

# PALAZZETTO BRU ZANE

PRESS KIT

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## CONTACT INFORMATION

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

# OVERVIEW

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# EDITORIAL

## 2026-27 SEASON

In an effort to reappraise nineteenth-century French music, the Palazzetto Bru Zane is committed to reviving parts of the repertoire that are not commonly known to today’s audiences. Not only works by well-known figures, but also the complete output of some composers, have fallen into oblivion – for reasons that are not always easy to understand. Is it a question of disregard for the French Romantic aesthetic, inherited from the twentieth century? Is it a result of the fact that music history has focused more on the careers of the great composers than on the artistic reality of their time? Or is it because the scores needed to perform these works prove hard to come by? Since its foundation in 2009, the Centre de musique romantique française has been confronted with these questions and has come to the conclusion that there is no single, simple answer. The two cycles presented this season show the various ways in which French productions of that time have been marginalised.

The cycle *Clémence de Grandval, an unconventional vicomtesse* follows the Palazzetto Bru Zane’s strategy, initiated several seasons ago, of promoting female musical figures. To remedy the omission of women composers from our history books a concerted effort is required in order to provide a more accurate representation of musical production in the nineteenth century, one more in keeping with the diversity of that period. A closer look at Clémence de Grandval’s career shows, however, that the fact of being a woman was not the only explanation for her lack of recognition, both during her lifetime and after her death. In a century marked by professionalisation in the music world, this aristocrat was constantly dismissed as an “amateur”, by programme organisers – who felt she should perform her works at home rather than in public concert halls – and also by journalists. “My name is a crime,” she wrote to her teacher and friend, Camille Saint-Saëns, on the eve of the premiere of *Mazeppa*.

To mark the bicentenary of the death of the composer of the famous *Ode to Joy*, the cycle *Paris in the age of Beethoven* offers another example of erasure: that of an entire generation of composers that was overshadowed by such a mighty figure. Not only did Ludwig van Beethoven capture the imagination throughout the Romantic period, but he also served as a key reference point for music historians seeking to chart the transition into the nineteenth century. Consequently, his contemporaries – in Paris as elsewhere – were relegated to secondary roles, either called upon to serve as foils to the genius of the great master, or simply sidelined. In providing today’s musicians with the opportunity to perform the works of those forgotten artists, the Palazzetto Bru Zane aims to enrich the understanding of that period, without detracting from the great names of the past.

# CYCLE CLÉMENCE DE GRANDVAL, AN UNCONVENTIONAL VICOMTESSE

*Although Clémence de Grandval (1828–1907) came from a privileged background, she had to struggle to establish herself as a composer. But now the time has come for her achievements to be acknowledged.*

## Defying conventions

Several decades of research on the subject of women composers in the nineteenth century have thoroughly documented the hostile environment in which they found themselves. Generally confined to intimate or educational formats, they were excluded from the most prestigious musical establishments. Opera houses and concert societies rarely welcomed them. The Vicomtesse de Grandval had to face such obstacles, and as if that was not enough, she also had to contend with the restrictions imposed by her social position. As an aristocrat, she could not aspire to become a professional musician, which effectively placed her in the category of “amateurs”. How, then, could she be taken seriously? By approaching every aspect of her art with the utmost ambition.



***“My work is coming along well, I think. But what’s the point? People are so deeply unkind to me... They don’t want me; my name is an offence.”***

Letter to Camille Saint-Saëns,  
January 1887.

RESEARCH NEWS

ONLINE RESOURCES – BRU ZANE MEDIABASE

A cycle devoted to the Vicomtesse de Grandval enables Bru Zane Medibase to extend its online coverage of the composer – her complete catalogue has yet to be compiled. Many of her works will be indexed and presented on this site together with texts that will join those (in French and English) included in the *Mazeppa* CD-book (Bru Zane Label, 2026). Press cuttings – articles and images – concerning this composer will complete the collection, which we aim to make as comprehensive as possible, in order to help music lovers gain a better understanding of this unique figure and provide researchers with a solid foundation on which to build future studies. A virtual exhibition (in French, English and Italian), devoted to musical activities in Paris at the turn of the 1870s, will be available online at the start of the Venice festival. Finally, the cycle will highlight the work carried out in partnership with other online resource sites, such as Dezède, a repository of historical performance data, including reconstructions of the concert programmes of the Société nationale de musique.

PUBLICATIONS  
TO BE RELEASED

RECORDING COLLABORATION

CD  
**Clémence de Grandval**  
**Musique de chambre**  
Héloïse Luzzati, David Kadouch,  
Edgar Moreau, etc.  
LA BOÎTE À PÉPITES  
in collaboration with the  
PALAZZETTO BRU ZANE  
Release date: 2026-2027

ALREADY PUBLISHED

BRU ZANE LABEL



CD-BOOK  
**Clémence de Grandval**  
**Mazeppa** (1892)  
MÜNCHNER RUNDFUNKORCHESTER  
CHOR DES BAYERISCHEN RUNDFUNKS  
Mihhail Gerts conductor  
Tassis Christoyannis, Nicole Car,  
Julien Dran, Ante Jerkunica, Paweł Trojak  
Éditions Choudens – Revision  
Palazzetto Bru Zane  
'French opera' series  
2026



CD-BOX SET  
**Compositrices**  
**New Light on French Romantic**  
**Women Composers**  
Works by Clémence de Grandval  
and twenty other French Romantic  
women composers.  
Details on BRU-ZANE.COM  
2023



CD  
**Fernand de La Tombelle, Mel Bonis,**  
**Alexandre Guilmant, Charlotte Sohy,**  
**Clémence de Grandval, etc.**  
**Motets romantiques**  
CHŒUR DE RADIO FRANCE  
Christophe Grapperon conductor  
Isabelle Druet, Judith van Wanroij,  
Cyrille Dubois, Thomas Dolié, etc.  
ALPHA CLASSICS  
in collaboration with the  
PALAZZETTO BRU ZANE  
2025

EVENTS

FESTIVAL IN VENICE  
**CLÉMENCE DE GRANDVAL,**  
**AN UNCONVENTIONAL VICOMTESSE**  
SEVEN CONCERTS FROM 3 TO 29 OCTOBER 2026

THURSDAY 17 SEPTEMBER  
6 P.M.  
PALAZZETTO BRU ZANE  
**PRESENTATION**  
**OF THE FESTIVAL**  
Mélodies by **GRANDVAL**  
Coline Dutilleul mezzo-soprano  
Aurelia Vişovan piano

SATURDAY 3 OCTOBER  
7.30 P.M.  
SCUOLA GRANDE  
SAN GIOVANNI EVANGELISTA  
**AN OPERATIC ASSORTMENT**  
*Arias and ensembles by* **GRANDVAL,**  
**MASSENET, BIZET, HÜE, GOUNOD**  
*and* **JONCIÈRES**  
Hélène Carpentier soprano  
Marie-Andrée Bouchard-Lesieur  
mezzo-soprano  
Julien Dran tenor  
Jérôme Boutillier baritone  
Emmanuel Christien piano

SUNDAY 4 OCTOBER  
5 P.M.  
**DOUBLE REEDS**  
*Pieces for oboe or English horn,*  
*bassoon, and piano by* **GRANDVAL,**  
**PIERNÉ and LALLIET**  
Ilyes Boufadden  
oboe and English horn  
Lola Descours bassoon  
Théo Fouchenneret piano

THURSDAY 8 OCTOBER  
7.30 P.M.  
**BETWEEN FRIENDS**  
*Pieces for violin, cello and piano by*  
**GRANDVAL and SAINT-SAËNS**  
TRIO PANTOUM  
Hugo Meder violin  
Bo-Geun Park cello  
Martin Jollet piano  
*Concert also scheduled at the*  
*Festival des Arcs (see p. 9)*

THURSDAY 15 OCTOBER  
7.30 P.M.  
**AVANT-GARDE**  
**MÉLODIES**  
Mélodies by **GRANDVAL**  
*and* **SAINT-SAËNS**  
Clémence Tilquin soprano  
Emmanuel Olivier piano

TUESDAY 20 OCTOBER  
7.30 P.M.  
**NEW SOUNDS**  
*Pieces for oboe, cello*  
*and piano by* **GRANDVAL,**  
**DIÉMER and BOISDEFRE**  
Alexandre Gattet oboe  
Héloïse Luzzati cello  
Tanguy de Willencourt piano

TUESDAY 27 OCTOBER  
7.30 P.M.  
**FRENCH FLUTE**  
*Pieces for flute and piano*  
*by* **GRANDVAL, HOLMÈS,**  
**CHRÉTIEN and BONIS**  
Iris Daverio flute  
Jean-Paul Gasparian piano

THURSDAY 29 OCTOBER  
7.30 P.M.  
**AT THE GRANDVAL SALON**  
*Pieces for violin and piano*  
*by* **GRANDVAL and HAHN**  
Raphaëlle Moreau violin  
David Kadouch piano

Lectures (in Italian)  
relating to the themes  
of the Festival will  
be presented at the  
Palazzetto Bru Zane



LYRICAL WORK

LES FIANCÉS DE ROSA BY CLÉMENCE DE GRANDVAL

*Opéra-comique* in one acte by Clémence de Grandval to a libretto by Adolphe Choler, first performed at the Théâtre-Lyrique (Paris) on 1<sup>st</sup> May 1863.

A gunsmith promises his daughter’s hand to whichever of his craftsmen can forge the finest sword. Taking this curious theme and a plot that lends itself to disguises, Clémence de Grandval pursued her conquest of the opera stage under the transparent pseudonym “Clémence Valgrand”. Premiered at the Théâtre-Lyrique in May 1863, *Les Fiancés de Rosa* received positive reviews, but ran for only seven performances.

TUESDAY 4 MAY 2027 7.30 P.M.  
KONZERTHAUS BERLIN (GERMANY)

ORCHESTRA AND CHOIR OF THE  
BERLINER OPERNGRUPPE  
Felix Krieger *conductor*

Rosa Anna Stéphany  
Ned / Miss Jenny Siobhan Stagg  
Geordie Andrés Moreno García  
Nigel Linard Vrielink  
Smith NN

*Concert version*  
*Production* Berliner Operngruppe  
*In collaboration with the* Palazzetto Bru Zane  
*Score published by the* Palazzetto Bru Zane



ÉDITIONS MUSICALES PALAZZETTO BRU ZANE

Clémence de Grandval's return to prominence in today's musical world has centred largely on her chamber works, which were already celebrated during her lifetime. While their quality certainly warrants attention, another factor has to be taken into account in order to understand the focus on just one aspect of her catalogue: it is the only part of her output that is readily available in sheet music form today. To access other areas of her output – opera, choral or symphonic works – one has to scour the archive collections and undertake the restoration (or re-edition) of old sources. For *Les Fiancés de Rosa*, we were unable to track down a full score. Our publication is therefore based on orchestral material preserved in the Library and Museum of the Paris Opera (Bibliothèque-Musée de l'Opéra National de Paris). The only copy of Clémence de Grandval's *Messe* was found in Belgium, in the library of the Royal Conservatoire of Antwerp. The score for the *Concertino for violin and orchestra* lay dormant in Spain, in the Pablo de Sarasate Collection, housed in the Municipal Archives of the City of Pamplona. Finally, the symphonic diptych derived from *Atala* was unearthed in the Jules Bordier Collection at Angers Municipal Library.

CONCERTS

ROMANTIC HIGHLIGHTS

Alongside Antonin Dvořák’s Second Piano Quintet and Johannes Brahms’s First Piano Quartet, Clémence de Grandval’s *Trois Pièces pour violoncelle et piano* (1883) bear witness to the late-Romantic aesthetic and the desire to forge a new path.

FRIDAY 17 JULY 2026 7.30 P.M.  
CONCERT HALL OF THE DOMAINE FORGET DE CHARLEVOIX, SAINT-IRÉNÉE (CANADA)

**Clémence de GRANDVAL**  
*Three Pieces for cello and piano*  
And other works

*With* Isaac Chalk, Marc Coppey, Elizabeth Dolin,  
Wei-Tang Huang, Adrien La Marca,  
Vineta Sareika, Aaron Schwebel, Fiona Wu

*Production* Festival international du Domaine Forget  
*In collaboration with the* Palazzetto Bru Zane

BETWEEN FRIENDS

Clémence de Grandval was one of the few artists who could claim to have been a pupil of Camille Saint-Saëns. Initially, the composer of the famous *Danse macabre* acted as her mentor, but he later became her confidant and friend. Three compositions for piano, violin and cello allow us to appreciate their musical affinities.

MONDAY 20 JULY 2026 6 P.M.  
LA COUPOLE, ARC 1600 (FRANCE)

**Clémence de GRANDVAL**  
*Piano Trio No. 2*  
*Andante and intermezzo for violin, cello and piano*  
**Camille SAINT-SAËNS**  
*Piano Trio No. 2*

TRIO PANTOUM  
Hugo Meder *violin*  
Bo-Geun Park *cello*  
Martin Jollet *piano*

*Production* Académie-Festival des Arcs  
*In collaboration with the* Palazzetto Bru Zane  
*Concert also scheduled in Venice (see p. 7)*

MONDAY 20 JULY 2026  
5 P.M.  
LA COUPOLE, ARC 1600

DID THE PARIS CONSERVATORY  
HATE CHAMBER MUSIC?  
*Lecture by* Étienne Jardin

FRENCH ARIAS

The Académie du Domaine Forget explores the French operatic repertoire through compositions by Clémence de Grandval and her contemporaries: an opportunity to discover excerpts from forgotten operas and to compare them with better-known works.

THURSDAY 20 AUGUST 2026 4 P.M.  
ÉGLISE DE SAINT-IRÉNÉE, DOMAINE FORGET (CANADA)

*Excerpts from operas by* **GRANDVAL**  
*and her contemporaries*

*Singers of the* ACADÉMIE DU DOMAINE FORGET

*Production* Festival international du Domaine Forget  
*In collaboration with the* Palazzetto Bru Zane



A TRIBUTE TO PAULINE VIARDOT

The singer and composer Pauline Viardot, who was a piano pupil of Franz Liszt, had the opportunity to meet Frédéric Chopin – Clémence de Grandval’s piano teacher – through her friend George Sand, who shared a passionate relationship with the Polish pianist. After Chopin’s premature death, Viardot honoured his memory by arranging some of his mazurkas as vocal pieces.

THURSDAY 27 AUGUST 2026 9 P.M.  
OLD SCHOOL OF CHORÁ, PATMOS (GREECE)

*Mélodies and instrumental pieces by* **VIARDOT** and **CHOPIN**  
Marie-Andrée Bouchard-Lesieur *mezzo-soprano*  
Irène Duval *violin*  
Alessandra Ammara, Maya Oganyan, Roberto Prosseda *piano*

*Production* Patmos Music Festival  
*In collaboration with the* Palazzetto Bru Zane



OPERATIC HEROINES AND PASSIONS

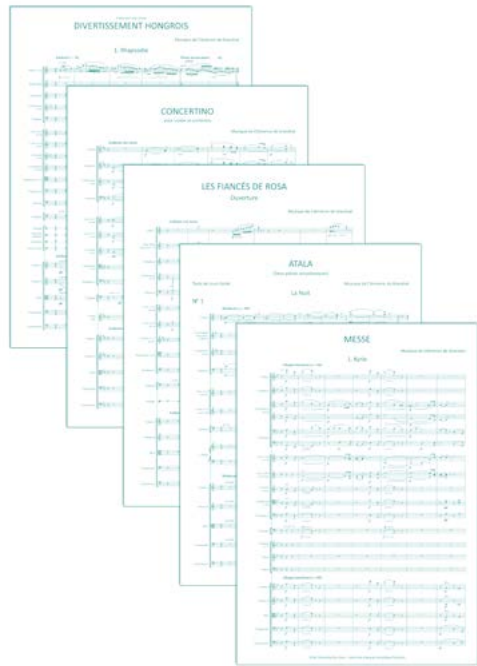
During the Romantic period, opera placed a strong focus on the female voice. Drawing on literary classics such as *Manon Lescaut*, *The Divine Comedy* and *Tristan and Isolde*, it created some magnificent soprano roles.

WEDNESDAY 11 NOVEMBER 2026 7.30 P.M.  
ÉGLISE NOTRE-DAME-DES-SEPT-DOULEURS,  
MONTRÉAL (CANADA)  
THURSDAY 12 NOVEMBER 2026 7.30 P.M.  
ÉGLISE SAINT-JOACHIM, POINTE-CLAIRE (CANADA)  
FRIDAY 13 NOVEMBER 2026 7.30 P.M.  
MAISON DE LA CULTURE MERCIER, MONTRÉAL (CANADA)  
SUNDAY 15 NOVEMBER 2026 3 P.M.  
MAISON SYMPHONIQUE DE MONTRÉAL (CANADA)

Lyric and orchestral pieces by **GRANDVAL\***,  
**AUBER**, **MASSENET**, **TCHAIKOVSKI** and **WAGNER**

ORCHESTRE MÉTROPOLITAIN  
Keri-Lynn Wilson *conductor*  
Sarah Dufresne *soprano*

*Production* Orchestre Métropolitain  
*In collaboration with the* Palazzetto Bru Zane  
*\*Score published by the* Palazzetto Bru Zane



CORDELIA

Thanks to the work’s dedicatee, the brilliant oboist Georges Gillet, who regularly included it in his concerts, Clémence de Grandval’s *Oboe Concerto* (1877) enjoyed a long and successful career. Twenty years later, a version with piano accompaniment was adopted as an examination piece at the Paris Conservatoire.

TUESDAY 8 DECEMBER 2026 8 P.M.  
AUDITORIUM JEAN-PIERRE DAUTEL, CONSERVATOIRE & ORCHESTRE DE CAEN (FRANCE)

**Clémence de GRANDVAL**  
*Concerto for oboe and orchestra*  
**Hector BERLIOZ**  
*Ouverture « Le Roi Lear » for orchestra*  
**Richard STRAUSS**  
*Suite for thirteen wind instruments*

ORCHESTRE DE CAEN  
Nicolas Simon *conductor*  
Ilyes Boufadden *oboe*

*Production* Conservatoire & Orchestre de Caen  
*In collaboration with the* Palazzetto Bru Zane



MUSIC FOR WINDS AND PIANO

Though rare, chamber compositions for wind instruments and piano, have a long history, characterised by virtuosity and the exploration of new sounds. In composing a *Trio de salon* in the 1850s, Clémence de Grandval engaged in a discussion with the Viennese classics.

FRIDAY 12 MARCH 2027  
6.30 P.M.  
BOURGIE HALL, MONTRÉAL (CANADA)

**Clémence de GRANDVAL**  
*Trio de salon for oboe, bassoon, and piano*  
**Ludwig van BEETHOVEN**  
*Piano and Wind Quintet*  
**Wolfgang Amadeus MOZART**  
*Piano and Wind Quintet*

*Musicians of the* ORCHESTRE SYMPHONIQUE DE MONTRÉAL  
Alex Liedtke *oboe*  
Todd Cope *clarinet*  
Stéphane Lévesque *bassoon*  
Florence Rousseau *horn*  
Megan Milatz *piano*

*Production* Orchestre symphonique de Montréal  
*In collaboration with the* Salle Bourgie *and the* Palazzetto Bru Zane



THE LEGEND OF THE AMAZONS

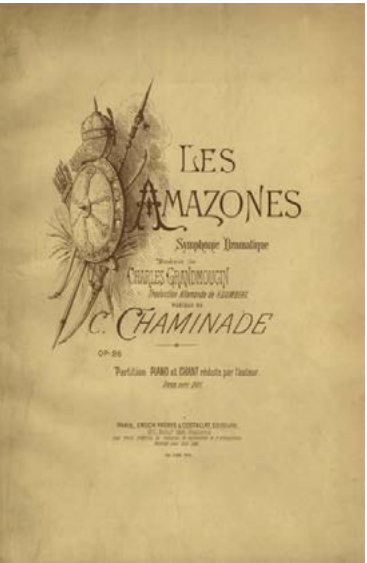
The *scène lyrique* genre enjoyed great success in France during the second half of the nineteenth century. Designed as a concert piece (it could be described as a cantata or a miniature opera), it enabled composers to demonstrate their dramatic skills and introduce themselves to theatre directors.

WEDNESDAY 2 JUNE 2027  
8 P.M.  
MUSÉE DU LOUVRE,  
AUDITORIUM MICHEL LACLOTTE, PARIS (FRANCE)

**Clémence de GRANDVAL**  
*Jeanne d’Arc*  
*La Fiancée de Frithiof*  
**Claude DEBUSSY**  
*Trois Chansons de Bilitis*  
*Trois Chansons de Charles d’Orléans*  
**Cécile CHAMINADE**  
*Les Amazones*

ENSEMBLE AEDES  
Mathieu Romano *conductor*  
Hélène Carpentier *soprano*  
Marie-Andrée Bouchard-Lesieur *mezzo-soprano*  
Cyrille Dubois *tenor*  
Romain Descharmes *piano*

*Co-production* Établissement public du musée du Louvre /  
Palazzetto Bru Zane  
*In connection with the exhibition* ‘Les Amazones’ *at the* musée du Louvre



# CYCLE

## PARIS IN THE AGE OF BEETHOVEN

*What kind of music was being performed in France, while Ludwig van Beethoven was revolutionising the musical aesthetics of Europe? As the Classical era drew to a close, a new world was taking shape.*

### On the threshold of a new era

Beethoven's output, spanning the years 1782–1827, coincided precisely with an important turning point in musical history: Europe's transition from Classicism to Romanticism. The unstable political and military situation during those years partly explains the aesthetic instability of that transitional period. The French Revolution set the continent ablaze; the Empire and its fall redrew the borders. The ideas of the Enlightenment inspired leaders for a time and took root. Under the Ancien Régime, the clergy and the nobility were the two cornerstones of the musical world: their destabilisation forced artists to organise themselves differently. Founded by the Republicans in 1795, the Paris Conservatoire emerged as a safe haven: sheltered from the vicissitudes of power, the school defined a new musical ideal.



***“Endowed with colossal genius, intense verve, and a strikingly original imagination, Béethoven scorned those vain difficulties, to which he believed himself superior. He adopted the bold flight of an eagle, impetuously sweeping aside everything that stood in the way of his rapid progress. He believed himself great enough to establish a school of his own, and whatever danger the young composers who have adopted this school with an almost frenzied enthusiasm may face, I am forced to admit that most of Béethoven’s works possess a grandiose and original character that stirs the soul of the listener deeply.”***

*Les Tablettes de polymnie, 20 May 1811.*

PUBLICATIONS  
TO BE RELEASED

BRU ZANE LABEL

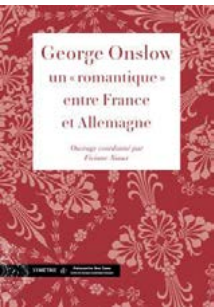
CD-BOOK  
**Luigi Cherubini**  
*Médée* (*tragédie lyrique* version – 1797)  
LE CONCERT DE LA LOGE  
LES CHANTRES DU CENTRE DE MUSIQUE BAROQUE DE VERSAILLES  
Julien Chauvin conductor  
Marina Rebeka, Julien Behr, Mélissa Petit, Patrick Bolleire,  
Marie-Andrée Bouchard-Lesieur, Hélène Carpentier,  
Margaux Poguet, Pierre Gennai  
Luigi Cherubini's *Médée* was originally conceived as a *tragédie lyrique* for performance at the Académie Royale de Musique, i.e. the Paris Opéra. The revolutionary period, however, gave the work a rough ride, and in the end, it was premiered, in a *parlé-chanté* version, at the Opéra-Comique (Théâtre Feydeau) in 1897. Using recitative instead of spoken dialogue, this new version respects the composer's original intention.  
Critical Edition by Heiko Cullmann  
with recitatives by Alan Curtis (N. Simrock)  
'French opera' series  
Release date: March 2027

ALREADY PUBLISHED

EDITORIAL COLLABORATIONS | BOOKS IN FRENCH

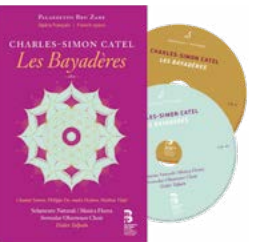


**Le Fer et les Fleurs : Étienne-Nicolas Méhul (1763-1817)**  
Under the direction of Alexandre Dratwicki and Étienne Jardin  
ACTES SUD  
in collaboration with the  
PALAZZETTO BRU ZANE  
2017



**George Onslow, un « romantique » entre France et Allemagne**  
Coordinated by Viviane Niaux  
SYMÉTRIE  
in collaboration with the  
PALAZZETTO BRU ZANE  
2010

BRU ZANE LABEL  
CD-BOOKS – 'FRENCH OPERA' SERIES



RECORDING COLLABORATION

CD  
**Révolutions**  
Opera arias by Pierre Gaveaux,  
Daniel Steibelt, Étienne-Nicolas Méhul,  
Jean-Paul-Égide Martini, Nicolas Dalayrac,  
Luigi Cherubini, Henri-Joseph Rigel,  
Johann Christoph Vogel,  
Niccolò Piccinni, etc.  
Cyrille Dubois tenor  
ORFEO ORCHESTRA  
György Vashegyi conductor  
APARTÉ  
in collaboration with the  
PALAZZETTO BRU ZANE  
Release date: Spring 2027

EVENTS

FESTIVAL IN VENICE  
PARIS IN THE AGE OF BEETHOVEN  
SEVEN CONCERTS FROM 3 APRIL TO 13 MAY 2027

THURSDAY 18 MARCH  
6 P.M.  
PALAZZETTO BRU ZANE  
**PRESENTATION  
OF THE FESTIVAL**  
*Piano pieces by*  
**BIGOT and MONTGEROULT**  
Edna Stern *piano*

SATURDAY 3 APRIL  
19.30 P.M.  
SCUOLA GRANDE  
SAN GIOVANNI EVANGELISTA  
**IN THE AGE OF  
BEETHOVEN**  
*Pieces for bassoon and  
string quartet by*  
**DEVienne, AUER,  
BAILLOT and REICHA**  
David Douçot *bassoon*  
QUATUOR CAMBINI-PARIS  
Julien Chauvin *violin*  
Karine Crocquenoy *violin*  
Pierre-Éric Nimylowycz *viola*  
Atsushi Sakai *cello*

SUNDAY 4 APRIL  
5 P.M.  
**FROM BONN TO PARIS**  
*String trios by* **JADIN,  
BEETHOVEN and BOËLY**  
TRIO HELDEN  
Emmanuel Coppey *violin*  
Paul Zientara *viola*  
Stéphanie Huang *cello*

SATURDAY 17 APRIL  
19.30 P.M.  
**TWO VIOLAS**  
*String quintets with  
two violas by* **ONSLOW**  
Marie Chillemm *viola*  
QUATUOR DUTILLEUX  
Guillaume Chillemm *violin*  
Matthieu Handtschoewercker  
*violin*  
David Gaillard *viola*  
Thomas Duran *cello*

THURSDAY 22 APRIL  
19.30 P.M.  
**SONATA FOR FOUR HANDS**  
*Piano four-hands sonatas by*  
**BEETHOVEN, LADURNER  
and ONSLOW**  
GEISTER DUO  
David Salmon  
and Manuel Vieillard  
*piano four-hands*

Lectures (in Italian)  
relating to the themes  
of the Festival will  
be presented at the  
Palazzetto Bru Zane.

TUESDAY 27 APRIL  
19.30 P.M.  
**ROMANTIC ECHOES**  
*Pieces for flute, bassoon,  
and piano by* **DEVienne,  
BEETHOVEN and JADIN**  
Juliette Hurel *flute*  
Mathieu Lussier *bassoon*  
Hélène Couvert *piano*

TUESDAY 4 MAY  
19.30 P.M.  
**THE DAWNING OF  
ROMANTICISM**  
*Piano pieces by*  
**CANDEILLE, STEIBELT,  
JADIN, ADAM,  
BEETHOVEN and HÉROLD**  
Roberto Prosseda *piano*

THURSDAY 13 MAY  
19.30 P.M.  
**A TRIBUTE TO THE VIRTUOSO**  
*Pieces for violin and piano  
by* **HÉROLD, STEIBELT  
and BEETHOVEN**  
Shuichi Okada *violin*  
Clément Lefebvre *piano*



LYRICAL WORKS

CENDRILLON BY NICOLÒ ISOUARD

*Opéra-féerie* in three acts by Nicolò Isouard to a libretto by Charles-Guillaume Étienne, premiered at the Opéra-Comique (salle Feydeau, Paris) on 22 February 1810.

Nicolas Isouard’s *Cendrillon* was a huge success for several decades, being performed widely throughout Europe. In actual fact, Rossini’s *La Cenerentola* (1817) is none other than an Italian adaptation of this French *opéra-comique*, which was translated into many languages before being copied on several occasions. here, fairytale fantasy takes a back seat to a more conspicuous comic dimension. However, make no mistake: this surface humour affords countless glimpses of an irony that is highly topical in a world where showy “appearances” fare better than discreet modesty.

SATURDAY 17 OCTOBER 2026 7.30 P.M.  
SUNDAY 18 OCTOBER 2026 2.30 P.M.  
**BOURGIE HALL, MONTRÉAL (CANADA)**

ARION ORCHESTRE BAROQUE  
CHŒUR ÉPHÉMÈRE  
Mathieu Lussier *conductor*  
Roseline Blain *chorus master*  
Julien Patenaude *semi-staging*

*Cendrillon* Emma Fekete  
*Ramir* Cyrille Dubois  
*Alidor* Laurent Deleuil  
*Clorinde* Magali Simard-Galdès  
*Tisbé* Florie Valiquette  
*Le Baron de Montefiascone* Julien Patenaude  
*Dandini* Dominique Côté

*Semi-staged version*  
*Production* Arion Orchestre Baroque  
*In collaboration with the* Palazzetto Bru Zane  
*Score published by the* Palazzetto Bru Zane

ÉDITIONS MUSICALES PALAZZETTO BRU ZANE

The rediscovery of operas from the Revolutionary and Imperial periods – such as Steibelt’s *Roméo et Juliette* (1793) and Isouard’s *Cendrillon* (1810) – requires a different editorial approach to that applied to works of later periods. The engraving and distribution of orchestral scores was common practice at the time, facilitating the circulation of works throughout Europe. The availability of those sources poses no problem today. On the other hand, no piano-vocal reductions were produced at that time: the piano had not yet reached the height of its popularity, and the commercial value of such scores would have been negligible. However, a modern opera production necessarily requires a reduced score for voices and piano, which facilitates the work of soloists and chorus members. For the latter, moreover, the historical organisation of the voices must be respected: two treble parts (*dessus*), high tenor (*haute-contre*), tenor and bass. As the clefs in which certain parts appear in the old scores (C1, C3 and C4 clefs) are rarely used by singers today, these also have to be modernised without loss of authenticity.

ROMÉO ET JULIETTE BY DANIEL STEIBELT

*Opéra* in three acts by Daniel Steibelt to a libretto by Joseph-Alexandre de Ségur, based on the play of the same name by William Shakespeare, premiered at the Théâtre Feydeau (Paris) on 11 September 1793.

A few months after Nicolas Dalayrac’s *opéra-comique* on the same subject (for the Théâtre Favart), Daniel Steibelt turned to Shakespeare’s famous play for the Théâtre Feydeau. While some elements of the original drama remained, including of course the blossoming love between two young Italians from feuding families, the plot was radically overhauled by the librettist, who even gave it a happy ending! The composer, however, was at the height of his artistry.

WEDNESDAY 9 JUNE 2027 7.30 P.M.  
**THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS (FRANCE)**

LES TALENS LYRIQUES  
VLAAMS RADIOKOOR  
Christophe Rousset *conductor*

*Concert version*  
*Co-production* Palazzetto Bru Zane /  
Théâtre des Champs-Élysées / Les Talens Lyriques /  
Vlaams Radiokoor  
*Score published by the* Palazzetto Bru Zane  
*To be recorded for the* ‘French opera’ series –  
Bru Zane Label

*Juliette* Mélissa Petit  
*Roméo* Cyrille Dubois  
*Cécile* Emma Fekete  
*Capulet* Matthieu Lécroart  
*Cébas* Mathias Vidal  
*Antonio* Jean-Kristof Bouton  
*Alberti / Don Fernand* François Rougier



CONCERTS

THE GATES OF ROMANTICISM

While Beethoven was composing symphonic works destined to dominate the European music scene, the French composer Sophie Gail was enjoying tremendous success with her *opéras-comiques*, and in particular *Les Deux Jaloux* (1813), which was performed all over France until the early 1830s.

SATURDAY 6 MARCH 2027 7.30 P.M.  
SUNDAY 7 MARCH 2027 2.30 P.M.  
**BOURGIE HALL, MONTRÉAL (CANADA)\***

SUNDAY 30 MAY 2027  
**FESTIVAL CLASSICA (CANADA)\*\***

**Ludwig van BEETHOVEN**  
*Piano Concerto No. 5 “Emperor”*  
*Overture “Coriolan” for orchestra\**  
*Piano Concerto No. 3 for piano and orchestra\**  
*Piano Concerto No. 4 for piano and orchestra\*\**

**Sophie GAIL**  
*La Méprise*: Overture  
*Les Deux Jaloux*: Overture\*\*

ARION ORCHESTRE BAROQUE  
Mathieu Lussier *conductor*  
Élisabeth Pion *fortepiano*

*\*Co-production* Salle Bourgie / Arion Orchestre Baroque | *\*\*Production* Arion Orchestre Baroque  
*In collaboration with the* Palazzetto Bru Zane | *Ouverture of* *La Méprise*: *Score published by the* Palazzetto Bru Zane



GERMANIC INFLUENCE

At the heart of the aesthetic revolution that France was to experience at the turn of the nineteenth century was the German composer Christoph Willibald (Ritter von) Gluck, whom Marie-Antoinette had invited to the royal court. He had a huge influence on the subsequent reform of French opera. Around 1830, French symphonic works were also strongly influenced by German composers: Beethoven first of all, and then Mendelssohn.

WEDNESDAY 24\*, THURSDAY 25 MARCH 2027  
7.30 P.M.  
**MAISON SYMPHONIQUE DE MONTRÉAL (CANADA)**

**Christoph Willibald von GLUCK**: *Orpheus and Eurydice*: Overture and ballet music  
**Ludwig van BEETHOVEN**: *Piano Concerto No. 1\**  
**Félix MENDELSSOHN**: *Symphony No. 4 “Italian”*

ORCHESTRE SYMPHONIQUE DE MONTRÉAL  
Bernard Labadie *conductor*  
Alexandra Dovgan *piano*

*Production* Orchestre symphonique de Montréal | *In collaboration with the* Palazzetto Bru Zane



BEETHOVEN 1808

There is a clear chronological connection between the first performances of Beethoven’s symphonies in France (1807) and Étienne-Nicolas Méhul’s compositions in the genre (1808–1810). At a time when the Conservatoire composers were facing criticism for incompetence, Méhul decided to challenge Germany on its home ground.

FRIDAY 21 MAY 2027 8 P.M.  
**THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS (FRANCE)**

**Étienne-Nicolas MÉHUL**: *Symphony No. 1*  
**Ludwig van BEETHOVEN**: *Concert aria “Ah! perfido!”* | *Symphony No. 6 “Pastoral”*

ORCHESTRE DE CHAMBRE DE PARIS  
Thomas Hengelbrock *conductor*  
Eva Zaïcik *mezzo-soprano*

*Production* Orchestre de chambre de Paris | *In collaboration with the* Palazzetto Bru Zane

# THROUGHOUT THE SEASON

## EVENTS

*Performances, concerts, and lectures presented outside the main cycles complement the season's programme: they extend themes explored in previous seasons and anticipate those to come.*

## RESEARCH, TRAINING SESSIONS, PUBLICATIONS

*The Palazzetto Bru Zane team works daily to make French Romantic music accessible to the widest possible audience through scores, recordings, research, dissemination, and training.*

## IN VENICE ALL YEAR ROUND

In collaboration with its Venetian partners, the Centre de musique romantique française continues to host events that align with its research activities. In addition to the two thematic cycles, "Clémence de Grandval, an unconventional vicomtesse" and "Paris in the age of Beethoven", concerts will mark the Christmas season, International Women's Day (8 March) and Art Night. These will offer the chance to discover a rare instrumental ensemble, the trio for clarinet, cello and piano, as well as to enjoy solo piano pieces by women composers, and arias from French Romantic operas performed by artists from the Accademia Teatro alla Scala (for a concert that will also be staged in Milan). The highly popular "Ciné-Concerts", combining French repertoire with silent films, are scheduled for November and February, and during the Venice Carnival. Several lectures will also feature during the season. Finally, the Palazzetto Bru Zane will remain open to the public on Thursday afternoons for guided tours offering a chance to admire the late seventeenth-century casino in which it is housed and its frescoes by Sebastiano Ricci.

## CONCERTS

THURSDAY 10 DECEMBER 2026 7.30 P.M.

### CHRISTMAS CONCERT

*Trios for clarinet, cello, and piano by **D'INDY** and **STROHL***

Raphaël Sévère *clarinet*  
Astrig Siranossian *cello*  
Nathanaël Gouin *piano*

MONDAY 8 MARCH 2027 7.30 P.M.

### WOMEN'S TOUCH

*Piano pieces by **MONTGEROULT**, **FARRENC**, **CHAMINADE**, **L. BOULANGER** and **BONIS***

Élisabeth Pion *piano*

*To mark International Women's Rights Day*

*Concert also scheduled at the Festival Piano aux Jacobins (see p. 27)*

SATURDAY 19 JUNE 2027

### CONCERT FRENCH ROMANTIC OPERA

*Arias and ensembles from French opera*

*Artists of the Accademia Teatro alla Scala*

*As part of Art Night Venezia 2027*

*Concert also scheduled in Milan (see p. 29)*

## CINE-CONCERTS

Marco Bellano *programme curation*  
Gabriele Dal Santo *piano and arrangement*

THURSDAY 19 NOVEMBER 2026 7.30 P.M.

### PROGRAMME TO BE ANNOUNCED

FRIDAY 29,  
SATURDAY 30 JANUARY 2027 7.30 P.M.  
SUNDAY 31 JANUARY 2027 5.00 AND 7.00 P.M.

### COMIC MASTERPIECES IN DIALOGUE

*As part of the Venice Carnival 2027*

THURSDAY 25 FEBRUARY 2027  
7.30 P.M.

### NAPOLÉON

## LECTURES EDUCATIONAL EVENTS

### LECTURES

*Throughout the season, lectures are offered to explore topics related to the Festivals or French Romantic music.*

### EDUCATIONAL SHOWS

*Workshop-concerts in Italian are organized for children from birth to eleven years old and their accompanying adults.*

### ROMANTICI IN ERBA PROGRAMMES FOR SCHOOLS

*Workshop-concerts in Italian are planned for nursery schools, primary schools, and middle schools.*



LOYALTIES AND PERSPECTIVES

Once a concert cycle has ended, the Palazzetto Bru Zane does not abandon the theme or the musical figure it has highlighted. The celebration of Jules Massenet in autumn 2022 (“Massenet, a must!”) continues this season with a concert version of *Roma*, the last of his operas premiered during his lifetime, which opened in February 1912. Similarly, the cycle “Reynaldo Hahn, from the Belle Époque to the Années Folles” (autumn 2019) is complemented by the programming of the composer’s *La Carmélite* at Müpa Budapest (30 April 2027). *Mireille* – staged in Lausanne in October 2026 – is one of the Centre’s many initiatives promoting the works of the author of *Faust* and *Le Tribut de Zamora*, Charles Gounod. A recording of *Lancelot*, performed at the Prinzregententheater in Munich in January 2027, continues an interest in Victorin Joncières that began in 2013 with the recording of his opera *Dimitri*. Will the production of Auguste Mermet’s *Roland à Roncevaux* in Saint-Étienne in March 2027 open up a new path to follow over the coming seasons?

LYRICAL WORKS

ROMA BY JULES MASSENET

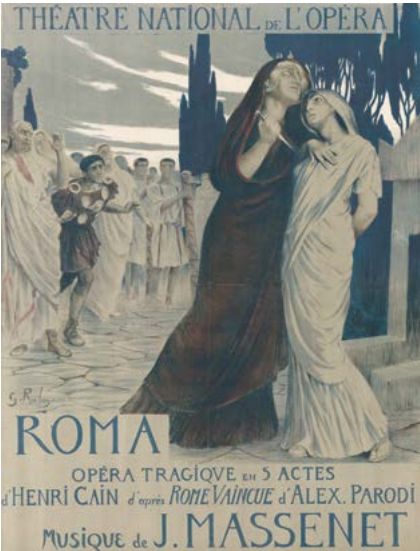
*Opéra tragique* in five acts by Jules Massenet, with a libretto by Henri Cain based on *Rome vaincue* by Alexandre Parodi, premiered at the Opéra de Monte-Carlo on 17 February 1912. First performance at the Opéra de Paris on 24 April 1912.

Based on *Rome vaincue* by Alexandre Parodi, *Roma* by Jules Massenet almost feels like a remake of *La Vestale* by Gaspare Spontini. Hannibal has just defeated the Roman army, and the oracle attributes this defeat to a vestal virgin who has broken her vows. Suspicion falls upon Fausta, who is stabbed by her grandmother, Posthumia, to spare her from an agonising death. This subject appealed to Massenet who, at the end of his life, showed a keen interest in the classical era. Clearly serving his subject, Massenet produced a solemn, serious score, whose impassioned elements were skilfully managed.

SATURDAY 26 SEPTEMBER 2026 4 P.M.  
AUDITORIUM RAINIER III, MONACO\*  
MONDAY 28 SEPTEMBER 2026 7.30 P.M.  
THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS (FRANCE)\*\*

ORCHESTRE PHILHARMONIQUE DE MONTE-CARLO  
CHŒUR DE RADIO FRANCE  
Diego Ceretta *conductor*  
  
*Concert version*  
\*Co-production Orchestre Philharmonique  
de Monte-Carlo / Radio France / Palazzetto Bru Zane  
\*\*Co-production Théâtre des Champs-Élysées /  
Orchestre Philharmonique de Monte-Carlo / Radio France  
\*\*In collaboration with the Palazzetto Bru Zane  
Éditions Heugel  
To be recorded for the ‘French opera’ series – Bru Zane Label

Fausta Rachel Willis-Sørensen  
Lentulus Jean-François Borrás  
Posthumia Julie Robard-Gendre  
Fabius Maximus Tassis Christoyannis  
Lucius Cornélius Patrick Bolleire  
Vestapor / Caius / Un Vieillard Jérôme Boutillier  
Junia Hélène Carpentier  
La Grande Vestale Aliénor Feix  
Galla Clémence Tilquin



MIREILLE BY CHARLES GOUNOD

*Opéra* in five acts and seven tableaux by Charles Gounod, with a libretto by Michel Carré based on the poem by Frédéric Mistral, premiered at the Théâtre-Lyrique on 19 March 1864.

The libretto of this opera by Charles Gounod is based on the Provençal masterpiece by Frédéric Mistral. The composer wrote his score in a matter of months in Saint-Rémy-de-Provence, where he immersed himself in the Provençal landscapes, composing as he walked, notebook in hand. Premiered on 19 March 1864 at the Théâtre-Lyrique, the work received mixed reactions from audience and critics alike, but over the decades it established itself as one of the best-known works of Charles Gounod.

SUNDAY 4 OCTOBER 2026 5 P.M.  
TUESDAY 6 OCTOBER 2026 7 P.M.  
FRIDAY 9 OCTOBER 2026 8 P.M.  
SUNDAY 11 OCTOBER 2026 3 P.M.  
OPÉRA DE LAUSANNE (SWITZERLAND)

ORCHESTRE DE CHAMBRE DE LAUSANNE  
Jean-Marie Zeitouni *conductor*  
CHŒUR DE L'OPÉRA DE LAUSANNE  
Anass Ismat *choir conductor*  
Bruno Ravella *stage director*  
Barbara de Limburg *sets*  
Gabrielle Dalton *costumes*  
François Thouret *lighting*  
Jo Meredith *choreography*



Mireille Vannina Santoni  
Vincent Thomas Bettinger  
Taven Géraldine Chauvet  
Vincenette Andrea Cueva Molnar  
Ourrias Jean-Kristof Bouton  
Ramon Matthieu Lécroart  
Ambroise Nathanaël Tavernier  
Andreloun Maxence Billiemaz  
Clémence Emma Delannoy  
  
*Staged version*  
Co-production Opéra de Lausanne / Opéra de Marseille  
In collaboration with the Palazzetto Bru Zane

LA BELLE AU BOIS DORMANT BY CHARLES SILVER

*Opéra-féerie* in four acts and nine tableaux, including a prologue, by Charles Silver, with a libretto by Michel Carré and Paul Collin, based on the fairy tale by Charles Perrault, premiered at the Grand-Théâtre de Marseille on 8 January 1902.

A year after Charles Lecocq, Charles Silver (1868-1949) in turn adapted Perrault’s famous fairytale (*Sleeping Beauty*), turning it into a splendid *opéra-féerie* that was premiered in January 1902 at the Grand-Théâtre in Marseille, with sets by the painter Eugène Apy. The title role was made to measure for the composer’s wife, the coloratura soprano Georgette Bréjean-Silver, who also sang the part of the Queen.

THURSDAY 29 OCTOBER 2026 7 P.M.  
MÜPA, BUDAPEST (HUNGARY)  
  
HUNGARIAN NATIONAL PHILHARMONIC ORCHESTRA  
HUNGARIAN NATIONAL CHOIR  
György Vashegyi *conductor*

*Concert version*  
Production Hungarian National Philharmonic  
In collaboration with the Palazzetto Bru Zane  
Éditions Choudens – Révision Palazzetto Bru Zane



La Princesse Aurore / La Reine Guylaine Girard  
Le Prince / Le Chevalier errant Cyrille Dubois  
Le Roi Thomas Dolié  
Barnabé Matthieu Lécroart  
La Fée Urgèle / Dame Gudule Kate Aldrich  
Jacotte / La Fée Primevère / Le Page Clémence Tilquin  
Le Grand Sénéchal / Éloi / Un Chevalier Adrien Fournaison



FAUSTO BY LOUISE BERTIN

*Opera semi-seria* in four acts by Louise Bertin, to a libretto by the composer based on Johann Wolfgang von Goethe, translated into Italian by Luigi Balocchi, premiered at the Théâtre-Italien de Paris (Salle Favart) on 7 March 1831.

Louise Bertin composed this opera for the Théâtre-Italien in Paris a few months after Berlioz wrote his *Huit Scènes de Faust*. The work went almost unnoticed at the time of its premiere, despite receiving very favourable reviews, and it was never revived. It deserves a second chance, and after a premiere early in 2024, it is now performed in Essen. It can also be discovered on CD (Bru Zane Label, 2024).

SATURDAY 21 NOVEMBER 2026 1.30 P.M.  
ROYAL CONCERTGEBOUW, AMSTERDAM (NETHERLANDS)

NETHERLANDS RADIO PHILHARMONIC ORCHESTRA  
NETHERLANDS RADIO CHOIR  
Giulio Cilona *conductor*

*Concert version*  
*Production* Stichting Omroep Muziek  
*Score published by the* Palazzetto Bru Zane

*Fausto* Raffaella Lupinacci  
*Margarita* Yaritza Véliz  
*Mefistofele* Ante Jerkunica  
*Valentino* Alasdair Kent  
*Catarina* Dora Jana Klarić  
*Marta / Una Strega* Iida Antola  
*Wagner / Un Banditore* Jasper Leever



LA FILLE DE MADAME ANGOT BY CHARLES LECOCQ

*Opéra-comique* in three acts by Charles Lecocq, with a libretto by Charles Clairville, Paul Siraudin and Victor Koning, premiered at the Fantaisies-Parisiennes on 4 December 1872. First Paris performance at the Folies-Dramatiques on 21 February 1873.

The title of this *opéra-comique* is a reference to an archetypal fictional character of the last decades of the eighteenth century, la *poissarde* (the fishwife), and depicts a series of amorous adventures coloured with numerous details intended to enhance the historical verisimilitude of the work. It was a huge success, staying on the bill at the Folies-Dramatiques for over four hundred performances, then touring several towns in France and all over the world. It was recorded for Bru Zane Label in 2021.

MONDAY 14, WEDNESDAY 16, SATURDAY 19, MONDAY 21,  
WEDNESDAY 23, TUESDAY 29, THURSDAY 31 DECEMBER 2026 8 P.M.  
SUNDAY 3 JANUARY 2027 4 P.M.  
OPÉRA NATIONAL DE LYON (FRANCE)

ORCHESTRE ET CHŒUR DE L'OPÉRA DE LYON  
Karine Locatelli (14, 16, 19, 21/12), Benedict Kearns  
(23, 29, 31/12, 3/01) *conductor*  
Richard Brunel *stage director*  
Bruno de Lavenère *sets and costumes*  
Laurent Castaingt *lighting*  
Maxime Thomas *choreography*  
Catherine Ailloud-Nicolas *dramaturgy*  
Benedict Kearns *choirs conductor*

*Staged version*  
*Co-production* Opéra-Comique / Opéra Nice Côte d'Azur /  
Opéra Grand Avignon / Opéra de Lyon / Palazzetto Bru Zane  
*Score published by the* Palazzetto Bru Zane

*Clairette Angot* Hélène Guilmette  
*Mademoiselle Lange* Déborah Salazar\*  
*Pomponnet* Pierre Derhet  
*Ange Pitou* Fabien Hyon  
*Larivaudière* Matthieu Lécroart  
*Amaranthe / Hersilie* Héloïse Poulet  
*Louchard* Antoine Foulon  
*Trénitz / Un Incroyable* Geoffrey Carey  
*Cadet / Un Officier / Buteux (parlé)* / Guillaume  
Stefan Petković\*  
*Buteux (chanté)* Cătălin Pop\*

\*Soloists of the Lyon Opera Studio



LA VIE PARISIENNE BY JACQUES OFFENBACH

*Opéra-bouffe* in five acts by Jacques Offenbach, with a libretto by Henri Meilhac and Ludovic Halévy, premiered on 31 October 1866 at the Théâtre du Palais-Royal. Complete original version from 1866.

Brought to light in the archives of the Théâtre du Palais-Royal, this is the original version of *La Vie parisienne*, as it was first conceived by Offenbach and his librettists, before they were obliged to revise the work because of the vocal limitations of the artists chosen for the first performance. Acclaimed on stage for the past five years, this production, directed by Christian Lacroix, now comes to Monte-Carlo.

WEDNESDAY 23, SATURDAY 26 DECEMBER 2026 8 P.M.  
SUNDAY 27 DECEMBER 2026 3 P.M.  
TUESDAY 29 DECEMBER 2026 8 P.M.  
THURSDAY 31 DECEMBER 2026 6 P.M.  
OPÉRA DE MONTE-CARLO, MONACO

LES MUSICIENS DU PRINCE – MONACO  
CHŒUR DE L'OPÉRA DE MONTE-CARLO  
Gianluca Capuano *conductor*  
Christian Lacroix *stage director, set and costume designer*  
Romain Gilbert and Laurent Delvert  
*stage director collaborators*  
Philippine Ordinaire *set designer assistant*  
Michel Ronvaux and Jean-Philippe Pons  
*costume designer assistants*  
Bertrand Couderc *lighting*  
Julien Chatenet *lighting assistant*  
Glyslein Lefever *choreography*  
Mikael Fau *choreography assistant*

*Concert version*  
*Co-production* Bru Zane France / Opéra Royal de Wallonie-Liège /  
Opéra Orchestre Normandie Rouen / Théâtre des Champs-Élysées /  
Opéra Orchestre national Montpellier Occitanie /  
Opéra de Limoges / Opéra de Tours / Palazzetto Bru Zane  
*Executive producer* Bru Zane France  
*Sets, costumes, props, and wigs made by the workshops*  
*of the* Opéra Royal de Wallonie-Liège  
*Score published by the* Palazzetto Bru Zane

*Gabrielle* Alexandra Marcellier  
*Raoul de Gardefeu* Éric Huchet  
*Bobinet* Marc Mauillon  
*Le Baron de Gondremarck* Jean-François Lapointe  
*La Baronne de Gondremarck* Karina Gauvin  
*Métella* Marie-Andrée Bouchard-Lesieur  
*Le Brésilien / Gontran / Frick* Kevin Amiel  
*Urbain / Alfred / Un Employé de gare* Philippe Estèphe  
*Pauline* Gloria Tronel  
*Joseph / Alphonse / Prosper* Thomas Morris  
*M<sup>me</sup> de Quimper-Karadec* Maryse Castets  
*Clara* Sheva Tehoval  
*Bertha* Brenda Poupard  
*M<sup>me</sup> de Folle-Verdure* Julie Pasturaud



LANCELOT BY VICTORIN JONCIÈRES

*Drame lyrique* in four acts and six tableaux by Victorin Joncières, to a libretto by Édouard Blau and Louis Gallet, premiered at the Opéra de Paris (Palais Garnier) on 7 February 1900.

Five days after the triumphant premiere of Gustave Charpentier's *Louise*, the first performance of *Lancelot* can only seem anachronistic, as much for its medieval subject as for its ambition to keep the flame of *grand opéra* alive. After seven performances, *Lancelot* disappeared from the Opéra's bill, never to be performed again. Today, we can no doubt take a new look at this opera: not to examine whether or not it conforms to the modernity of its time, but simply to experience the forgotten beauties it contains.

SUNDAY 17 JANUARY 2027 7 P.M.  
PRINZREGENTENTHEATER,  
MUNICH (GERMANY)

MÜNCHNER RUNDFUNKORCHESTER  
CHOR DES BAYERISCHEN RUNDFUNKS  
Leo Hussain *conductor*

*Concert version*  
*Co-production* Münchner Rundfunkorchester /  
Palazzetto Bru Zane  
*Score published by the* Palazzetto Bru Zane  
*To be recorded for the* 'French opera' series – Bru Zane Label

*Lancelot* Julien Dran  
*Arthus* Jérôme Boutillier  
*Guinèvre* Michèle Losier  
*Elaine* Adriana González  
*Alain* Patrick Bolleire  
*Kadio / Premier et Deuxième*  
*Coryphées* Caspar Singh  
*Markoël / Un Serviteur*  
Sung-Hwan Damien Park



ROLAND À RONCEVAUX BY AUGUSTE MERMET

Grand opéra in four acts by Auguste Mermet, to a libretto by the composer, premiered at the Théâtre impérial de l’Opéra (Salle Le Peletier) on 3 October 1864.

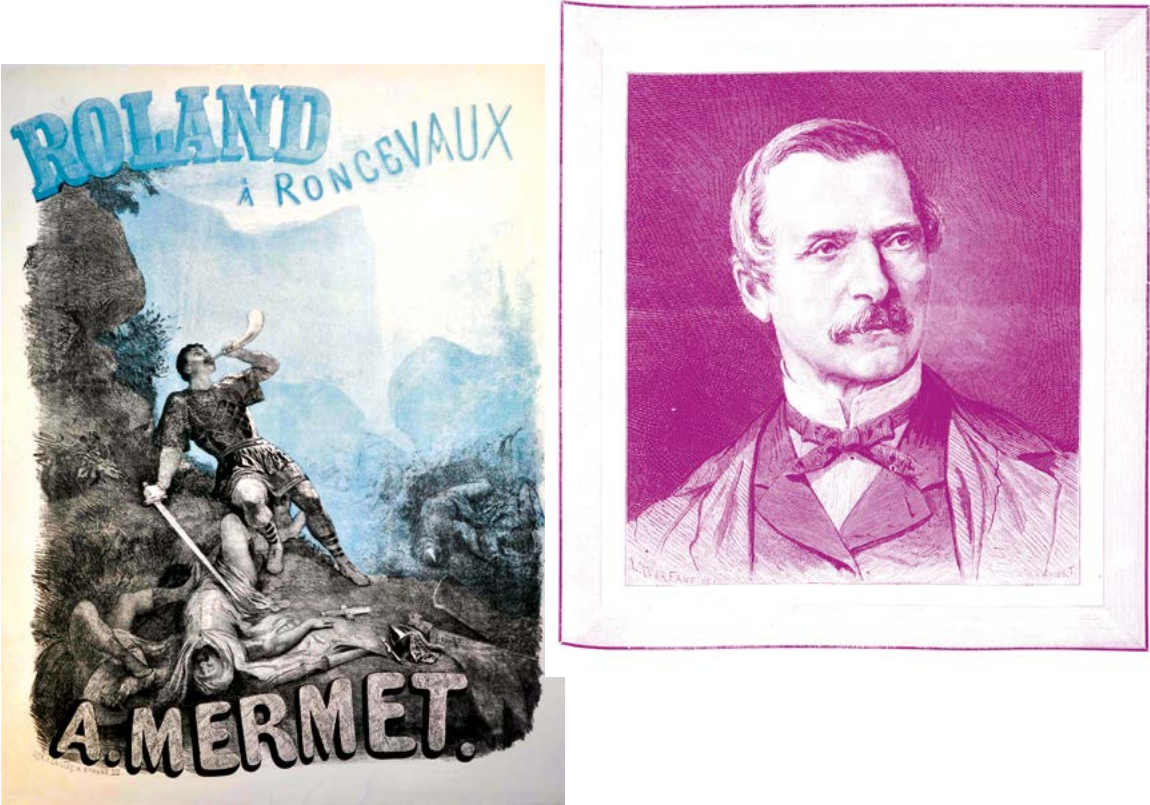
This opera recounts the final hours of the valiant eighth-century knight Roland, who gave his life defending the Frankish Kingdom’s frontier against the Bretons: his love for the beautiful Alde, Ganelon’s treachery, and the heroic end of the Twelve Peers at the Battle of Roncevaux Pass, Charlemagne having arrived too late to save them. Something quite rare for the time, Auguste Mermet – who studied composition privately with Jean-François Le Sueur and Fromental Halévy – also wrote the libretto for this work, which celebrates patriotic sentiment. The work, premiered at the Paris Opera in 1864 with the support of Napoleon III, was a creditable success (59 performances in one year), but it disappeared from the repertoire with the end of the Second Empire. A chivalrous tone permeates *Roland à Roncevaux*, and the third act in particular was praised for its shepherd’s song, farandole, blessing of the soldiers, and Roland’s *chant de guerre* (war song), which was encored at the premiere. The *Revue et Gazette musicale de Paris* noted: “After the third act, His Majesty the Emperor, in his loge with Prince Humbert and the Duke of Leuchtenberg, his cousin, sent for M. Mermet and complimented him in the most delightful and flattering manner.”

FRIDAY 5 MARCH 2027  
8 P.M.  
SUNDAY 7 MARCH 2027  
3 P.M.  
OPÉRA DE SAINT-ÉTIENNE (FRANCE)

ORCHESTRE SYMPHONIQUE  
SAINT-ÉTIENNE LOIRE  
CHŒUR LYRIQUE SAINT-ÉTIENNE LOIRE  
Hervé Niquet *conductor*  
Jean-Romain Vesperini *staging*  
Bruno de Lavenère, Jean-Romain Vesperini  
*sets and costumes*  
Christophe Chaupin *lighting*

*Staged version*  
*Co-production* Opéra de Saint-Étienne /  
Palazzetto Bru Zane  
*Sets and costumes made by the workshops*  
*of the* Opéra de Saint-Étienne  
*Éditions* Choudens

Roland Thomas Bettinger  
Alde Antoinette Dennefeld  
*L’Archevêque Turpin* Patrick Bolleire  
Saïda Olivia Doray  
*Ganelon* Ihor Mostovoi  
*L’Émir de Saragosse* Jean-Philippe Mc Clish  
*Un Page / Une Esclave* Amandine Ammirati  
*Un Pâtre* Blaise Rantoanina



LA CARMÉLITE BY REYNALDO HAHN

Comédie musicale in four acts and five tableaux by Reynaldo Hahn, based on a poem by Catulle Mendès, premiered at the Opéra-Comique on 16 December 1902.

Despite a subtitle that makes reference to a later musical tradition, Hahn’s work is resolutely light in tone. It brings to the stage the true story of the love affair between Louis XIV and Louise, the future duchess of La Vallière, who meet by chance at a ballet rehearsal. The feelings the young woman has for the king, devoid of ulterior motive, earn her his love in return. The remarkably realistic representation of Louise taking the veil caused a scandal in the press and the scene was shortened from the second performance of the work onwards.

FRIDAY 30 APRIL 2027 7 P.M.  
MÜPA, BUDAPEST (HUNGARY)  
HUNGARIAN NATIONAL PHILHARMONIC ORCHESTRA  
HUNGARIAN NATIONAL CHOIR  
CHILDREN’S CHOIR OF THE  
ZOLTÁN KODÁLY HUNGARIAN CHOIR SCHOOL  
György Vashegyi *conductor*  
*Concert version*  
*Co-production* Hungarian National Philharmonic /  
Palazzetto Bru Zane  
Éditions Heugel – *Revision* Palazzetto Bru Zane  
*To be recorded for the* ‘French opera’ *series* –  
Bru Zane Label

*Louise de La Vallière* Hélène Guilmette  
*Le Roi* Julien Henric  
*Athénaïs de Montespan* Michèle Losier  
*L’Évêque* Alexandre Adra  
*La Reine / La Sorcière* Aude Extrémo  
*Ardélise / Première Femme* Judith van Wanroij  
*Acté / L’Écolier* Clémence Tilquin  
*Églé / L’Abbesse* Margaux Poguet  
*Comtesse Olympe / Deuxième Femme* Mathilde Ortscheidt  
*Héllys* Éléonore Pancrazi  
*Le Comte / Le Sacrilège* Matthieu Lécroart  
*Le Duc / Le Maître des cérémonies* François Rougier  
*Le Marquis / Le Page / Premier Bourgeois / Premier Soldat* Marc Mauillon  
*Le Musicien / Le Loueur de chaises* Sahy Ratia  
*Le Maître à danser / Deuxième Bourgeois* Artavazd Sargsyan  
*Le Poète / Deuxième Soldat* Laurent Deleuil

THÉÂTRE NATIONAL DE L’OPÉRA-COMIQUE  
LA CARMÉLITE

LUCIE DE LAMMERMOOR BY GAETANO DONIZETTI

Opera seria in two parts and three acts by Gaetano Donizetti, with an Italian libretto by Salvatore Cammarano, based on the novel *The Bride of Lammermoor* by Walter Scott, premiered at the Teatro di San Carlo on 26 September 1835. French version adapted by the librettists Alphonse Royer and Gustave Vaëz together with the composer, and premiered on 10 August 1839 at the Théâtre de la Renaissance.

Donizetti’s opera *Lucie di Lammermoor*, based on Sir Walter Scott’s historical novel *The Bride of Lammermoor*, was first performed in Paris in 1837 at the Théâtre-Italien, and such was its success that Alphonse Royer and Gustave Vaëz decided to translate the libretto into French. The French version was premiered at the Théâtre de la Renaissance (1839), then taken up by the Paris Opéra in 1846. Set in sixteenth-century Scotland, the plot follows the tragic destiny of the lovers Edgard and Lucie.

SATURDAY 5, MONDAY 7, WEDNESDAY 9,  
FRIDAY 11 JUNE 2027 8 P.M.  
SUNDAY 13 JUNE 2027 5 P.M.  
OPÉRA, STRASBOURG (FRANCE)  
SUNDAY 20 JUNE 2027 5 P.M.  
TUESDAY 22 JUNE 2027 8 P.M.  
LA FILATURE, MULHOUSE (FRANCE)  
*Staged version*  
*Co-production* Théâtre national de l’Opéra-Comique /  
Opéra national du Rhin / Grand Théâtre de Genève /  
Palazzetto Bru Zane / Opéra Orchestre national  
Montpellier Occitanie

ORCHESTRE PHILHARMONIQUE DE STRASBOURG  
CHŒUR DE L’OPÉRA NATIONAL DU RHIN  
Karen Kamensek *conductor*  
Evgeny Titov *stage director*  
Enia Cosic *revival director*  
Lizzie Clachan *sets*  
Emma Ryott *costumes*  
Fabiana Piccioli *lighting*  
*Lucie Ashton* Lauranne Oliva  
*Henri Ashton* Kartal Karagedik  
*Edgard Ravenswood* Julien Dran  
*Raymond Bidebent* Guilhem Worms  
*Lord Arthur Bucklaw* Aleksandre Khukhushvili  
*Gilbert Yoann* Le Lan

CONCERTS

LA BELLE INCONNUE

This concert brings together composers of the Belle Époque (1871-1914) and of the eighteenth century. Reynaldo Hahn, Cécile Chaminade and Nadia Boulanger feature alongside Élisabeth Jacquet de La Guerre, François Couperin, Michel Lambert, Honoré d’Ambruis and Jean-Marie Leclair.

SUNDAY 12 JULY 2026 3 P.M.  
ÉGLISE DE SAINT-IRÉNÉE, DOMAINE FORGET (CANADA)

Mélodies and instrumental pieces by **HAHN, CHAMINADE, N. BOULANGER, etc.**

LA BELLA INCOGNITA  
Seth Dempsey, Alex Miron-Perreault, Alice Boissinot Gustavino

Production Festival international du Domaine Forget  
In collaboration with the Palazzetto Bru Zane

The training program takes shape in Canada as part of a partnership with the Académie du Domaine Forget (see p. 33).

INTRIGUES AND PASSIONS

Although Rita Strohl’s *Grande Fantaisie-Quintette* (1888) and Gabriel Fauré’s First Piano Quartet (1880–1884) were composed around the same time, they reflect very different aesthetic trends, showcasing the diversity of that period.

THURSDAY 23 JULY 2026 7.30 P.M.  
CONCERT HALL OF THE DOMAINE FORGET DE CHARLEVOIX, SAINT-IRÉNÉE (CANADA)

**Rita STROHL**  
*Grande Fantaisie-Quintette*  
**Gabriel FAURÉ**  
*Piano Quartet No. 1*  
And other works

With Isaac Chalk, Elizabeth Dolin, Wei-Tang Huang, Kerson Leong, Paul Marleyn, Tatjana Masurenko, Claire Ouellet, Erika Raum, Camden Shaw, Aaron Schwebel, Fiona Wu

Production Festival international du Domaine Forget  
In collaboration with the Palazzetto Bru Zane



LA FLûTE DE JADE

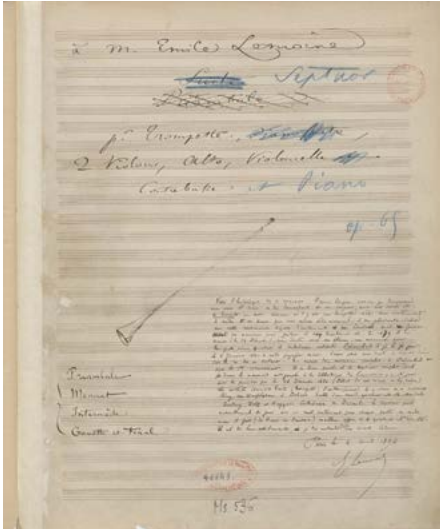
Four composers – two women and two men – who devoted themselves to chamber music in all its forms. Duo, trio, quintet, septet; woodwinds, brass, strings or voices; traditional or free structures: these pieces show the variety that was to be enjoyed by visitors to the salons during the Third Republic.

THURSDAY 30 JULY 2026 9 P.M.  
CENTRE BERNARD TAILLEFER, ARC 1800 (FRANCE)

**Théodore DUBOIS**  
*Quintet for oboe, string trio, and piano*  
**Cécile CHAMINADE**  
*Piano Trio No. 2*  
**Marguerite CANAL**  
*La Flûte de jade*  
**Camille SAINT-SAËNS**  
*Septet for trumpet, strings, and piano*

With Vinciane Béranger, Jean Bollinger, Thomas Duran, Antoine Dutaillis, Caroline Esposito, Jennifer Fichet, Xavier Gagnepain, Jérôme Guichard, Sarah Nemtanu, Sergey Ostrovsky, Clément Pimenta, Ruth Rosique, Eckhard Rudolph

Production Académie-Festival des Arcs  
In collaboration with the Palazzetto Bru Zane



FLOWERS AND WREATHS

The Palazzetto Bru Zane approaches French Romanticism as a world unto itself. This concert serves as a reminder that it is also part of a history spanning many centuries, during which time the “French style” has been constantly reinvented by artists from France and beyond.

SATURDAY 22 AUGUST 2026 7.30 P.M.  
CONCERT HALL OF THE DOMAINE FORGET DE CHARLEVOIX, SAINT-IRÉNÉE (CANADA)

French music from Lully to Debussy, including works by **HALÉVY, HERVÉ, GODARD, GOUNOD, OFFENBACH and HAHN**

Soloists of the ACADÉMIE DU DOMAINE FORGET  
LES VIOLONS DU ROY  
Mathieu Lussier direction  
Pierre Derhet tenor  
Magali Simard-Galdès soprano

Production Festival international du Domaine Forget  
In collaboration with the Palazzetto Bru Zane



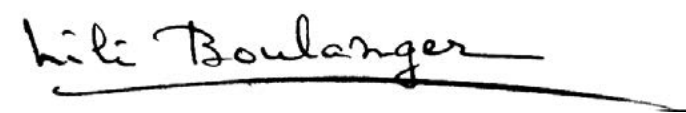
WOMEN’S TOUCH

Although we now prefer not to reduce them to this single aspect, piano music occupies a significant place in the catalogues of women composers, who were rarely given the opportunity to express themselves other than in the salons. Educational or poetic, these pieces bear witness to fine artistic abilities that were all too often stifled.

FRIDAY 18 SEPTEMBER 2026 8 P.M.  
CLOÎTRE DES JACOBINS, TOULOUSE (FRANCE)

Piano pieces by **MONTGEROULT, FARRENC, CHAMINADE, L. BOULANGER, BONIS, CHOPIN and RAVEL**  
Élisabeth Pion piano

Production Festival Piano aux Jacobins  
In collaboration with the Palazzetto Bru Zane  
Concert also scheduled in Venice (see p. 19)



MICHEL DALBERTO, PIANO

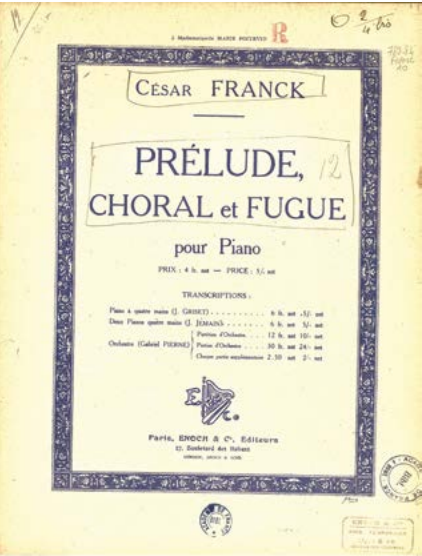
Despite the great difference in style between the virtuosity of Liszt’s early works and the abstraction of Claude Debussy, it is nonetheless possible to identify traits that are typical of French piano compositions. This is particularly evident when considering the influence of Italian *bel canto*, the strict compositional style of César Franck and the harmonic textures characteristic of Ravel.

TUESDAY 29 SEPTEMBER 2026 7.30 P.M.  
BOURGIE HALL, MONTRÉAL (CANADA)

Piano pieces by **RAVEL, FRANCK, DEBUSSY and LISZT**

Michel Dalberto piano

Production Salle Bourgie  
In collaboration with the Palazzetto Bru Zane



## TREASURES BY MEL BONIS

Delayed in her creative career by family responsibilities, Mel Bonis had to wait until she was in her forties to make a name for herself in Paris. With a sensibility akin to that of Gabriel Fauré, she then revealed a unique personality that today deserves our full attention.

TUESDAY 27 OCTOBER 2026 7.30 P.M.  
THÉÂTRE OUTREMONT, MONTRÉAL (CANADA)

### Mel BONIS

*Suite en trio for flute, violin and piano*

*Piano Quartet No. 1*

*Suite orientale for violin, cello and piano*

*Soir et Matin for violin, cello and piano*

Musicians of the ORCHESTRE MÉTROPOLITAIN

Nancy Ricard violin

Thierry Lavoie-Ladouceur viola

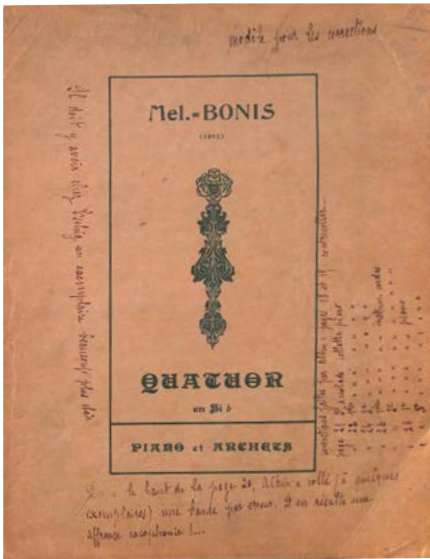
Agnès Langlois cello

Caroline Séguin flute

NN piano

Production Salle Bourgie

In collaboration with the Palazzetto Bru Zane



## ‘ON AURA TOUT VU !’ A NIGHT AT THE CAFÉ-CONCERT

Flannan Obé and his merry band invite us to rediscover the inventive world of *café-concert*. Taking a sometimes offbeat but always sensitive and respectful look at this under-performed repertory, the four artists remind us of the permanence of human concerns, whether it be political demands, the desire for carnal love or simply the need for the marvellous and for escapism. In the space of an evening, they resurrect the spirit of the celebrities of the period. A show for all ages and tastes, where words and music cheerfully collide with each other!

WEDNESDAY 2, THURSDAY 3 DECEMBER 2026 8 P.M.  
THÉÂTRE DE CAEN (FRANCE)

Café-concert songs by **BRUANT, GUILBERT, SCOTTO, HERVÉ, BOREL-CLERC, SATIE, etc.**

Flannan Obé *tenor, original concept and stage direction*

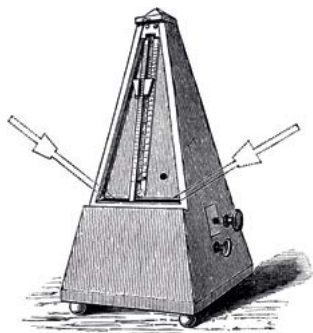
Pierre Lebon *baritone, artistic collaboration, set and costumes*

Marie Gautrot *mezzo-soprano*

Delphine Dussaux *piano*

Ingrid Chevalier *lighting*

Production Bru Zane France



## FRENCH TOUCH

In nineteenth-century France, the composition of four-part choral pieces was an obligatory part of every composer's training. Works for vocal quartet – for soprano, alto, tenor and bass (SATB) as soloists – were however rare. That atypical ensemble nevertheless enables the artists to take a look at the history of French *opéra-bouffe* while varying the vocal combinations.

SATURDAY 9 JANUARY 2027 6 P.M.  
CONSERVATOIRE À RAYONNEMENT  
DÉPARTEMENTAL DE TOURCOING (FRANCE)

Excerpts from operettas by **VARNEY, HERVÉ, MESSENGER, OFFENBACH, REY, DELIBES, etc.**

QUATUOR OPALE

Jennifer Courcier *soprano*

Éléonore Pancrazi *mezzo-soprano*

Enguerrand de Hys *tenor*

Philippe Estèphe *baritone*

Martin Surot *piano*

Production Bru Zane France



## LALO AND DEBUSSY: IBERIAN BRILLIANCE

Alongside two works inspired by Spain – Lalo's *Symphonie espagnole* (1874) and Ibéria from Debussy's *Images pour orchestre* (1912) – this programme juxtaposes Charlotte Sohy's *Danse mystique* (1921) with a recent composition, Jimmy López Bellido's *Symphony no. 4* (2024), evoking the feelings inspired by a solar eclipse.

SATURDAY 16 JANUARY 2027 2.30 P.M.  
MAISON SYMPHONIQUE DE MONTRÉAL (CANADA)

### Charlotte SOHY

*Danse mystique for orchestra*

### Édouard LALO

*Symphonie espagnole for violin and orchestra*

### Claude DEBUSSY

*Images for orchestra: Ibéria*

And other works

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

Rafael Payare *conductor*

Kerson Leong *violin*

Production Orchestre symphonique de Montréal

In collaboration with the Palazzetto Bru Zane



## WIT AND PLAYFULNESS

The French chanson of the light-hearted, playful – or even saucy – variety epitomises “*le bel esprit*” – French wit – inherited from the seventeenth century. Spicy, suggestive, risqué without being offensive: this is a difficult art, constantly teetering on the brink of immoderation, but always managing at the last moment not to descend into vulgarity. From the eighteenth century to the Belle Époque, the guitar was the chosen instrument for such musical marivaudages.

SUNDAY 7 FEBRUARY 2027 4 P.M.  
OPÉRA GRAND AVIGNON (FRANCE)  
SATURDAY 20 MARCH 2027 8 P.M.  
CONSERVATOIRE À RAYONNEMENT  
DÉPARTEMENTAL DE TOURCOING (FRANCE)

Songs for voice and guitar by **HERVÉ, MARESCOT, MAMERS, DOISY, MERCHI, BOILEAU, etc.**

Marc Mauillon *baritone*

Pascal Sanchez *romantic guitar*

Production Bru Zane France



## FRENCH ROMANTIC OPERA

Singing French opera in accordance with the conventions of the Romantic period requires technical knowledge that is no longer widely prevalent today. For several years now, the Palazzetto Bru Zane has been committed to training young singers in this repertoire: the results can be heard in this concert.

WEDNESDAY 24 FEBRUARY 2027 5 P.M.  
RIDOTTO DEI PALCHI «ARTURO TOSCANINI»  
TEATRO ALLA SCALA, MILAN (ITALY)

Arias and ensembles from French operas

Artists of the Accademia Teatro alla Scala

Production Teatro alla Scala | In collaboration with the Palazzetto Bru Zane  
Concert also scheduled in Venice (see p. 19)



CLASSICAL MUSIC TURNS JAZZ

American jazz reached the shores of Europe at the beginning of the twentieth century, causing a scandal for a while, before being fully accepted in the years following the Second World War. That long period of acclimatisation coincided with the golden age of the French *mélodie*. The artists propose in this concert a dialogue between those two worlds.

SATURDAY 27 FEBRUARY 2027 3 P.M.  
GRAND FOYER, THÉÂTRE DU CHÂTELET, PARIS (FRANCE)

Program centered around the *mélodies* of **FAURÉ, HAHN, DEBUSSY, POULENC**, and the operas of **DELIBES, SAINT-SAËNS** and **BIZET**

Judith van Wanroij *soprano*  
Philippe Estèphe *baritone*  
Étienne Manchon *piano*

Production Bru Zane France  
As part of the festival Les Folies musicales du Théâtre du Châtelet



AT THE ORIGINS OF THE QUINTET

In choosing, in 1839 and 1840, to compose for piano, violin, viola, cello and double bass – rather than the traditional combination of piano and string quartet – Louise Farrenc was making a direct reference to Franz Schubert, whose *Trout Quintet*, published in 1829, had a profound influence on his contemporaries.

WEDNESDAY 31 MARCH 2027 7.30 P.M.  
BOURGIE HALL, MONTRÉAL (CANADA)\*  
SUNDAY 18 APRIL 2027 3 P.M.  
CENTRE CULTUREL DESJARDINS, JOLIETTE (CANADA)\*\*

**Louise FARRENC**  
*Piano Quintet No. 2*  
**Franz SCHUBERT**  
*Piano Quintet “The Trout”*

Musicians of the ORCHESTRE MÉTROPOLITAIN  
Yukari Cousineau *violin* | Elvira Misbakhova *viola* | Edgar Moreau *cello*\* |  
Amos Friesen *cello*\*\* | René Gosselin *double bass* | Jennifer Bourdages *piano*

Production Orchestre Métropolitain  
In collaboration with the \*Salle Bourgie and the Palazzetto Bru Zane



AMBROISE THOMAS GALA

Ambroise Thomas (1811-96), who was at the heart of musical life in his day, now seems to have fallen into almost total obscurity. This gala offers insight into this contemporary of Berlioz through a selection of pieces from his extensive catalogue.

FRIDAY 2 APRIL 2027 8 P.M.  
OPÉRA BERLIOZ - LE CORUM, MONTPELLIER (FRANCE)

Arias, ensembles, and choruses from operas by **THOMAS**  
ORCHESTRE ET CHŒUR NATIONAL MONTPELLIER OCCITANIE  
Jean-Marie Zeitouni *conductor*  
Hélène Carpentier *soprano* | Éléonore Pancrazi *mezzo-soprano*  
Julien Henric *tenor* | Thomas Dolié *baritone*

Co-production Opéra Orchestre National Montpellier Occitanie / Palazzetto Bru Zane  
Scores published by the Palazzetto Bru Zane  
To be recorded for Bru Zane Label



Find Ambroise Thomas, his life and works on [bruzanemediabase.com](https://bruzanemediabase.com)

THE PATHWAYS OF DREAM

The harp and the *mélodie* emerge as two defining features of French aesthetics at the turn of the twentieth century. They come together in this concert to explore the pathways of love –“Les chemins de l'amour”, the title of a *mélodie* by Francis Poulenc set to a poem by Jean Anouilh.

WEDNESDAY 7 APRIL 2027 2 P.M. | THURSDAY 8 APRIL 2027 7.30 P.M.  
PALAIS MONTCALM, QUÉBEC (CANADA)\*

FRIDAY 9 APRIL 2027 7.30 P.M.  
BOURGIE HALL, MONTRÉAL (CANADA)\*\*

Works by **TOURNIER, SAINT-SAËNS, MASSENET, FAURÉ, DEBUSSY** and **POULENC**

LES VIOLONS DU ROY  
Johann Stuckenbruck *conductor*  
Hélène Guilmette *soprano* | Antoine Malette-Chénier *harp*

\*Production Les Violons du Roy | \*\*Production Salle Bourgie  
In collaboration with the Palazzetto Bru Zane



OH LÀ LÀ!

The waltz enjoyed tremendous success in Paris in the early twentieth century, to the point of becoming one of the capital’s signature styles. What made it so special was the fact that it was sung. Cyrille Dubois and Tristan Raës here revive with spirit and humour a repertoire that is sure to delight audiences of all ages.

SATURDAY 10 APRIL 2027 3.30 P.M.  
CONSERVATOIRE À RAYONNEMENT DÉPARTEMENTAL DE TOURCOING (FRANCE)

Songs for voice and piano by **CHAMINADE, CHRISTINÉ, DANGLAS, LECOCQ, RENARD, TESORONE, etc.**

Cyrille Dubois *tenor*  
Tristan Raës *piano*

Production Bru Zane France



THE LEGACY OF WAGNER

In the second half of the nineteenth century, the whole of Europe appeared to have adopted a common aesthetic. Within this, every nation and every artist sought to raise their own voice. Whether in Norway or France, one question seems to have been widely shared: what should be done with the legacy of Richard Wagner?

THURSDAY 3, FRIDAY 4 JUNE 2027 3.30 P.M.  
GRIEGHALLEN, BERGEN (NORWAY)

**César FRANCK**  
*Hulda*: Ballet, excerpts  
*Symphonic Variations for piano and orchestra*  
**Edvard GRIEG**  
*Concerto for piano and orchestra*  
*Symphony in C minor*

ORCHESTRE RÉVOLUTIONNAIRE ET ROMANTIQUE  
Dinis Sousa *conductor*  
Leif Ove Andsnes *piano*

Production Monteverdi Choir and Orchestras  
In collaboration with the Palazzetto Bru Zane



# RESEARCH, TRAINING, PUBLICATIONS

## ONLINE DIGITAL RESOURCES

### Picturing musical life in the nineteenth century

For several years now, the team at the Palazzetto Bru Zane has been engaged in the vast undertaking of sifting through French illustrated publications up to 1920 in search of images relating to musical practices. They include specialist publications such as *Musica* and *Le Théâtre*, as well as satirical and serious news magazines including *La Caricature* (1830), *Le Charivari* (1832), *Le Petit Journal pour rire* (1856), *Diogène* (1856), *Le Monde illustré* (1857), *La Lune* (1865), *L'Univers illustré* (1867), *Le Masque* (1867), *L'Éclipse* (1868), *Le Monde pour rire* (1868), *Les Hommes d'aujourd'hui* (1878), *Le Rire* (1894) and *L'Assiette au beurre* (1901). Some of the documents collected were already known, but the fact that they had been preserved as cuttings detached from their source had often made it impossible to date or identify them. This research is still ongoing and will no doubt continue for some time yet. Nevertheless, 5,000 images, uploaded and indexed as the research progresses, are already available on Bru Zane Mediabase. These images enable users to visualise – through caricatures, illustrations of current events, photographs – aspects of a musical world that was both varied and dynamic.

### THE MAX D'OLLONE COLLECTION

The archives held by the descendants of the composer Max d'Ollone (1875-1959) provide access to almost his entire catalogue and shed light on this little-known musician. The collection includes his published and manuscript scores, opera librettos, his public and private writings, photographs, programmes for musical events, press materials compiled by the composer, correspondence, and material relating to his work at the Paris Conservatoire and the Opéra-Comique. These pages reveal Max d'Ollone as a sensitive and idealistic artist, whose contribution has undoubtedly been too hastily dismissed.

### THE JACQUES DE LA PRESLE COLLECTION

Still a student at the Paris Conservatoire when war was declared, Jacques de La Presle (1888–1969) served on the front from 1914 to 1918 as a stretcher-bearer with the 119th Infantry Regiment. During that time, he wrote daily to his fiancée “Dédette” (who became his wife in 1916). This extensive correspondence, totalling over 10,000 pages, offers a glimpse into the soldier's daily life and provides insight into his musical activities: the composition of a “Cri de guerre”, for example, and the organisation of small concerts. The online publication of these documents has been greatly facilitated by the meticulous indexing of the letters carried out by Alix de La Presle-Evesque, a descendant of the composer and owner of the archive collection.

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

### THE CHARLOTTE WYNS COLLECTION

Like many artists of her time, the opera singer Charlotte Wyns (1868–after 1918) kept press articles about herself, which she collected into albums. Today these articles enable us to trace the career of this artist up to the 1920s, when we lose track of her. Following her marriage to a Belgian lawyer in 1899, her stage appearances became increasingly rare, until the artist who had captivated audiences in works such as *Mignon* and *Carmen* disappeared completely from public view. The three press albums preserved by her family show the great mobility involved in the career of an artist active in the 1890s, with not only performances at the major theatres (Opéra-Comique, Théâtre de la Monnaie, ...), but also incessant touring.

### THE ENOCH COLLECTION

The music publishers Enoch & Cie have opened their archives to the Palazzetto Bru Zane. A long-term digitisation project is being launched this season to make all of the (more than 4,000) early editions in the archives available online, as well as a number of manuscripts (scores and correspondence) and published works by César Franck, Emmanuel Chabrier, Augusta Holmès, André Messager and Maurice Ravel. These documents will be added to the website throughout the season.



## ÉDITIONS MUSICALES PALAZZETTO BRU ZANE

### Focus on the scores of *La Carmélite*

The extensive editorial work carried out by the Palazzetto Bru Zane on Reynaldo Hahn's 1902 opera *La Carmélite* was absolutely essential for its revival. The publisher had lost the complete orchestral score and only an abridged version remained. We therefore requested the orchestral score and parts that were used for the opera's premiere. These are preserved in the Bibliothèque-Musée de l'Opéra national de Paris. As they were in manuscript form, numerous adjustments had to be made before they could be used. First, the two sources had to be compared and checked for consistency, as the cuts indicated in the orchestral score were not always reflected in the parts. Then restoration work was necessary in order to align the documents with current practice. In the parts, key signatures were only indicated when a key change occurred, which meant that we had the painstaking task of inserting the appropriate sharps or flats at the beginning of every line in all the parts. Reviving a work sometimes takes great patience.



## TRAINING SESSIONS

### ACADÉMIE DU DOMAINE FORGET DE CHARLEVOIX, SAINT-IRÉNÉE

Domaine Forget conducts a major training programme through its orchestral and vocal academies, with the Palazzetto Bru Zane providing musical scores, as well as linguistic advice for singers.

### CONCOURS INTERNATIONAL DE MUSIQUE DE CHAMBRE DE LYON

Since its foundation, the Palazzetto Bru Zane has maintained a close collaboration with the Lyon International Chamber Music Competition (CIMCL), proposing works for the event and inviting the winning ensembles to perform in Venice.

### ACCADEMIA TEATRO ALLA SCALA

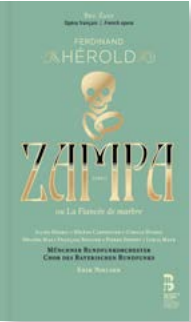
After seasons devoted to the arts songs (*mélodies*) and operatic arias of Jules Massenet, vocal compositions by winners of the *Prix de Rome*, string quartets by César Franck, Leon Boëllmann and Gabriel Fauré, and Georges Bizet, the collaboration between the Accademia Teatro alla Scala and the Palazzetto Bru Zane continues: following in-depth work on the linguistic and musical challenges of that repertoire, the artists will be presenting, in Milan and Venice, a selection of arias and ensembles from the French Romantic repertoire.

PUBLICATIONS

A 50-volume collection

In March 2027, with a new version of Luigi Cherubini’s *Médée*, the fiftieth volume in our “French Opera” CD-book series (Bru Zane Label) is due for release. Since it was launched in 2012 with Johann Christian Bach’s *Amadis de Gaule*, the series has continued to follow the paths of rediscovery, presenting not only world premiere recordings of little-known or forgotten works, but also rare versions of well-known operas. Spanning the period from the post-Gluck era to the early twentieth century, the series has showcased diverse genres, including *tragédie lyrique*, *opéra-comique*, *grand opéra* and *opéra-bouffe*. For several years now, the series has also been committed to giving women composers a platform. Examples include *Fausto* by Louise Bertin, *Mazeppa* by Clémence de Grandval and, this season, *La Montagne noire* by Augusta Holmès. The series is underpinned by loyal partnerships with orchestras and ensembles performing on both modern and period instruments. Notable examples include the Palazzetto Bru Zane’s long-standing relationships with the Munich Radio Orchestra, the Brussels Philharmonic, and the Hungarian National Philharmonic, as well as Les Talens Lyriques and Les Siècles. Many conductors and artists show their commitment to our cause through regular appearances, as listeners will no doubt have noticed.

BRU ZANE LABEL  
CD-BOOKS – ‘FRENCH OPERA’ SERIES



Ferdinand Hérold • *Zampa* ou *La Fiancée de marbre* (1831)

MÜNCHNER RUNDfunkORCHESTER  
CHOR DES BAYERISCHEN RUNDfUNKS  
Erik Nielsen conductor

Julien Henric, Hélène Carpentier, Cyrille Dubois,  
Héloïse Mas, François Rougier, Pierre Derhet, Lukas Mayr

Ferdinand Hérold’s *Zampa* was an immediate success. First performed in 1831, it established itself during the 1830s and 40s as a pillar of the European operatic repertoire. A tale of brigands incorporating fantastical elements, the work was perfectly in phase with its time. It was the Opéra-Comique’s response to the revival of grand opera.

Éditions Lemoine – Revision Palazzetto Bru Zane

Release date: 18 September 2026

Luigi Cherubini • *Médée* (*tragédie lyrique* version)

LE CONCERT DE LA LOGE  
LES CHANTRES DU CENTRE DE MUSIQUE BAROQUE  
DE VERSAILLES

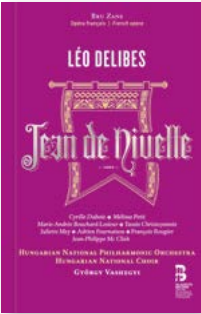
Julien Chauvin conductor

Marina Rebeka, Julien Behr, Mélissa Petit, Patrick Bolleire,  
Marie-Andrée Bouchard-Lesieur, Hélène Carpentier,  
Margaux Poguët, Pierre Gennai

Luigi Cherubini’s *Médée* was originally conceived as a *tragédie lyrique* for performance at the Académie Royale de Musique, i.e. the Paris Opéra. The revolutionary period, however, gave the work a rough ride, and in the end, it was premiered, in a *parlé-chanté* version, at the Opéra-Comique (Théâtre Feydeau) in 1897. Using recitative instead of spoken dialogue, this new version respects the composer’s original intention.

Critical Edition by Heiko Cullmann with  
recitatives by Alan Curtis (N. Simrock)

Release date: March 2027



Léo Delibes • *Jean de Nivelle* (1880)

HUNGARIAN NATIONAL PHILHARMONIC ORCHESTRA  
HUNGARIAN NATIONAL CHOIR  
György Vashegyi conductor

Cyrille Dubois, Mélissa Petit, Marie-Andrée Bouchard-Lesieur,  
Juliette Mey, Tassis Christoyannis, François Rougier,  
Jean-Philippe Mc Clish, Adrien Fournaison

When it premiered at the Opéra-Comique in 1880, *Jean de Nivelle* was a resounding success. Critics regretted, however, the continued use of spoken dialogue, but recitatives were soon added to facilitate its international distribution. The Palazzetto Bru Zane has reconstructed this later version.

Éditions Heugel – Revision Palazzetto Bru Zane

Release date: 23 October 2026

Augusta Holmès • *La Montagne noire* (1895)

ORCHESTRE NATIONAL BORDEAUX AQUITAINE  
CHŒUR DE L’OPÉRA NATIONAL DE BORDEAUX  
Pierre Dumoussaud conductor

Aude Extrémo, Julien Henric, Tassis Christoyannis, Hélène  
Carpentier, Marie-Andrée Bouchard-Lesieur, Guilhem Worms

The curtain rose for the first time on *La Montagne noire* on 8 February 1895. The heroic and patriotic vein of this work is typical of Augusta Holmès. Today, we admire the opulence of its orchestration, the rich harmonies, and the ambitious vocal writing.

Score published by the Palazzetto Bru Zane

Release date: April 2027

CDs – ‘FRENCH ORCHESTRAL MUSIC’ SERIES

Cello in Paris.

The Romantic Era

Nineteen cellists, chamber ensembles,  
Münchner Rundfunkorchester,  
Brussels Philharmonic, Insula Orchestra, etc.  
P. Dumoussaud, L. Equilbey, J.-M. Zeitouni

These five CDs provide a unique overview of French Romantic music for cello, in chamber ensembles or with orchestra. Frédérique de Faye-Jozin, Auguste Franchomme, Juliette Folville, Marie-Joseph Erb, Charles-Nicolas Baudiot, Guy Ropartz, Jean Huré, Charles-Marie Widor, Rhené-Baton and Georges Onslow are among the composers featured.

Release date: January 2027

ÉDITIONS MUSICALES PALAZZETTO BRU ZANE

For this box set, nine works for cello and orchestra and five pieces for cello ensemble have been made available in new editions. Ernest Chausson’s *Pièce* op. 39, known primarily in its version with piano accompaniment, is now available in the version orchestrated by Jacques Gaillard. And the *Concertstück* by Juliette Folville (the manuscript of which is held by the Bibliothèque du Conservatoire royal de Liège in Belgium) paves the way for the re-discovery of this composer, beginning with the work that was most frequently performed during her lifetime.



RECORDINGS IN PARTNERSHIP

Fantastique

Marie Jaëll, Augusta Holmès, Charles  
Silver, Guy Ropartz, Ernest Guiraud,  
Gaston Carraud, Florent Schmitt, etc.

ORCHESTRE NATIONAL  
BORDEAUX AQUITAINE  
Pierre Dumoussaud conductor

ALPHA CLASSICS  
in collaboration with the  
PALAZZETTO BRU ZANE

Release date: October 2026

Abysses

Théodore Dubois, Jules Massenet, Augusta  
Holmès, Camille Saint-Saëns, Vincent d’Indy,  
Victorin Joncières, Georges Bizet, etc.

Aude Extrémo mezzo-soprano  
CONCERTO BUDAPEST  
György Vashegyi conductor

ALPHA CLASSICS  
in collaboration with the  
PALAZZETTO BRU ZANE

Release date: Fall 2026

Juliette Dillon

Contes fantastiques

Jean-Frédéric Neuburger piano

MIRARE  
in collaboration with the  
PALAZZETTO BRU ZANE

Release date: 2026-2027

Les Quatre Saisons de la mélodie

Mélodies

Lauranne Oliva soprano  
Levi Gerke piano

HARMONIA MUNDI  
in collaboration with the  
PALAZZETTO BRU ZANE

Release date: 2026-2027

Paul Dupin

Mélodies, piano pieces  
and chamber music

Cyrille Dubois, Florence Boissolle,  
Quatuor Fidelio, Christian-Pierre La Marca

VOILÀ RECORDS  
in collaboration with the  
PALAZZETTO BRU ZANE

Release date: 2027

EDITORIAL PARTNERSHIP

POCKET BOOK IN FRENCH

Henri Duparc

Lettres à Ernest Chausson (1883-1899)

Presented and annotated by Marie-Hélène Benoit-Otis

This volume brings together for the first time the complete collection of letters from Henri Duparc to Ernest Chausson, the majority of which had previously remained unpublished. In these letters, spanning the youth of the two composers up to Chausson’s death in 1899, Duparc describes his difficult creative process, comments enthusiastically on his friend’s works, and takes part from a distance in the musical – and more generally artistic – life of the capital.

ACTES SUD

in collaboration with the  
PALAZZETTO BRU ZANE

Release date: November 2026



# 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 period 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' (*chanson*, *opéra-comique*, *opérette*). The Centre was inaugurated in 2009 and has its headquarters in a Venetian palazzo dating from 1695 specially restored for this purpose. It receives the support of the Fondation Bru.

The Palazzetto Bru Zane conceives programmes focusing on the French Romantic repertory. It undertakes many complementary activities in fulfilment of its mission:

- The **conception of concerts and staged performances** presented in touring productions or within the framework of its own festivals.
- The production and release on Bru Zane Label of **recordings** that perpetuate the artistic achievement of the projects undertaken, both on individual CD projects and in its series of book + CD sets, 'Prix de Rome', 'Opéra français' and 'Portraits'.
- The coordination of **research projects**.
- The **cataloguing** and **digitisation of documentary collections** and public or private archives relating to its chosen repertory, including those of the Villa Medici, the Bibliothèque Historique de la Ville de Paris and the Cité de la Musique in Paris...
- The organisation of **conferences** in collaboration with different partners.
- The publication of **scores**.
- A series of **books** in collaboration with Actes Sud.
- The uploading of digital resources via the database **bruzanemediabase.com**.
- A digital platform, **Bru Zane Replay**, uploading filmed stagings and concerts produced or supported by the Palazzetto Bru Zane ([bru-zane.com/replay](http://bru-zane.com/replay)).
- A web radio, **Bru Zane Classical Radio**, streaming twenty-four hours a day.
- **Training sessions**.
- Outreach activities aimed at **young audiences** through the *Romantici in erba* programme.

The French Romantic  
music webradio

### BRU ZANE CLASSICAL RADIO

Digital data on the  
nineteenth-century French repertory

### BRU ZANE MEDIABASE

Videos of concerts  
and staged productions

### BRU ZANE REPLAY

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