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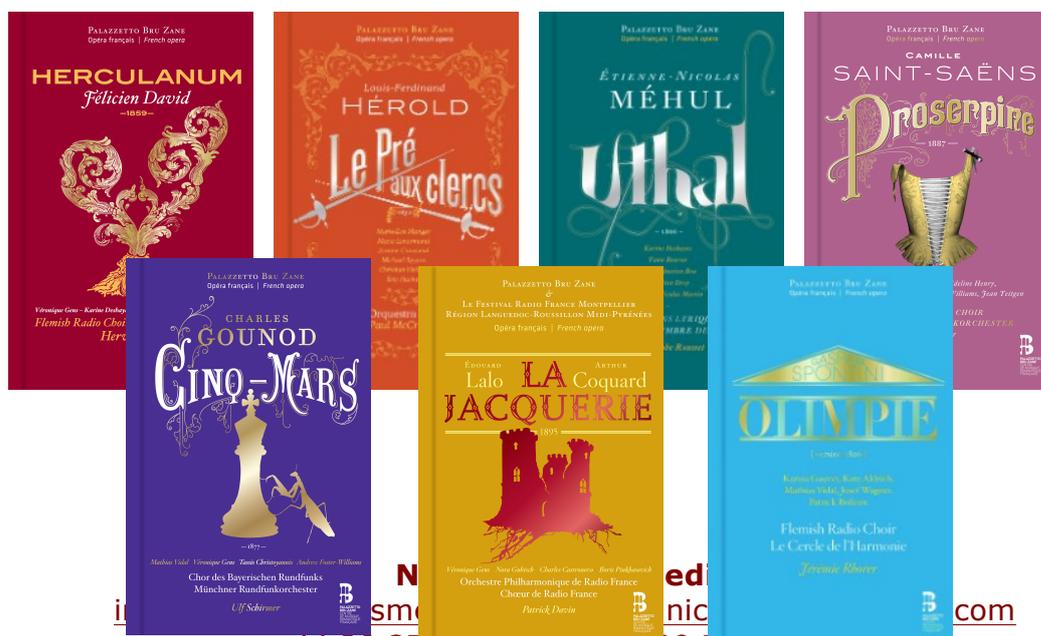
PALAZZETTO BRU ZANE CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

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 salons 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

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