

PALAZZETTO BRU ZANE ANNOUNCES ITS  
2017-2018 SEASON MARKING THE **BICENTENARY**  
**OF CHARLES GOUNOD** IN PARIS, LONDON,  
VENICE, MUNICH AND LEIPZIG IN 2018



[bru-zane.com](http://bru-zane.com)

Palazzetto Bru Zane, founded in 2009 in Venice as a center to promote French Romantic music, instigates a re-evaluation of the operas, sacred works and chamber music of Charles Gounod (1818-1893) to mark his bicentenary in 2018. With a series of recordings and publications devoted to Gounod, Palazzetto Bru Zane mounts a year-long celebration culminating in the annual festival in Paris in June for a performance of *Faust* in its original version by Christophe Rousset and Les Talens Lyriques and a new production of *La Nonne sanglante* (the Bloodied Nun) at the Opéra Comique by David Bobée with Insula Orchestra and Laurence Equilbey. Further operas can be heard across Europe - *Le Tribut de Zamora* in Munich in January, the revived production of *Cinq-Mars* in Leipzig and a concert of melodies in English performed at the Wallace Collection in London on 22 June. *Gounod Gothique* will explore his sacred works from September 2017 to June 2018 from Belgium to Paris while *Gounod, Mystic or Sensualist* will be the theme of Palazzetto Bru Zane's spring festival in Venice.

During the bicentenary celebrations, Gounod's teacher Antoine Reicha will be the focus of the autumn chamber festival at Palazzetto Bru Zane in partnership with the Queen Elisabeth Music Chapel, coinciding with their release of Reicha's music on Alpha Classics and Ivan Ilić's new disc of solo piano sonatas on Chandos to be released on 1 September.

Continuing Palazzetto Bru Zane's rediscovery of the works of Hervé, a new production of the Vaudeville-operetta *Mam'zelle Nitouche* by director Pierre-André Weitz will be staged at the Opéra de Toulon in October and in Nantes in December. The semi-autobiographical comedy follows the double-life of a jobbing composer who poses as a convent organist by day and moonlights as a man of the theatre by night. Another hugely popular comic operetta from the late 19<sup>th</sup> Century *Les P'tites Michu* by André Messager about the mix-up of two little girls of different class in a bath, will tour France in the late spring in a co-production with Angers Nantes Opéra.

## ANTOINE REICHA

### VENICE FESTIVAL AT PALAZZETTO BRU ZANE

**23 September to 4 November 2017**

Born in Prague in 1770, Antoine Reicha settled in Paris, becoming a naturalized French citizen in 1829 and becoming one of the founding fathers of the French Romantic movement who deeply influenced composers such as Berlioz, Liszt, Gounod and Franck. His music is little known today, apart from the works for winds, so Palazzetto Bru Zane is championing initially a reassessment of his chamber music at their autumn festival in Venice. Though steeped in the Austro-German tradition, Reicha cultivated an individualist's voice and his teachings promoted progress.



At his death, Berlioz wrote: "Always advancing calmly, deaf to the voices of critics, paying little heed to praise, outwardly he valued only the successes of the young artists with whose education he was entrusted at the Conservatoire..."

This will be the third year of a partnership with the Queen Elisabeth Music Chapel in Belgium, which will send its young student soloists to Venice, following earlier initiatives on Lalo and Saint-Saëns.

## MAM'ZELLE NITOUCHE by Hervé

**13,15 October – Toulon**  
**14,15,17,19,20 December – Nantes**

Hervé composed *Mam'zelle Nitouche* as a semi-autobiographical comedy about a composer Floridor whose day job as Celestin sees him teaching the organ in a convent, yet after dark, descends into the murky underworld of Moulin Rouge. His young pupil Denise follows him to reinvent herself as Mam'zelle Nitouche, a fashionable singer. Written for Anna Judic, the star of the day, *Mam'zelle Nitouche* ran continually for over a year earning its lead nearly a million francs, which she invested in the construction of the Hotel Judic.



The comic operetta was immortalized on the silver screen in the 30s and 50s, which resulted in coining the expression "Sainte-nitouche". Weitz's production will play on the imagery of blue, white and red symbolic of the barracks, convent and theatre.

As Hervé explained:

'In 1847 I was engaged as a singing actor at the Théâtre de Montmartre, then under the direction of Daudé. I had no salary, and was obliged to furnish my costumes. Fortunately I combined this position with that of organist of the great organ of Saint-Eustache, with a salary of 800 francs per annum; this enabled me to make ends meet.'

The December run will coincide with the release of a new recording which continues the series of Hervé operettas (following on from *Les Chevaliers de la Table ronde*).

# CHARLES GOUNOD BICENTENARY CELEBRATIONS

*LE TRIBUT DE ZAMORA*

**28 January 2018 – Munich**

VENICE FESTIVAL “GOUNOD, MYSTIC OR SENSUALIST”

**7 April – 5 May 2018**

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

**1-29 June 2018**

*La Nonne sanglante* – Opéra Comique - **2-12 June**

*Faust* – Théâtre des Champs-Élysées - **14 June**

Gala Charles Gounod – Auditorium de Radio France - **16 June**

*HOMAGE TO GOUNOD*

**22 June 2018 - Wallace Collection, London**

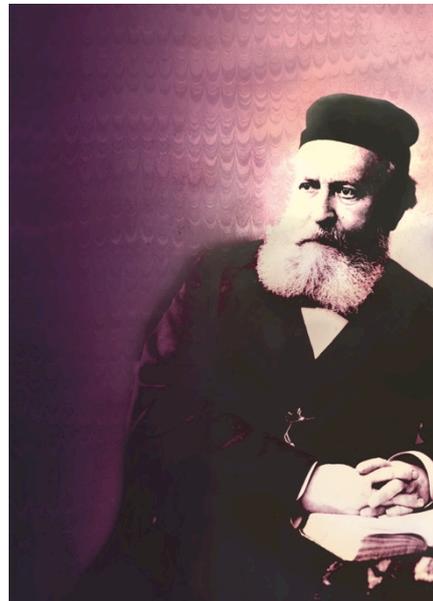
*GOUNOD GOTHIQUE*

**September 2017** (Belgium)

**June 2018** (Belgium, France & Venice)

Following a revival of *Cinq-Mars* in Leipzig, Münchner Rundfunkorchester will give the first modern performance of Gounod's last opera *Le Tribut de Zamora* on 28 January, to be recorded live.

The main focus of the bicentennial festivities will be at the 6<sup>th</sup> Festival Palazzetto Bru Zane in Paris with a new production of *La Nonne sanglante* (the *Bloodied Nun*) by David Bobée with Insula Orchestra conducted by Laurence Equilbey with a cast including Michael Spyres at the Opéra Comique until 12 June. On 14 June, Christophe Rousset and Les Talens Lyriques will champion the original version of *Faust* with spoken dialogue and on original period instruments at the Théâtre des Champs-Élysées. The cast includes Véronique Gens and Andrew Foster-Williams. This first performance in modern times of the original *Faust*, whose later revised version has come to define opera of the Late French Romantic period, will be recorded for later release.



Throughout 2018, Palazzetto Bru Zane will explore Gounod's dual personalities – man of the theatre and mystic who had earlier been tempted to take orders. As Gounod explained “I was strangely mistaken as to my own nature and my true vocation.” Gounod moved to Rome after he was awarded the Premier Prix de Rome and lived at the Villa Medici where the Institute's director at the time was the painter Ingres. The first recording of the bicentenary year will be of Gounod's music written in Rome to be released in the Prix de Rome series. Palazzetto Bru Zane will also make available as an online resource all the correspondence between the composer and his mother during his sojourn in Rome.

Gounod's draw to the divine continued throughout his life and though Saint-Saëns believed that it would be his sacred works that would pass down into posterity, in fact it was his

operas *Faust* and *Roméo et Juliette*, for which he is most remembered. Hervé Niquet will endeavor to readdress this balance by touring Gounod's sacred works - *Messe Vocale* and *Les Sept Paroles du Christ sur la croix* - in Belgium, France and to Venice for the festival themed on the Mystic or Sensualist. In April, Naïve releases a recording of his oratorio *Saint François d'Assise* performed by Accentus Choir with Laurence Equilbey, while Aparté will release two CDs with Quatuor Cambini-Paris (string quartet) and Tassis Christoyannis and Jeff Cohen (voice/piano), which will coincide with concerts at the Venice spring festival.

On 22 June, there will be a *Homage to Gounod* at the Wallace Collection where Katherine Watson and Simon Lepper will perform English songs written while Gounod lived in London staying on several occasions with Richard Wallace. The programme will also include extracts from *Cinq-Mars* who is depicted in a painting at the Wallace Collection entitled the *State Barge of Cardinal Richelieu on the Rhone* by Paul Delaroche, depicting the Cardinal with his two prisoners Cinq-Mars and De Thou.

## INTERNATIONAL WOMEN'S DAY 8 March 2018 – Venice at Palazzetto Bru Zane

Palazzetto Bru Zane pays tribute to Nadia and Lili Boulanger with various works written by the sisters to be performed by tenor Cyrille Dubois with Tristan Raës on piano.

## LES P'TITES MICHU by André Messager

**13, 15, 17, 23, 24 May 2018 – Nantes**

**31 May – Le Perreux**

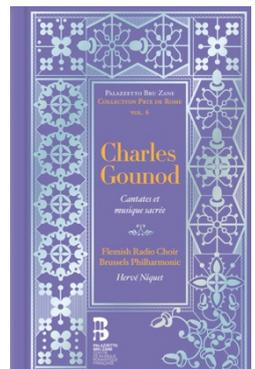
**10, 12 June – Angers**

**19, 20, 22, 24, 26, 27, 29 June – 6<sup>th</sup> Festival Palazzetto Bru Zane in Paris**

*Les P'tites Michu* – about two little girls, one high-born and the other of lowly birth, mixed up in a bath – was a huge success running for 150 performances following its premiere in 1897 and before ending up as a Broadway musical 20 years later.

## UPCOMING CD & CD-BOOK RELEASES

- Portrait of Félicien David – CD-Book – September 2017
- Reicha with Queen Elisabeth Music Chapel on Alpha – September 2017
- Reicha Piano Music with Ivan Ilić on Chandos – September 2017
- Godard *Dante* - CD-book – October 2017
- *Mam'zelle Nitouche* – December 2017
- Gounod Prix de Rome - CD-Book – January 2018
- Gounod Piano Music on Universal – February 2018
- *Mémoires*, Charles Gounod on Aparté– March 2018
- Gounod *Saint François d'Assise* and Liszt *Légende de sainte Cécile* on Naïve – April 2018
- Gounod Complete string quartets on period instruments with the Quatuor Cambini-Paris on Aparté – April 2018



# PALAZZETTO BRU ZANE CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The guiding principle of Palazzetto Bru Zane – Centre de musique romantique française is the rediscovery and promotion of the French musical heritage from 1780 to 1920 and bring this music to a wider recognition, through research, publishing scores, making recordings, education projects, programming and co-producing concerts and opera productions. Founded in 2009, the Centre combines its artistic vision to high standards as part of the Fondation Bru dedicated to education and heritage.

The centre of operations is at Palazzetto Bru Zane in Venice – formerly Casino Zane, built between 1695 and 1697, nearby the Basilica dei Frari. The Foundation restored the building including the magnificent frescoes by Sebastiano Ricci and have opened up the double-heighted salon as a concert venue for chamber music seating an audience of one hundred. The magnificent coved ceiling bears a fresco of Hercules with Fame and Virtue at its centre. The room is reached via a grand staircase decorated with frescoes.

Over the past 9 years, Palazzetto Bru Zane has rediscovered forgotten works by well-established composers such as Saint-Saëns, Gounod and Massenet as well as presenting music of lesser-known composers such as Hérold, David, Onslow, Méhul and Reicha in its regular series and annual festivals in Venice. Five years ago, Palazzetto Bru Zane established a summer festival in Paris, each year choosing a different composer to focus on. Most recently, it has introduced a new festival in Berlin. It collaborates regularly with the Ravel Academy, Queen Elisabeth Music Chapel as well as many opera houses and concert halls across Europe.

In addition to the digital resources in the [Bru Zane Mediabase](#), Palazzetto Bru Zane also has its own webradio: [Bru Zane Classical Radio](#).



***“Palazzetto Bru Zane, dedicated to the rediscovery of French musical heritage from 1780 to 1920, is fast becoming a rival for Opera Rara as a purveyor of luxury editions of little-known operas. This recording of a concert performance is a triumph of scholarship and makes a strong case for the opera.”***

**Limelight** (review of Gounod’s *Cinq Mars* by Nick Fuller - Oct. 2016)

[bru-zane.com](http://bru-zane.com)

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