

CYCLE MIRRORING WORLDS

Distant or nearby, traversed in reality or simply fantasised: in the nineteenth century, foreign lands allowed French music to question its identity.



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

INDEX

- 3 Presentation of the cycle *Mirroring Worlds*
- 6 Lyrical events and concerts
- 10 Festival in Venice
- 11 Research news and publications



CYCLE MIRRORING WORLDS

With the Industrial Revolution, what was far away was brought closer at the speed of a steam engine: the dreamed-of Orient of fairy tales and explorers lay within the reach of well-off Europeans. For the less wealthy, the drawings in illustrated newspapers opened windows onto other lands. The musical output of nineteenth-century France echoed this fascination: the plots of its operas were generally set beyond the nation's borders, and dances imported from abroad nourished a large part of the instrumental repertory. In parallel to the bellicose, colonialist geopolitics of the age, artists also journeyed to foreign climes in order to seek new paths. Travel took on the sense of a quest for origins, bringing with it the hope of regenerating an exhausted West.

*'Ah, if only I might fly on swift wings,
Sacred Orient,
To your constant azure,
Your fair pearly sky!'*
Camille Saint-Saëns, *Désir de l'Orient*, 1871

Translation

'The scene is set in France, in the present day': now there's a phrase that virtually never appeared at the head of a nineteenth-century French opera libretto. Even when one might wager that the plot was inspired by the most immediate current events in Paris, its setting was shifted: transposed into the past – ancient, medieval, historical or legendary – or transported to more or less exotic lands where, nonetheless, everyone spoke perfect French. To understand this usage, we should probably bear in mind, in the first place, that Romantic opera was an art under close surveillance. And censorship (or self-censorship) was exerted not only over political statements in the works in question, but also over the morals portrayed therein. For example, the fatal passion of Don José in *Carmen* was acceptable to French spectators of 1875 when it blossomed in Spain half a century earlier. It would have been intolerable if this character had been a contemporary and compatriot of theirs. We must therefore consider that these dramas tell first and foremost the story of the time and place in which they were created, even before depicting an exotic reality. In the mirror of these distant worlds, the French could see themselves as they were, without actually having to acknowledge the fact.



*'The scene is set in the capital
of the Thirty-Six Kingdoms.'*
L'Étoile, Leterrier & Vanloo /
Chabrier, 1877

Fascination

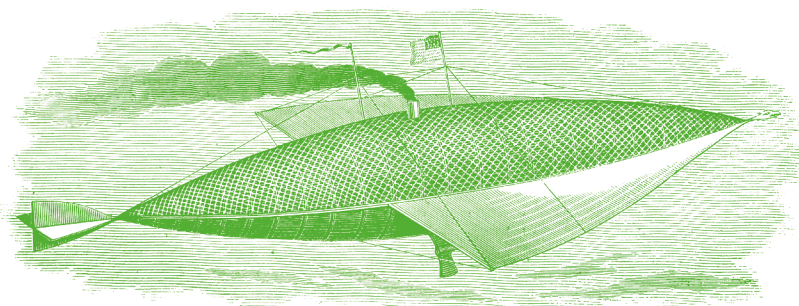
This art of transposition also benefited from a fascination with different and older worlds, which spread more widely through society from the Romantic era onwards. At the same time as colonial empires were built up, great explorers were glorified – such as Vasco da Gama in Bizet’s eponymous *ode-symphonie* of 1860 and Meyerbeer’s last opera *L’Africaine* (1865) – and composers vied with one another to set tales of adventures around the globe. Defoe’s *Robinson Crusoe* (1717) enjoyed a belated vogue in France and was adapted for the stage by Offenbach in 1867. Bernardin de Saint-Pierre’s *Paul et Virginie* (1788) inspired operas by Kreutzer in 1791 and Le Sueur in 1794 before achieving success in Victor Massé’s version (1876). Pierre Loti’s novels inspired a stream of works in the Paris opera houses from the 1880s (Delibes’s *Lakmé*) to the turn of the century, with music by André Messager (*Madame Chrysanthème*), Lucien Lambert (*Le Spahi*) and Reynaldo Hahn (*L’Île du rêve*). Like the pictures published in the illustrated journals of the time, operatic sets and costumes too responded to this popular curiosity: they offered the possibility of seeing foreign countries without undertaking a sea voyage.

Eroticisation

Another factor that lay at the heart of the dream of ‘the Orient’ – which also embraced Spain and the Levant, by way of North Africa – was the search for a sensuality that rigid morality condemned in Western Europe. While it was taboo in other circumstances, female desire could be frankly expressed in an opera set in Cairo, Japan, Turkey or India. In Marguerite Olagnier’s ‘Arabian tale’ *Le Saïs* (1881), the metaphors are utterly transparent: ‘The languid flowers opened their calyces to the love-struck bees.’ This sexual ‘liberation’ of foreign women, mostly viewed through the male imagination, was anything but progressive. Authors and audiences fantasised about such women in the same way as they liked to imagine land marked out for colonisation: docile and fertile, awaiting the arrival of Western man to come to full bloom. Nonetheless, this dramaturgical zone situated beyond bourgeois propriety made it possible to tackle themes that were rarely dealt with openly in other contexts: passionate love between characters of different skin colours could be explored if care was taken to transpose their story into the past (Offenbach’s *La Créole*, 1875) or some faraway setting (*Lakmé* or *L’Île du rêve*).

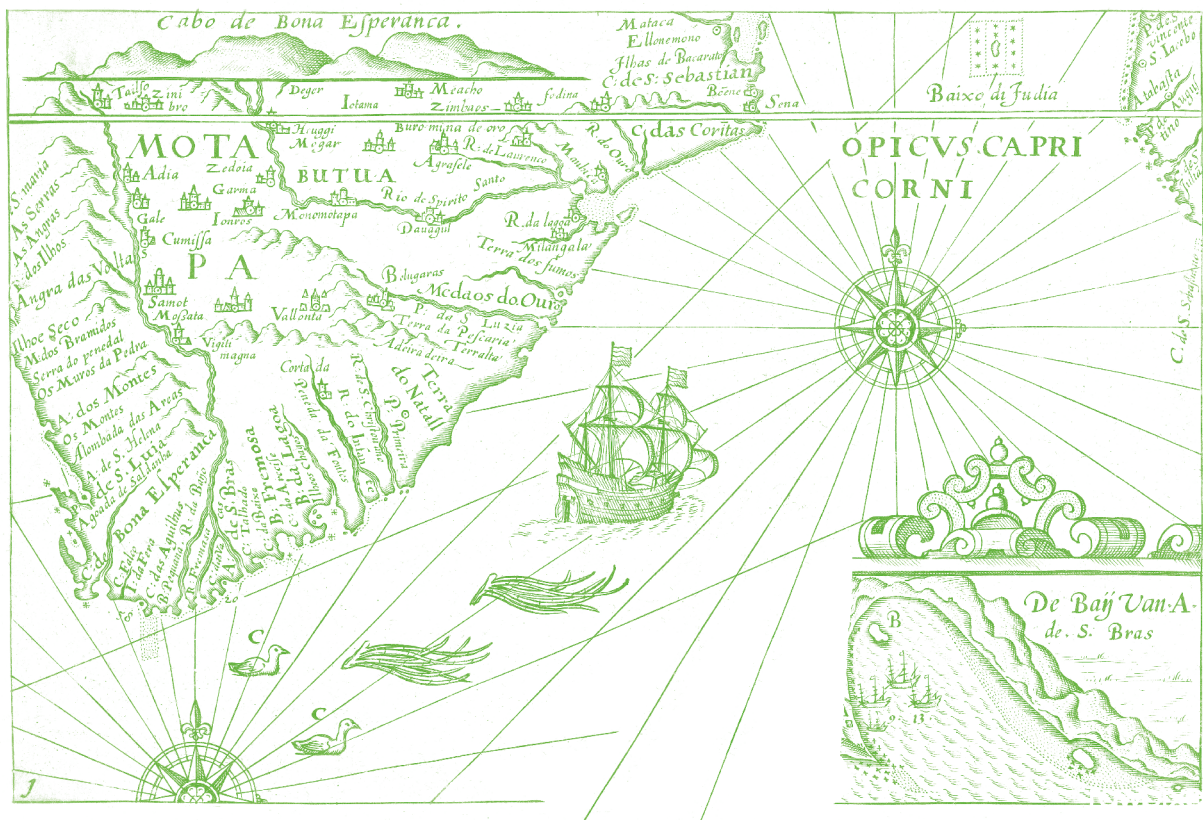
‘Our two modes, the major and the minor, have been so exhaustively exploited that we should welcome every element of expression capable of rejuvenating the language of music.’

L.-A. Bourgault-Ducoudray, 1878



Appropriation

In musical terms, Romantic exoticism did not venture into the realm of ethnographic revelation. There were very few composers – Félicien David, Camille Saint-Saëns, Ernest Reyer and Louis-Albert Bourgault-Ducoudray among them – who travelled the world and brought back, in their notebooks, melodies or rhythms that tinged their scores with a more or less authentic ‘local colour’. At first, musical orientalism relied on a slight modal coloration of the melodic lines, while wholly tonal harmonies kept them within the ordinary realm of Western music. Nevertheless, as the Third Republic advanced, music from outside Europe did inspire a number of artists to find new ways of distancing themselves from the waning star of Romanticism. In addition, folk music from countries closer to France, such as Spain and Italy, had been a favourite resource of French composers since the early nineteenth century. It enabled them to avoid straying too far from the tonal system, while at the same time clearly marking a geographical divide. As a result, frequently used topoi such as boleros and *canzoni* tended to be assimilated into French art music.



LYRICAL EVENTS AND CONCERTS

CARMEN BY BIZET

Opéra-comique in four acts after Prosper Mérimée, first performed at the Opéra-Comique in Paris.
A version with recitatives (composed by Ernest Guiraud) in place of the spoken text was premiered in Vienna on 23 October 1875.

Following the rediscovery of the first version of Gounod's *Faust* (2018) and the original version of Offenbach's *La Vie parisienne* (2021), the Palazzetto Bru Zane and its partners present a restoration – this time in visual terms – of another great French Romantic opera: Bizet's *Carmen*, with the costumes, sets and staging of its 1875 premiere.

FRIDAY 22, TUESDAY 26, THURSDAY 28 SEPTEMBER

AND TUESDAY 3 OCTOBER 2023 20.00

SUNDAY 24 SEPTEMBER 2023 16.00

SATURDAY 30 SEPTEMBER 2023 18.00

THÉÂTRE DES ARTS, ROUEN (FRANCE)

ORCHESTRE DE L'OPÉRA DE ROUEN NORMANDIE

CHŒUR ACCENTUS / OPÉRA DE ROUEN NORMANDIE

CHŒUR D'ENFANTS DE LA MAÎTRISE DU CONSERVATOIRE DE ROUEN

Ben Glassberg *conductor*

Romain Gilbert *stage direction*

Antoine Fontaine *sets*

Christian Lacroix *costumes*

Vincent Chaillet *choreographer*

Hervé Gary *lighting*

Carmen Marianne Crebassa

Don José Thomas Atkins

Escamillo Nicolas Courjal

Micaëla Iulia Maria Dan

Frasquita Faustine de Monès

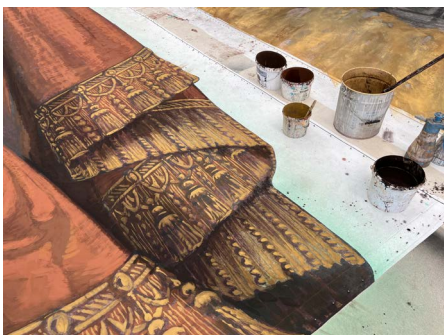
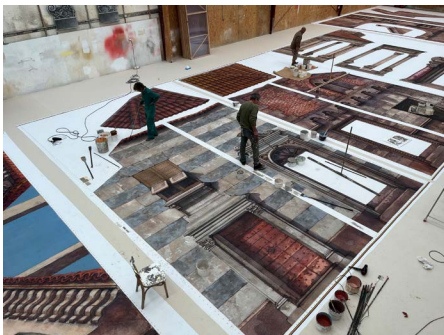
Mercédès Floriane Hasler

Moralès Yoann Dubruque

Le Dancaïre Florent Karrer



© Loïc Le Gall



© Ateliers Devineau

A TRIBUTE TO ÉDOUARD LALO

After devoting a festival to him in autumn 2015, the Palazzetto Bru Zane continues its exploration of the œuvre of Édouard Lalo (1823-92) as we celebrate the bicentenary of his birth.

FRIDAY 20 OCTOBER 2023

20.00

GRANDE SALLE PIERRE BOULEZ – PHILHARMONIE, PARIS (FRANCE)

MONDAY 23 OCTOBER 2023

19.30

WIENER KONZERTHAUS, VIENNA (AUSTRIA)

TUESDAY 24 OCTOBER 2023

20.00

ISARPHILHARMONIE, MUNICH (GERMANY)

WEDNESDAY 25 OCTOBER 2023

20.00

ELBPHILHARMONIE, HAMBURG (GERMANY)

FRIDAY 27 OCTOBER 2023

20.00

KÖLNER PHILHARMONIE, COLOGNE (GERMANY)

SATURDAY 28 OCTOBER 2023

20.00

TONHALLE, DÜSSELDORF (GERMANY)

SUNDAY 29 OCTOBER 2023

20.00

ALTE OPER, FRANKFURT (GERMANY)

Maurice RAVEL

Alborada del gracioso

Édouard LALO

Cello Concerto

Mel BONIS

Le Rêve de Cléopâtre - Ophélie - Salomé

Maurice RAVEL

Daphnis et Chloé, Suite n. 2

ORCHESTRE PHILHARMONIQUE DE RADIO FRANCE

Mikko Franck *conductor*

Sol Gabetta *cello*

Production Radio France

In collaboration with the Palazzetto Bru Zane



LE ROI D'YS BY LALO

Opera in three acts and five tableaux, first performed at the Théâtre du Châtelet on 7 May 1888.

Édouard Lalo was long excluded from the operatic stage, and had to wait until he was sixty-five for a chance to shine there. But his first venture proved to be a success: *Le Roi d'Ys* was immediately hailed as a masterpiece. Set in medieval Brittany, the opera recounts the last hours of the legendary city of Ys.

THURSDAY 11 JANUARY 2024 19.30

MŰPA, BUDAPEST (HUNGARY)

SATURDAY 3 FEBRUARY 2024 13.30

***CONCERTGEBOUW, AMSTERDAM (HOLLAND)**

HUNGARIAN NATIONAL PHILHARMONIC ORCHESTRA

HUNGARIAN NATIONAL CHOIR

György Vashegyi *conductor*

Margared Jennifer Holloway / *Isabelle Druet

Rozenn Judith van Wanroij

Mylio Cyrille Dubois

Karnac Jérôme Boutillier / *Christian Helmer

Le Roi Nicolas Courjal

Jahël / Saint Corentin Christian Helmer

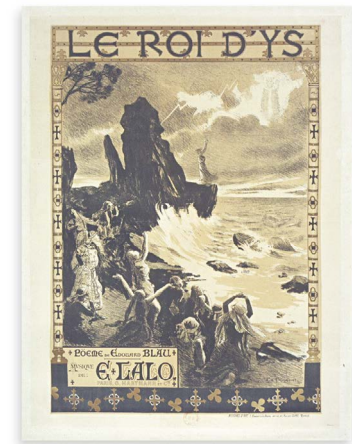
Concert version

Co-production Hungarian National Philharmonic Orchestra and Hungarian National Choir / Palazzetto Bru Zane

**Production* ZaterdagMatinee

**In collaboration with the* Hungarian National Philharmonic Orchestra and Hungarian National Choir *and the* Palazzetto Bru Zane

Recording for the 'French opera' series – Bru Zane Label | Scores published by Choudens



LA MONTAGNE NOIRE BY HOLMÈS

Drame lyrique in four acts and five tableaux on a libretto by the composer, first performed at the Paris Opéra on 8 February 1895.

Augusta Holmès – who wrote both libretto and music for this work set in seventeenth-century Montenegro – recounts the struggle of a warlord torn between passionate love and honour. *La Montagne noire* does not shrink from extravagances of every kind, and allowed its author to enter the exclusive circle of women fortunate enough to create a work for the Paris Opera.

SATURDAY 13, FRIDAY 19 AND WEDNESDAY 24 JANUARY 2024

SATURDAY 17 FEBRUARY 2024, THURSDAY 11 APRIL 2024

FRIDAY 10 MAY 2024 19.30

THEATER DORTMUND (GERMANY)

DORTMUNDER PHILHARMONIKER

OPERNCHOR THEATER DORTMUND

Motonori Kobayashi *conductor*

Fabio Mancini *choir conductor*

Emily Hehl *stage direction*

Frank Philipp Schlössmann *sets*

Emma Sophie Hoffmann *costumes*

Adriana Naldoni *choreographer*

Yamina Aude Extrémo

Mirko Sergey Radchenko

Aslar Mandla Mndebele

Hélène Anna Sohn

Dara Agnes Zwierko

Le Père Sava Denis Velez



Co-production Oper Dortmund / Palazzetto Bru Zane

Scores published by the Palazzetto Bru Zane

BOLERO

FRIDAY 3 MAY 2024 20.00
SATURDAY 4 MAY 2024 18.00
AUDITORIUM DE LYON (FRANCE)

Mel BONIS

Suite orientale

Georges BIZET

Le Retour de Virginie

Maurice RAVEL

Rapsodie espagnole

Bolero

ORCHESTRE NATIONAL DE LYON

Ben Glassberg *conductor*

Marie-Andrée Bouchard-Lesieur *mezzo-soprano*

Cyrille Dubois *tenor*

Patrick Bolleire *bass*

Production Auditorium Orchestre national de Lyon

In collaboration with the Palazzetto Bru Zane

BOLERO

LE TRIBUT DE ZAMORA BY GOUNOD

Grand-opéra in four acts, first performed at the Paris Opéra on 1 April 1881.

Le Tribut de Zamora, Charles Gounod's last completed opera, got a frosty reception from the critics of the time. Nevertheless, the score is definitely a worthy example of its composer's talent, with its luxuriant orchestration.

FRIDAY 3 MAY 2024 20.00
SUNDAY 5 MAY 2024 15.00
OPÉRA DE SAINT-ÉTIENNE (FRANCE)

ORCHESTRE SYMPHONIQUE SAINT-ÉTIENNE LOIRE

CHŒUR LYRIQUE SAINT-ÉTIENNE LOIRE

Hervé Niquet *conductor*

Laurent Touche *choir conductor*

Gilles Rico *stage direction*

Bruno de Lavenère *sets and costumes*

Jean-Philippe Guillois *choreographer*

Bertrand Couderc *lighting*

Xaïma Chloé Jacob

Hermosa Elodie Hache

Iglesia / l'Esclave Clémence Barrabé

Manoël Léo Vermot-Desroches

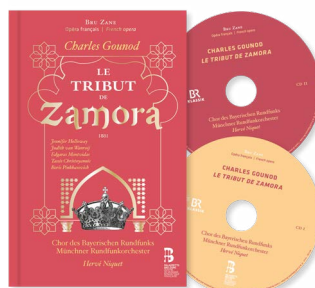
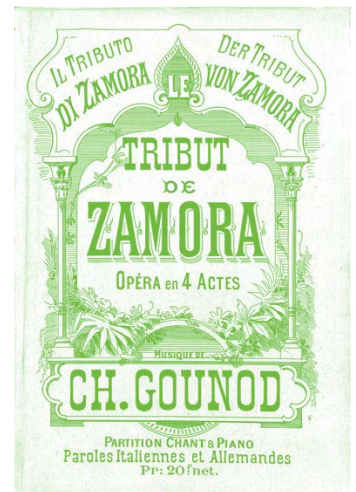
Ben-Saïd Jérôme Boutillier

Hadjar / le Roi Michael Timochenko

L'Alcade / le Cadi Kaëlig Boché

Co-production Opéra de Saint-Étienne /
Palazzetto Bru Zane

Scores published by Choudens



MÜNCHNER RUNDFUNKORCHESTER
CHOR DES BAYERISCHEN RUNDFUNKS
Hervé Niquet *conductor*
with Jennifer Holloway,
Judith van Wanroij, Edgaras Montvidas,
Tassis Christoyannis, Boris Pinkhasovich,
Juliette Mars, Artavazd Sargsyan
and Jérôme Boutillier

'French opera'series – Vol. 18
BRU ZANE LABEL – 2018

FESTIVAL IN VENICE

MIRRORING WORLDS

SEVEN CONCERTS FROM 23 SEPTEMBER TO 27 OCTOBER 2023

TUESDAY 12 SEPTEMBER

18.00

PALAZZETTO BRU ZANE

PRESENTATION OF THE FESTIVAL

Works for piano by
MARMONTEL, GANNE, DAVID,
GODARD and DIÉMER

Célia Oneto Bensaid *piano*

THURSDAY 12 OCTOBER

19.30

EVENINGS ABROAD

Works for cello and piano by
BOISDEFFRE, VIERNE, LISZT,
TOLBECQUE, RAVEL and OFFENBACH

Louis Rodde *cello*
Gwendal Giguélay *piano*

THURSDAY 19 OCTOBER

19.30

FROM EAST TO WEST

Works for piano trio
by **BONIS, SARASATE,**
GODARD and RAVEL

TRIO ZELIHA
Manon Galy *violin*
Maxime Quennesson *cello*
Jorge González Buajásan *piano*

SATURDAY 23 SEPTEMBER

19.30

JOURNEY THROUGH DREAMS

Airs and duets by **OLAGNIER,**
DUBOIS, MASSENET, SAINT-SAËNS,
OFFENBACH, BIZET, etc.

Jodie Devos *soprano*
Éléonore Pancrazi *mezzosoprano*
François Dumont *piano*

TUESDAY 17 OCTOBER

19.30

A TOUR OF EUROPE IN A FEW STROKES

Works for piano by
DEBUSSY, BONIS,
GODARD and RAVEL

Salome Jordania *piano*
Concert also given at the
Piano aux Jacobins Festival

FRIDAY 27 OCTOBER

19.30

ON THE SHORES OF THE MEDITERRANEAN

Works for piano four hands
by **SAINT-SAËNS,**
CHAMINADE, BONIS,
DEBUSSY and RAVEL

Lidija and Sanja Bizjak *pianos*

SUNDAY 24 SEPTEMBER

17.00

SCUOLA GRANDE
SAN GIOVANNI EVANGELISTA

TWO PIANOS ON THE ROAD

Works for two pianos by
SAINT-SAËNS, MASSENET,
BONIS, CHAMINADE,
DEBUSSY, CHABRIER and RAVEL

Guillaume Bellom *and*
Ismaël Margain *pianos*

TUESDAY 3 OCTOBER

19.30

THE SPANISH GUITAR

Works by **FOSSA, SOR, CARULLI,**
AGUADO, COSTE, TÁRREGA,
COTTIN and COLLET

Luigi Attademo *guitar*

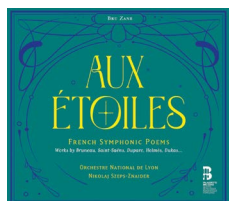


RESEARCH NEWS

ONLINE RESOURCES – BRU ZANE MEDIABASE

Bru Zane Mediabase accompanies the 'Mirroring Worlds' cycle by making available press reviews of the premieres of Bizet's *Carmen* (41 articles), Lalo's *Le Roi d'Ys* (51 articles) and *La Montagne noire* by Augusta Holmès (40 articles). A virtual exhibition will also put the spotlight on a selection of works illustrating French Romanticism's fascination with foreign lands.

PUBLICATIONS FORTHCOMING CDs



Aux étoiles
French Symphonic Poems
ORCHESTRE NATIONAL DE LYON
Nikolaj Szeps-Znaider conductor
BRU ZANE LABEL
RELEASE DATE: October 2023

Camille Saint-Saëns
Mémoires persanes and works by Berlioz and Ravel
ORCHESTRE PHILHARMONIQUE DE MONTE-CARLO
Kazuki Yamada conductor
Marie-Nicole Lemieux contralto
ERATO, a label of WARNER CLASSICS
In collaboration with the
PALAZZETTO BRU ZANE - 2023

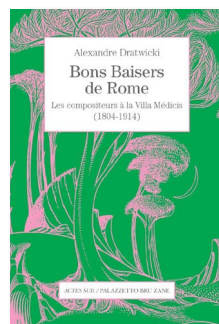
ALREADY AVAILABLE CD-BOOKS – 'FRENCH OPERA' SERIES



César Franck
Hulda (1885)
BRU ZANE LABEL – 2023



Luigi Cherubini
Les Abencérages
ou l'étendard de Grenade (1813)
BRU ZANE LABEL – 2022



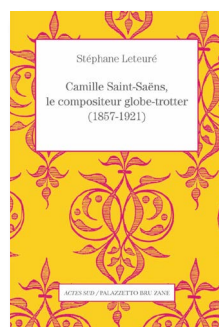
Bons Baisers de Rome
Les compositeurs à la Villa Médicis
(1804-1914)
Alexandre Dratwicky
ACTES SUD / PALAZZETTO BRU ZANE
2021



Camille Saint-Saëns
La Princesse jaune (1872)
BRU ZANE LABEL – 2021



Reynaldo Hahn
L'île du rêve (1898)
BRU ZANE LABEL – 2020



Camille Saint-Saëns,
le compositeur globe-trotter (1857-1921)
Stéphane Leteuré
ACTES SUD / PALAZZETTO BRU ZANE
2017

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 is an emanation 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 the 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).
- 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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