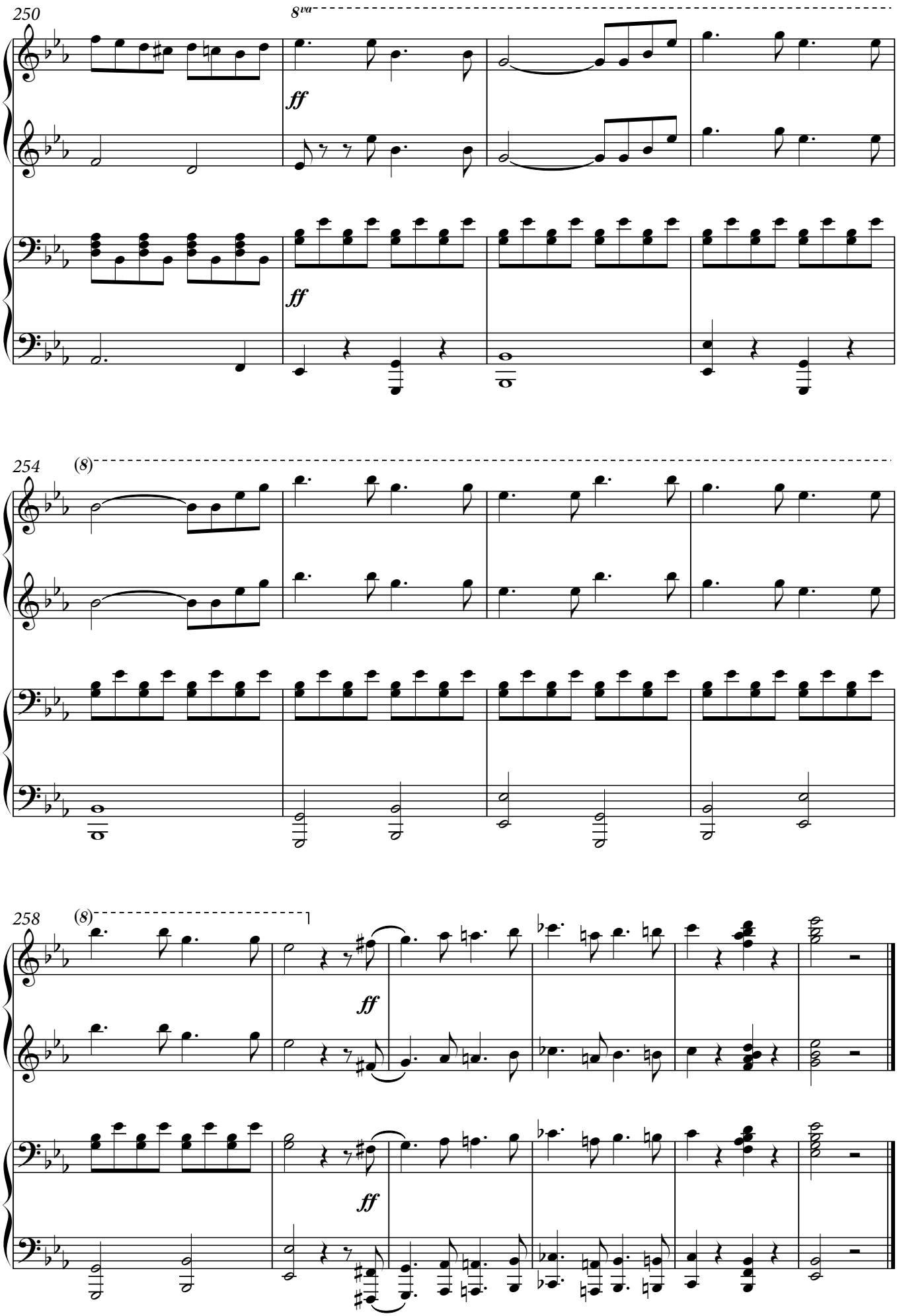

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