



PARIS-MANCHESTER 1918

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PARIS-MANCHESTER 1918

Dedicated to the soldier-musicians studying at the Royal Manchester College of Music and Paris Conservatoire who lost their lives in the First World War.

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PROFESSOR LINDA MERRICK

The Royal Northern College of Music (RNCM) and the Conservatoire national supérieur de musique et de danse de Paris (Paris Conservatoire) are two of the world's leading conservatoires, training young musicians, conductors and composers to the highest professional level. I am delighted, therefore, that we have joined together for this major collaboration to mark the end of the First World War and to celebrate the music performed in our cities during this time.



Forming the centrepiece to the RNCM's year-long *French Connections* festival focussing on the music of France and its impact throughout the world, the following pages outline in detail the different elements of this unique project, and I am sure you will agree that the results are both inspiring and impressive.

A particular personal highlight are the student orchestral concerts in London, Manchester and Paris. Conducted by Markus Stenz, the programmes for these special events pay tribute to the concerts presented by the Hallé Orchestra in Manchester under Sir Thomas Beecham, the Colonne and Lamoureux Orchestras, which joined together during the First World War in Paris, and the Orchestre de la Société des Concerts du conservatoire that took place at the original Paris Conservatoire.

Complementing these performances is a two-day conference held at the Opéra Comique and the Paris Conservatoire entitled *Musical Institutions in Manchester and Paris during the First World War* and an online exhibition drawing together research from the two cities at this time. Do take a moment to visit rncm.ac.uk/paris-manchester-1918 to view the many documents, letters and images that tell the real and inspiring stories of professional, amateur and student musicians who were called to serve – and those who were left behind.

Both Paris and Manchester have a rich musical history and it has been wonderful to see the stories surrounding the Great War come to life in such imaginative ways. None of this would have been possible, however, without the hard work of our incredible staff and students. A full list of credits can be found within this booklet, but I would like to take this opportunity to personally thank those who have been involved from the outset, particularly Richard Collins and Professor Barbara Kelly at the RNCM, Gretchen Amussen and Clément Carpentier at the Paris Conservatoire, conductor Markus Stenz, and all of the professional partners who have made each event possible.

This is one of the most exciting and innovative collaborations the RNCM has engaged in during recent years, and I do hope you enjoy everything it has to offer.

Professor Linda Merrick
RNCM Principal

BRUNO MANTOVANI

The Conservatoire national supérieur de musique et de danse de Paris (Paris Conservatoire) is delighted to collaborate with the Royal Northern College of Music (RNCM) on *Paris-Manchester 1918*, an innovative programme bringing together live performances, research and publications centred on musical life in Paris and Manchester during the First World War. The themes suggested by these two perspectives on our societies at the time are still relevant today.



The initial project was to create a joint orchestra, providing French students with an opportunity to become familiar with British orchestral practice – a model of its kind. In fact we have seen that the results of the collaboration have been much broader and richer: by evoking the musical life in our two cities during the Great War we have opened doors to the music performed at the time, the historic venues, and the many questions raised by 'life in time of war'. The project is a vast mosaic of events and publications incorporating everything from educational outreach to chamber music, with an online exhibition featuring letters from the *Gazette Musicale* edited by Nadia and Lili Boulanger in correspondence with musicians on the front, French and English melodies performed by Franco-British duos, and a symphonic orchestra interpreting composers in fashion on either side of the Channel, be it Wagner in Manchester or Berlioz in Paris. Lastly, we present an international colloquium dedicated to musical institutions in our two cities during the war as well as projections of silent films of the time, with live scores composed and performed by our students.

We are particularly happy to be performing in symbolic halls of the period in Paris, most notably the former Conservatoire (today the national Drama Conservatoire), the Opéra-Comique, the Musée de la Légion d'honneur and, within the framework of the online exhibition, the Musée de l'armée and the Théâtre du Vieux-Colombier, a major venue dedicated to contemporary music at the time.

Paris-Manchester 1918, which in France has been awarded the prestigious Centennial Label (*Centenaire 14-18*), offers an unrivalled opportunity for exchanges among teachers, researchers and students. Mobilising instrumentalists, singers, musicologists and sound engineers, it reveals the different effects the war had on our conservatoires and offers a vision that is intimate and intensely documented. I invite you to visit the online exhibition, presented on the RNCM website (rncm.ac.uk/paris-manchester-1918).

I wish to thank the many people who have worked so hard on this initiative, the list for which figures at the end of this booklet. At the Conservatoire de Paris, Gretchen Amussen and Clément Carpentier were instrumental from the start, as were Richard Collins and Barbara Kelly at the RNCM. My thanks also to RNCM Principal Linda Merrick, who enthusiastically supported this project from its inception.

Paris-Manchester 1918 constitutes an exceptional moment in the life of our school, and we are thrilled to share it with you.

Bruno Mantovani
Director, Paris Conservatoire

PARIS-MANCHESTER 1918

**Q&A WITH
RICHARD COLLINS (RNCM)
AND GRETCHEN AMUSSEN
(PARIS CONSERVATOIRE)**

It was over two years ago that the thought of a special collaboration between the RNCM and Paris Conservatoire was raised. Here, **Richard Collins** (Head of Programming, RNCM) and **Gretchen Amussen** (Director of External Affairs and International Relations, Paris Conservatoire) talk about the unique project, and how the stories and music of the First World War in Manchester and Paris came to life.



Richard Collins
PHOTO: Cherry Hamilton



Gretchen Amussen

Where did the idea for an RNCM/Paris Conservatoire collaboration come from?

RC: That's a good question - I'm having to think back a long way now! It all started because Gretchen came to visit us back in 2016 and initiated the idea of a collaboration. This is something that the Paris Conservatoire has done before, but a collaborative performance project on this scale is a relatively new venture for us. Thankfully, we were very excited about the opportunity to collaborate, and things moved on swiftly thereafter.

GA: Bruno Mantovani was eager to explore a joint orchestral project which would provide our students with first-hand experience of British orchestral-playing - in a class by itself. We immediately thought of Manchester, both for the RNCM and the city's musical tradition. I wrote to Linda Merrick to ask if such a project might be of interest, which led to our initial discussions in January 2016.

The idea to focus on 1918 emerged during those first meetings - but none of us imagined then the scope the project would take!

What have you enjoyed most about seeing the project come to life?

RC: For me, it's been all about the connections that have emerged throughout the process. The initial research stages were fascinating - looking back at the concerts that took place in Paris and Manchester during the war and making comparisons between the two. Thankfully we had expertise (and a French speaker!) in the building in the form of our Director of Research, Barbara Kelly, and we were also able to build on the research around music-making in wartime Manchester that we had already undertaken. Beyond that, planning the activity, and the part where everything starts falling into place is when it gets really exciting - but you have to wait a while for that.

GA: I have loved the collaborative work with Manchester, the new colleagues with whom I have exchanged and worked intensely, and seeing how we are so complementary in sharing what we each know how to do best. Students, teachers, graduates, and representatives of different concert venues alike have all embraced the project to make it their own. As the project has unfolded, it seems to have taken on a life of its own, one that highlights areas in each school, enhancing each through this joint approach. The connection of the publication of the Boulanger sisters' *Gazette des classes* to the online exhibition, the colloquium and Lied concert is one such example. For me the human aspect of this - the moving stories, but also the warmth and collegial way we have moved forward together - has been profoundly inspiring.

What challenges, if any, have you faced?

RC: There have been all kinds of challenges throughout the process, as you would only expect! But as is often the case, some of the challenges have led to even greater reward. We never expected to perform at the original Conservatoire in Paris, but to perform the *Symphonie fantastique* in the same venue it was first premiered in 1830 - now that's special!

GA: There were so many threads weaving into this vast tapestry that at times it was hard to prioritise. Finding the venues in Paris was a long and complex process - though we are exceedingly proud of the net result. Determining an overall framework for a colloquium that would be relevant for both cities, with a theme that would neither be too vast nor too narrow, and that could open the door to new research - was complex. I have come to understand just how distinct the time continuum is for music research as opposed to performance. Preparing an international colloquium in less than a year or publishing a critical edition of the *Gazette des classes* to coincide with the organization of orchestral

concerts are good examples of just such challenges...

Has the project highlighted any interesting differences/similarities between the two institutions?

RC: For starters, Gretchen and I have entirely different roles in our institutions! However, partnership remains very much at the heart of what we both do. We have also really benefitted from different areas of expertise - our in-house Marketing team has led the development of the online exhibition, while students on the Conservatoire's excellent sound engineering course have contributed the online soundscapes and we will also have the benefit of a resident sound engineer from Paris to bolster our team for the UK concerts. It's also interesting to see how both institutions have integrated our joint project into their overall programmes - we have actually built our entire year's programme around *French Connections* with this project as the centrepiece; while in Paris, there are several other 1918-related events taking place, including chamber music and film screenings.

GA: We share a dedicated and hardworking staff in each school - and this has been essential to bringing such an ambitious project to life. We do have significantly different organisations - both in terms of administration but also in certain areas of teaching. Paris has a dedicated Musicology Department, while the RNCM integrates this area of study across disciplines, and Barbara Kelly's remit has allowed her to engage in First World War research with the support of the AHRC Centre, *Everyday Lives In War* for example. Likewise, our Sound Engineering course is particularly implicated in this project - and does not have a counterpart in Manchester. The RNCM has taken the lead on making the online exhibition a technical reality - which would have been a challenge in Paris. Lastly - as Richard aptly mentions - he and I hold very different positions

in our institutions, yet we each have played a coordinating role. The good side of this is that our expertise is exceedingly complementary.

How important is music in general to the wider lives of Manchester and Paris – historically and to this day?

RC: Music means a huge amount to our city, and that's just as true now as it's ever been. On the classical side, we are incredibly fortunate to have such a strong tradition of music-making and to have the likes of the Hallé, BBC Philharmonic, Manchester Camerata, The Bridgewater Hall and Chetham's on our doorstep – each with their own individual identities, and bringing such a rich programme of music-making to our city. The RNCM's unique position sitting alongside our partners, right at the heart of the city's music experience, is incredibly important. We hope the students from Paris might be able to capture just some of what makes Manchester such a vibrant place to live!

GA: From the start, music has been vital to Paris' cultural life. Today, what is striking is the number of new venues – from the new Philharmonie to the Seine Musicale – not to mention the many historic venues (Opéra-Comique, Opéra Garnier, Opéra Bastille, Salle Gaveau, Théâtre des Champs-Élysées, Cité de la musique, Radio France, to name but a few) and the numerous churches whose musical offerings are vast. The Paris Conservatoire – recruiting the best young performers from France and beyond – also hosts some 300 concerts each year. Further to this, we see audiences growing extensively beyond Paris; it's safe to say that the city has never had such a varied and exciting choice of musical options.

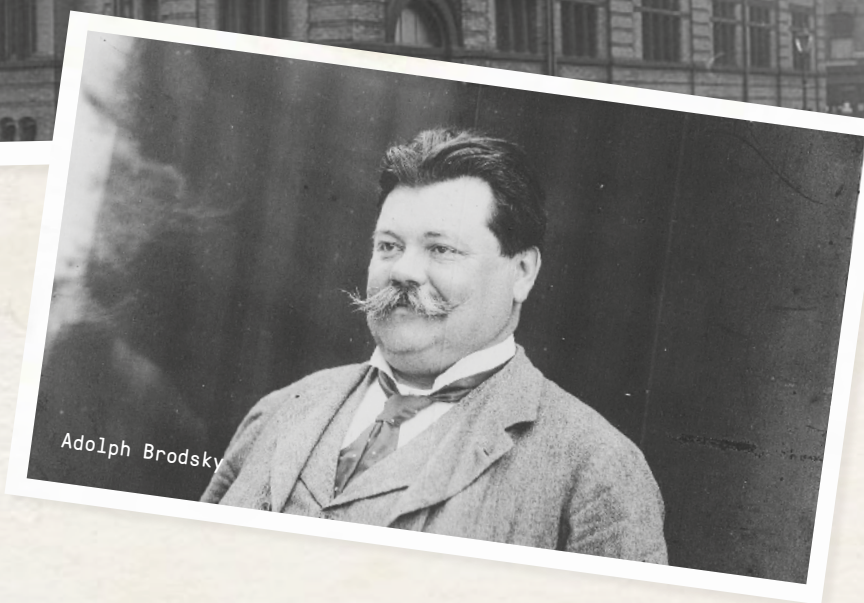
What has the student response been to the collaboration?

RC: Well, I think it's safe to say that the students are very excited! This is the biggest project of our year, and the RNCM students taking part

were all auditioned so they've worked incredibly hard to get here. It's an amazing experience for them to perform in London and Paris, to work under a great conductor, to perform a programme more than once (not very often possible with a student orchestra), to get to grips with this extraordinary repertoire, and to be broadcast on the radio. But my overriding hope is that the students relish performing alongside one another, that meaningful relationships are struck, that there is a legacy to this project beyond what we can currently imagine, and that enough space is left to reflect on the lives of those soldier-musicians who, 100 years ago, left the safety of the Conservatoire and Concert Hall behind to serve alongside each other, not knowing what the future would hold for them.

GA: Our students' texts bear witness to just how much the project has inspired them. Obviously the performers – instrumentalists and singers – involved in the Lied concerts and orchestral tour will soon have much to share on their experiences in both countries. What is particularly wonderful is to see how the project – reaching as it does across performance, musicology, and sound engineering, has drawn in such a broad spectrum of students. There is stiff competition for the sound engineer who will go to Manchester to help with the recording there and to assist the BBC in London...

MANCHESTER, MUSIC AND THE FIRST WORLD WAR



Manchester was the cradle of Britain's Industrial Revolution. The 19th century witnessed its rise from being 'the largest village in England' to one of the Empire's major industrial and commercial centres, a true Northern Powerhouse *avant la lettre*. By 1900 it had become the sixth largest city in Europe and the largest not to be a capital. The growing number of German merchants who had settled there by 1800 was swelled by those who fled Germany after the political upheavals of 1848, many of them attracted by Manchester's importance as a centre for the manufacture of cotton. It was these representatives of an affluent bourgeoisie who provided much of the support for the city's music, as financial patrons, audiences and performers. The Hallé Orchestra, founded by a German in 1858, only received its first non-German permanent conductor in 1920.

After Charles Hallé's other great achievement, the Royal Manchester College of Music (RMCM), opened its doors in 1893, it welcomed numerous German musicians as guests, among them Joseph Joachim, Richard Strauss and the clarinetist Richard Mühlfeld. Concert programmes from these early years show that students studied a predominantly Austro-German repertoire, itself a reflection of the background of several of its teachers, not least Hallé's successor as Principal, Adolph Brodsky, a Russian whose formative early career had been spent in Vienna and Leipzig. There was barely any French, or indeed British, music. Students were moreover largely female and opted for those instruments deemed appropriate for the middle-class daughters that most of them were. Piano, violin and singing loomed large on the curriculum, which as often as not implied a steady concentration on Austro-German chamber music and Lieder. In the still largely male world of music, few of these

women could entertain much hope of a professional career in the pre-war period.

In the years leading up to the First World War, Manchester's concert-goers would have been hard-pressed to find an event which didn't in some way reflect the city's indebtedness to German culture. '*The support for music in Manchester is mainly from the large colony of Germans residing there. They... with but few exceptions, really care about the production of music*' wrote one correspondent to the *Manchester Guardian* in 1913, complaining of the lack of native musicians and signing themselves as '*an English lover of music*'. In 1899 the Austro-Hungarian Hans Richter was appointed as conductor of the Hallé Orchestra, offering his own narrow Austro-German orchestral repertoire to audiences; by 1913 his German successor, Michael Balling (1866 - 1925), was doing the same. Chamber concerts were dominated by the Brodsky Quartet - only one of whom was a native Englishman - and relied heavily on the Austro-German canon favoured by its leader. The most Germanic of Manchester's cultural institutions was the Schiller-Anstalt which from 1859 to 1912 provided a meeting point for the city's German community, not least through a series of concerts featuring German music and invited German artists.

To many, the notion that this German community could, in 1914, become the enemy within was unthinkable. Even after war was declared, the *Manchester Guardian* warned its readers against open hostility towards Germans on the grounds that many of them were second or third generation immigrants who not only contributed to the city's infrastructure but also worked hard to foster strong Anglo-German relations. Many at the time would have agreed, and it was only after the sinking of the

Lusitania in May 1915 that attitudes began to harden. For Manchester's musical life, the war raised a number of issues, not all of them easily resolved, nor indeed necessarily detrimental.

Michael Balling stepped down as conductor of the Hallé after only two years. His interim replacement, Thomas Beecham, certainly used the war as an excuse to promote more French or Russian music, but there was never an outright ban on German repertoire and Richter's legacy ensured that Wagner nights, featuring both vocal and orchestral items, retained their popularity throughout the war. Nevertheless, wartime audiences were also introduced to unfamiliar works by Mussorgsky and even Stravinsky, whose *Firebird suite* Beecham included in a concert in March 1916. The programme also featured the *Valses nobles* by Ravel, whose *Pavane pour une infante défunte*, in the orchestral version, had received its première in Manchester in 1911, and d'Indy's *Jour d'été à la montagne*. In addition to music by, among others, Bizet and Massenet, Beecham also programmed works by Debussy, including *La Damoiselle élue*, which was also performed in the city's Mid-day concerts. Elsewhere Debussy's piano music and songs were finding their way onto programmes and Manchester was the first British city to hear his then brand new *Cello Sonata*. Several concert were openly patriotic, such as that given at the Association Hall in April 1916 by the Ligue patriotique des Alsaces-Lorraines, featuring both British and French artists.

In the Hallé as elsewhere, the absence of male musicians on active service brought greater opportunities for women, many of whom had trained at the RMCM. The Tuesday Mid-day Concerts, founded in 1915 as an offshoot of the Committee for Music in Wartime, also

allowed for the showcasing of local, and often female, performers while allowing for the introduction of newer, frequently non-German repertoire. Yet German repertoire was not forgotten. At the Ancoats Brotherhood, founded to improve the cultural life of one of Manchester's poorest districts, wartime audiences might hear a speaker fulminate against German art, then go on to hear the Brodsky Quartet playing Beethoven and Brahms. Students at the RMCM, where the war had reduced the number of male students to an even smaller minority, continued to study music from the Austro-German canon, with perhaps more forays into the Russian repertoire, but there was still little French music.

Throughout Manchester the question remained the same: can we still give pride of place to music emanating from countries with which we are now at war? The dilemma was never fully resolved, and in purely musical terms Manchester's Germans could be said to have won the war hands down. If there were seeds of change, they were perhaps planted during and after the war by those RMCM students who, freed from the strictures of academia, began to make their way in the world as a younger generation of musicians keen to acknowledge the inevitability of a brave new world in Manchester's music-making and wanting to be part of it.

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2576 A DR. ADOLPH BRODSKY. MR. RAWDON BRIGGS. MR. SIMON SPEELMAN. MR. CARL FUCHS. ROTARY PHOTO. E.C.
 (THE BRODSKY QUARTETTE.)



SIR THOMAS BEECHAM.

FRENCH WEEK: OX BEHALF OF WOUNDED
The Manchester Guardian (1901-1939); Jun 20, 1918.
 ProQuest Historical Newspapers: The Guardian and The Observer
 pg. 4

FRENCH WEEK

ON BEHALF OF WOUNDED.

The special effort which is being made in Manchester this week on behalf of French wounded soldiers is meeting with an encouraging response. The work is being done in connection with the North-western Division of the French War Charities Society, of which the president is Sir Edward Tootal Broadhurst. A full week's programme of entertainments has been arranged, and it is hoped that Manchester will give a good lead to the North-western Division, which includes Lancashire, Cheshire, and North Derbyshire, and from which it is hoped that £50,000 will be raised.

At the Free Trade Hall yesterday there was a further exhibition in the afternoon of the French war films. The evening entertainment took the form of a concert. Leading performers at the Hippodrome, the New Palace, and the Ardwick Empire gave their services. There was also a performance by the members of the Johannes Valk Amateur Symphony Orchestra. To-day the French war films and the picture drama "Mothers of France" will be exhibited.

TOWARDS FRENCH MUSICAL SUPREMACY? THE PARIS CONSERVATOIRE IN THE GREAT WAR



1. Anonymous, c 1916: *Fernand Halphen conducting a military band during WWI*
© Bibliothèque nationale de France, département de la Musique

2. Anonymous, 1916, *Maurice Ravel as soldier*, photography © Bibliothèque nationale de France, département de la Musique

From the moment the decision was made to open the Conservatoire in October 1914 despite the country being at war, it was agreed that the Conservatoire should serve the nation at war. The institution felt able to play a major role in the defence and the victory of French culture.

Albert Dalimier, Under Secretary of State for the Fine Arts, stated when addressing the Conservatoire students at the annual Prize Ceremony in July 1916: *'Thus, the will to triumph asserts itself from every quarter. You and I both sense that we are in combat mode. For our role, which is modest but useful, we will fight to the bitter end to serve our admirable country to the best of our abilities. No more factions, no more quarrels: priority is to work and to use our talent for the sake of the rebirth of French art in the world.'* Was this simply predictable rhetoric in the context of the Sacred Union and therefore of little interest, or, rather, the preparation for battle and pursuit of war goals in the musical domain? It was a further call to mobilise.

Within an all-encompassing conflict such as this one, youth and its education were at the heart of war culture: soldiers agreed to go to war, to be wounded and to die in order to ensure peace for future generations. Music Colleges did not escape the call to the Sacred Union for sacrifice in pursuit of victory. The regeneration of national music did not only concern intellectuals, famous composers who, from Camille Saint-Saëns to Claude Debussy, engaged against the music of the enemy in a high-profile manner. The war, according to Dalimier, should give a renewed youthful energy to the Conservatoire: figuratively speaking, it should signal the end of institutional paralysis; in the true sense, it would 'create' students who would become the new musicians'. The war would have a unifying power - no more

musical factions, no more quarrels'. It would bring about the end of the individualism that was so rife in conservatoires, where the whole of the academic year was orientated towards the confrontation with competitive final exams. It would constitute an essential factor in bringing about the construction of a national music: one nation, one aesthetic and one Conservatoire. This expectation that was placed in the musical education system - to create complete artists, capable of serving the country and national music, in short, to fashion a musical nation - was much stronger especially since the social value of musical activity was actually contested at the start of the war. Confronted with 'Austro-German' music favoured by those who loved everything foreign during the pre-war period, the Conservatoire was charged with preparing the regeneration of French music that would lead to its victory and the establishment of its dominance, even its supremacy, throughout the world.

There could be no victory for French music without French musicians. However, the number of performers available due to wartime mobilisation caused increasing concern as the war continued. In October 1914, 30% of enrolled students were attending classes: the brass and double bass classes, consisting entirely of men, were deserted. In 1916 and 1917, it was decided to replace half the number of enlisted students. This decision didn't go so far as to open the floodgates of the Conservatoire to women: old prejudices persisted and were impossible to challenge at a time when the war heightened ideals of masculinity.

It was a time of virility and militarisation at the Conservatoire. If the reforms of 1915 maintained some continuity with those introduced by Gabriel Fauré in 1905, they also bore

the stamp of war. A political war education included the reinforcement of the place of Music History lessons (German style), discipline taken to extreme, and the increased surveillance of foreign students. *'Work, but in working, tell yourself that you are not working only for yourself but for the country'*, declared Dalimier. Dilettantes had no place at a time when everyone had to accept sacrifice for the survival of the nation.

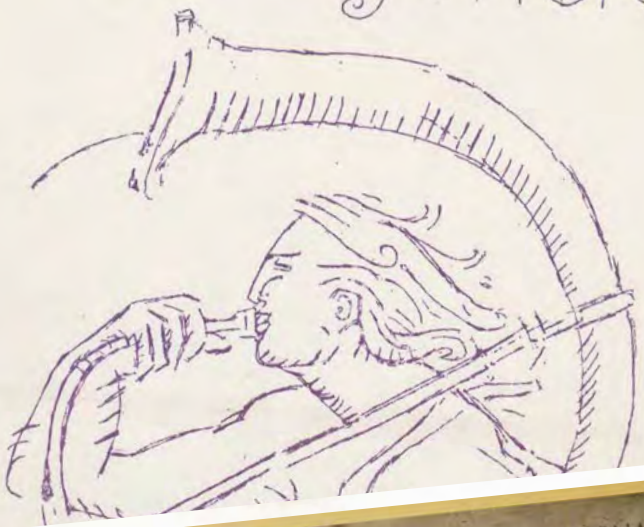
The notion of sacrifice, which is at the centre of war culture, has as its counterpart the idea of recognition. However, the economy of recognition undermines the myth of the Sacred Union at the heart of the scholarly community because it was necessary to place sacrifices within a hierarchical framework. Who were the most deserving young students? The one who had lost an arm at the Front, or the one who had endured the excessive hardship of new regulations, winters, and hunger in the capital? Demobilisation shook up the institution. The classes were full of young or very young pupils, musician-soldiers, idealised as long as they were absent, and who, returning scarred from the Front, expressed their motivation as an *'ardent desire for the future.'* Who were most deserving?: foreigners, or those who had escaped mobilisation, sometimes unfairly, or, to a lesser extent, the women who now occupied the places of those young officers from 1914, students and former students who now legitimately re-claimed their places after four years of sacrifice? The avalanche of First Prizes and Excellence Prizes awarded in 1919 and 1920 responded appropriately to the need to free up the oversubscribed classes: but for all that, were the prizes given as compensation to support professional success? The Director of the Conservatoire and the Minister of Fine Arts both refused to entertain this idea.

All the good ideas, not only about victory but also of musical conquest came to nothing at the Conservatoire, perhaps due to a lack of resilience. Furthermore, in the end it was outside the Paris Conservatoire that projects to open up the teaching of French music pedagogy to foreigners or to promote French musicians abroad first materialised.

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GAZETTE DES CLASSES DE COMPOSITION



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RNCM AND PARIS CONSERVATOIRE SYMPHONY ORCHESTRA PROGRAMMES

THU 01 MAR // 7.30pm // RNCM Concert Hall, Manchester

FRI 02 MAR // 7.30pm // Cadogan Hall, London

THU 08 MAR // 8pm // Théâtre du Conservatoire National Supérieur d'Art Dramatique, Paris

THU 01 MAR and FRI 02 MAR

Claude Debussy Prélude à l'après-midi d'un faune

Edward Elgar Variations on an original theme Op 36 'Enigma'

Interval

Richard Wagner (arr de Vlieger) The Ring - An Orchestral Adventure

THUR 08 MAR

Claude Debussy Prélude à l'après-midi d'un faune

Edward Elgar Variations on an original theme Op 36 'Enigma'

Interval

Hector Berlioz Symphonie fantastique Op 14

Markus Stenz *conductor*

CLAUDE DEBUSSY (1862–1918)

Prélude à l'après-midi d'un faune

Perhaps we overuse the word 'seminal' when talking about music, but sometimes it seems exactly *le mot juste*. Wagner's *Tristan und Isolde* is seminal; Debussy's *Prélude à l'après-midi d'un faune* is seminal, and in both cases we can even encapsulate that originality by reference to a single chord. Just as *Tristan's* first chord ushers in a new world of harmonic thinking, so the first chord we hear after the initial flute solo of the *Prélude à l'après-midi d'un faune* opens onto a world, not just of new harmonies, but of new colours and textures. Not for nothing has the *Prélude à l'après-midi d'un faune* been described as the first work of the 20th century.

It was actually completed in 1894 and conceived as a musical realisation of Mallarmé's symbolist poem *L'Après-midi d'un faune* (The Afternoon of a Faun). Its sound-world is all the more remarkable for its being one of Debussy's earliest purely orchestral works. We don't always think of Debussy and Wagner in the same context, but the young Debussy had been one of many who fell under Wagner's spell. Even more than is the case with his opera *Pelléas et Mélisande*, begun the year before the present work, the *Prélude à l'après-midi d'un faune* is the work in which Debussy asserted his independence.

Debussy featured regularly in the programmes of the Hallé orchestra in Manchester during the Great War, alongside other music of the allies, such as Ravel, Stravinsky, Tchaikovsky, Elgar and Bantock. It reflected the particular enthusiasm of Thomas Beecham, who was interim conductor of the Hallé during the war, for French and Russian music. The *Prélude à l'après-midi d'un faune* had four performances between 1915 and 1919, while his other orchestral works, such as *Printemps*, *Nocturnes*, 'Iberia' and *La Mer* were also programmed. This was not so different to Parisian concert life. Debussy's reputation had reached a high point and he had moved from being a composer of the avant-garde into the mainstream. This is reflected in performances of his music in the major Parisian concert series, notably, the Concerts Colonne-Lamoureux (which was the wartime amalgamation of two concert societies) and the Société des Concerts du conservatoire. Debussy's music was a mainstay of both series, alongside Beethoven, Berlioz and Stravinsky. *Prélude à l'après-midi d'un faune* was performed in Berne during the Société des Concerts very successful and politically symbolic tour of neutral Switzerland on 28 March 1917. One year later, the ailing Debussy was dead. The Concerts Colonne-Lamoureux dedicated two concerts to his memory on 7 April and 20 October 1918; the *Prélude à l'après-midi* featured at both events.

EDWARD ELGAR (1857–1934)

Variations on an original theme Op 36 ‘Enigma’

Theme. *Andante*

- | | |
|--|---|
| 1. C.A.E. <i>L'istesso tempo</i> | 8. W.N. <i>Allegretto</i> |
| 2. H.D.S-P. <i>Allegro</i> | 9. Nimrod. <i>Adagio</i> |
| 3. R.B.T. <i>Allegretto</i> | 10. Dorabella: <i>Intermezzo. Allegretto</i> |
| 4. W.M.B. <i>Allegro di molto</i> | 11. G.R.S. <i>Allegro di molto</i> |
| 5. R.P.A. <i>Moderato</i> | 12. B.G.N. <i>Andante</i> |
| 6. Ysobel. <i>Andantino</i> | 13. ***: <i>Romanza. Moderato</i> |
| 7. Troyte. <i>Presto</i> | 14. E.D.U.: <i>Finale. Allegro</i> |

Hans Richter (1843 - 1916), the conductor of the Manchester Hallé orchestra from 1899-1911, formed a close friendship with Elgar, who dedicated his first symphony to the conductor and entrusted him with its première in Manchester in 1908. Richter also gave the first performances of *The Dream of Gerontius* in 1900 and the *Enigma variations* the previous year. Elgar remained very prominent in the Hallé programmes during the war; indeed, his music appears over 25 times. He took on the role as the British composer to capture the collective national mood at this moment of crisis, writing a rousing and militaristic *Carillon* for the *King Albert's Book* in support of the Belgian Relief Programme in 1914. He reflected the patriotic mood in the three parts of *Spirit of England* (1915 - 17), which was programmed many times by the Hallé, including in the 'Victory' concert of 14 November 1918. By contrast, despite close musical cross-Channel links between Britain and France, Elgar doesn't appear at all in wartime Parisian orchestral programmes. Indeed, it would be the younger generation of British composers, including Ralph Vaughan Williams, Cyril Scott, Eugène Goossens, Lord Berners and Arthur Bliss, who would make a stronger contribution to French concert life in the interwar period.

The *Enigma variations* is the work which clinched Elgar's reputation. He was 41 when it appeared, and the slow progress from being a piano tuner's son from Worcester to recognition as a major figure in English music had involved years of hard work and perseverance against disillusion and disappointment. In October 1898 Elgar wrote to August Jaeger that he was working on a set of orchestral variations, each one of which bore the name of one of his friends. They were not to be seen so much as musical portraits as the kind of music that each of those friends might have written had they been '*asses enough to compose.*'

At that first performance the final variation was heard in a somewhat different form from that which now appears in the score. It was Jaeger who suggested that Elgar revise the closing pages, which seemed to him to provide too weak a conclusion. The composer at first stood his ground and refused to alter a note, but gradually came round to his friend's point of view. A new, grander ending, which now included an optional part for the organ, was first heard at the Three Choirs Festival in September 1899.

Part of the initial success of the variations lies in the novelty of their inspiration. There was little precedent for such a work, and the identities of the friends pictured within were still a mystery to early audiences. But even if we do now know, one further enigma remains. Elgar himself mentioned in this programme note for the first performance the existence of another theme, which never appears in the music, but which could be fitted against the variation theme. Years of speculation have never revealed its identity; perhaps the hidden theme is not musical at all, but simply the theme of friendship.

As for the characters who figure in the individual variations, their identities, subsequently revealed by the composer, are as follows:-

1. Caroline Alice Elgar, the composer's wife.
2. Hew David Stewart-Powell, whose doodlings at the piano are lampooned by the orchestra.
3. Richard Baxter Townsend, whose voice had a habit of shooting up an octave involuntarily.
4. William Meath Baker, a country gentleman of a somewhat short temper.
5. Richard Arnold, son of Matthew Arnold. His conversation could be serious and witty by turns.
6. Isobel Fitton, a young lady who played the viola.
7. Arthur Troyte Griffith, a good architect if a bad pianist.
8. Winifred Norbury, secretary to the Worcestershire Philharmonic Society.
9. August Jaeger. His name was the German word for *hunter*, and the allusion is to Nimrod, the hunter mentioned in the Old Testament. This is the emotional heart of the work, a witness to the depth of friendship between the two men.
10. Dora Baker, sister-in-law of William Meath Baker. Elgar took his nickname for her from Mozart's *Così fan tutte*.
11. George Robinson Sinclair, organist of Worcester cathedral. The music is a graphic account of his bulldog Dan retrieving a stick from the River Wye.
12. Basil Nevinson, a 'cellist with whom the composer used to play chamber music.
13. The asterisks are Elgar's own. The quotation from Mendelssohn's overture *Calm sea and prosperous voyage* was long held to refer to Lady Mary Lygon, a friend who at the time was en route to Australia where her brother had been appointed Governor of New South Wales. Recent scholarship has questioned this speculation and finds in the asterisks and the quotation a cryptic reference to Helen Weaver, with whom the young composer had had an intense but ultimately abandoned relationship and who emigrated to New Zealand.
14. Elgar himself. Edu was Alice Elgar's nickname for her husband.

RICHARD WAGNER (1813–1883) (arr DE VLIIEGER, b 1953)

The Ring – An Orchestral Adventure

1. *Prelude*
2. *The Rhinegold*
3. *Nibelheim*
4. *Valhalla*
5. *The Valkyries*
6. *Magic fire music*
7. *Forest murmurs*
8. *Siegfried's heroic deed*
9. *Brünnhilde's awakening*
10. *Siegfried and Brünnhilde*
11. *Siegfried's Rhine journey*
12. *Siegfried's death*
13. *Funeral music*
14. *Brünnhilde's immolation*

In an age before widespread recording, audiences were as likely to encounter Wagner's music in the concert hall as in the opera house. Manchester was not alone in frequently devoting whole evenings to orchestral and vocal excerpts from his operas. Hans Richter had acted as Wagner's amanuenses as a young man and went on to conduct the first *Ring* cycle at Bayreuth in 1876. After the composer's death he was effectively regarded as his vicar on earth and was a major champion of his music in England, not least as conductor of the Hallé Orchestra (1899 - 1911). It was no doubt Richter's lasting influence that sustained the appetite of Manchester audiences for Wagner's music throughout the First World War and one concert was even scheduled for November 1918 and abandoned in favour of a hastily arranged Armistice celebration at the Free Trade Hall. This fascination for Wagner in Manchester was in sharp contrast to wartime Paris, where the composer was associated with the German enemy; indeed, Saint-Saëns famously called for Wagner's music to be banned in war-torn France in a series of articles in *L'Écho de Paris* (September - November 1914). As a result, Wagner is completely absent in the wartime programmes of the Colonne-Lamoureux and Société des Concerts du conservatoire, his place being taken by Beethoven who was considered above and beyond the mêlé of national politics.

Wagner nights are less common these days, although 'bleeding chunks' such as the *Ride of the Valkyries* retain their popularity. The present Wagnerian 'orchestral adventure' by the Dutch composer Henk de Vliegier serves as a reminder of just how much purely orchestral music exists in the *Ring* cycle. Dating from 1991, it is one of several compilations by de Vliegier which seek to return Wagner to the concert hall. This, however, is no suite of excerpts from *Der Ring des Nibelungen* but a presentation of the narrative of its four operas as an orchestral tone poem using Wagner's own music. If we follow Rossini's dictum that the *Ring* has 'some wonderful moments but terrible quarter hours', then de Vliegier has effectively got rid of the quarter hours, along with those singers with spears and horned helmets.

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HECTOR BERLIOZ (1803 – 1869)

Symphonie fantastique Op 14

1. *Rêveries – Passions (Dreams – Passions)*
2. *Un bal (A Ball)*
3. *Scène aux champs (Scene in the Countryside)*
4. *Marche au supplice (March to the Scaffold)*
5. *Songe d'un nuit de sabbat (Witches' Sabbath)*

In September 1827, some months after starting at the Paris Conservatoire, the young composer discovered Shakespeare tragedies and fell hopelessly in love with the Irish Shakespearian actress Harriet Smithson (1800 - 1854). The intense passion felt by the highly imaginative Berlioz led to the idea of a symphony inspired by his feelings for her.

He recounts the moment the artist fell in love for 'a woman who combines all the ideal charms he had dreamt of in his imagination'. In an original act on the part of the composer, these are embodied in a musical 'fixed idea' (*idée fixe*): a delicate melody, accompanied on its first occurrence with a distinctive rhythm depicting the heartbeat of the artist in love, which recurs in each movement. Always recognisable yet somewhat unstable and elusive, the image of the loved one accompanies the artist at every turn, 'in the tumult of a fairground, in the peaceful contemplation of the beauties of nature'. Then, when he hears the quiet tones of two shepherds in the middle of the countryside, the agony of being mistaken makes him suddenly choke. Finally, persuaded that his unrequited love is hopeless, the artist poisons himself. The opium gives him hallucinations: 'He dreams that he has killed his beloved, that he is found guilty and is led to the scaffold where he witnesses his own execution. The symphony succeeds in unifying the fantastical world characteristic of romanticism: the artist ends up witnessing his own funeral in the midst of a crowd of shadows and monsters, where he meets his beloved. The work concludes with a grandiose mix of a Witches' Sabbath and a parody of the 'Dies Irae', the catholic hymn of funeral ceremonies, in a climax of vibrant orchestral writing, which is characteristic of the composer.

It is not only romantic love that influenced Berlioz's symphony; at the beginning of the Romantic period, a network of diverse influences led the composer to what was an innovation – to insert a literary programme in the context of a classical symphony. Apart from the Shakespearian passion that completely overwhelmed Berlioz, the literature of Victor Hugo had a clear fascination for him: a terrifying 'witches' sabbath' appears in the *Odes et ballades* (1826), *Le Dernier Jour d'un condamné* (1829) and is similar to the future 'March to the scaffold'. Furthermore, Hugo's *Battle of Hernani* represented the beginnings of romantic drama only a few months before the première of the *Symphonie fantastique*. Finally, Berlioz is part of the Beethoven symphonic legacy, in particular, that of the Pastoral Symphony, which inspired the 'Scene in the countryside'. This symphony had a powerful impact on Berlioz, as he wrote in his *Memoires*: 'suddenly, from another point in the horizon, I saw the immense figure

of Beethoven emerge. The impact that I got from it was almost comparable to my response to Shakespeare. It opened a new musical world for me, just as the poet had unveiled a new universe in poetry.'

Symphonie fantastique was first performed at the Paris Conservatoire (now the Conservatoire National Supérieur d'Art Dramatique) on 5 December 1830, only a few years after Beethoven's death. Berlioz recalls the première in his *Memoires*. He was grateful to Habeneck for agreeing to conduct and to the players, who for a third time, offered their services for free. It was also the day after the composer met Liszt and Berlioz was proud that his new musical friend heard the audience's enthusiastic reception. It is fitting, therefore, that our Paris and Manchester students will be performing the work in the same concert hall as the première. The fact that it will be challenging to get all the performers on stage indicates just how performance conditions have changed since 1830.

Although Berlioz's music was not always so popular in France, by the time of the First World War, his orchestral music featured regularly at the Société des Concerts du conservatoire and the Colonne-Lamoureux concerts. Indeed, the *Symphonie Fantastique* was taken on the Swiss tour of the Société des Concerts and performed at Lausanne Cathedral on 27 March 1917. In Manchester, Berlioz was well known thanks to the promotional efforts of the Royal Manchester College of Music's founder, Sir Charles Hallé, who knew the composer. Berlioz' *Carnaval romain*, the overtures *Benevenuto Cellini* and *Le Roi Lear*, as well as the *Marche Hongroise* and *Damnation de Faust* were more frequently played by the Hallé during the Great War than the *Symphonie fantastique*.

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MARKUS STENZ

Markus Stenz is Principal Conductor of the Netherlands Radio Philharmonic Orchestra, Principal Guest Conductor of the Baltimore Symphony Orchestra, and Conductor-in-Residence of the Seoul Philharmonic.

His previous positions include General Music Director of the City of Cologne and Gürzenich-Kapellmeister (posts he relinquished in the summer of 2014), Principal Guest Conductor of the Hallé Orchestra (2010 - 2014), Artistic Director and Chief Conductor of the Melbourne Symphony Orchestra (1998 - 2004), Principal Conductor of London Sinfonietta (1994 - 1998) and Artistic Director of the Montepulciano Festival (1989 - 1995).

He has appeared at many of the world's major opera houses and international festivals including La Scala Milan, La Monnaie in Brussels, ENO, San Francisco Opera, Stuttgart Opera, Frankfurt Opera, Glyndebourne Festival Opera, Chicago Lyric Opera and Edinburgh International Festival.

Apart from his regular concerts with the Netherlands Radio Philharmonic, he is currently working with Bamberg Symphony Orchestra, Konzerthausorchester Berlin, Helsinki Philharmonic, Orchestre de la Suisse Romande, London Philharmonic, Seoul Philharmonic, Sao Paulo Symphony Orchestra, Royal Concertgebouw Orchestra, and the BBC Scottish and BBC Symphony Orchestras. He continues a regular relationship with the Hallé.

Markus and the Gürzenich Orchestra have recorded the complete cycle of

Gustav Mahler's Symphonies for Oehms Classics. Their recording of Mahler's 5th Symphony received a German Record Critics' Award in 2009. Their first recording on the Hyperion label of Strauss' *Don Quixote* and *Till Eulenspiegel* received unanimous critical acclaim and this was followed by an equally acclaimed recording of Schönberg's *Gurrelieder* released in 2015, which received the Choral Award at the 2016 Gramophone Awards. In 2016 Oehms Classics released a Henze CD including his seminal 7th Symphony with the Gürzenich Orchestra.

Markus studied at the Hochschule für Musik in Cologne under Volker Wangerheim and at Tanglewood with Leonard Bernstein and Seiji Ozawa. He has been awarded an Honorary Fellowship of the RNCM and the Silberne Stimmgabel (Silver Tuning Fork) of the state of North Rhein/Westphalia.



RNCM AND PARIS CONSERVATOIRE SYMPHONY ORCHESTRA

Claude Debussy L'après-midi d'un faune

FIRST VIOLINS

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Lily Whitehurst
Vashka Delnavazi
William Chadwick
Elizabeth Lister
Geoffrey Holbé
Helia Fassi
Jody Smith
Freya Stokoe
Roxanne Rabatti
Vassily Chmikov
Pjrus Jonusas
Tom Mathias
Cécile Subirana

SECOND VIOLINS

Aiko Okamura
Oliver Baily
Cleo Annandale
Sarah Decamps
Gaspard Maeder
Isabella Baker
Matthew Chadbond
Elena Cortone
Arthur Pierrey
Louisa Till
Emily Blayney
Cyprien Brod

VIOLAS

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Thomas Congdon
Joseph Lenehan
Eva Sinclair
Jean Sautereau
Natalia Senior-Brown
Nicholas Pegg
Mathilde Desveaux
Gabriel Defever
Hin Ki Suen

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Charbel Charbel
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François Gavelle

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Elias Saintot
Cressida Mckay Frith

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Victor Grindel
Joshua Hall

COR ANGLAIS

Paul Atlan

CLARINETS

Antonio Perez-Barrera
You Jin Jung

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Alexandre Hervé
Alice Braithwaite

HORNS

Benoit Collet
Colin Peigné
Kieran Lyster
Maxence Bur

PERCUSSION

Rodolphe Théry

HARPS

Léo Doumène
Lucy Nolan

Edward Elgar Enigma Variations

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Helia Fassi
Jody Smith
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Vassily Chmikov
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Tom Mathias
Cécile Subirana

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Eva Richards
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Roman Cazal
Charbel Charbel
Gabriel Solano

BASSES

Daniel Vassallo
Jean-Edouard Carlier
Suliac Maheu
Elena Mazzer
Charlotte Henry
François Gavelle

FLUTES

Elias Saintot
Irene Jimenez Lizcano
(picc)

OBOES

Joshua Hall
Paul Atlan

CLARINETS

You Jin Jung
Antonio Perez-Barrera

BASSOONS

Alice Braithwaite
Edoardo Casali

CONTRA BASSOON

Alexandre Hervé

HORNS

Benoit Collet
Colin Peiné
Kieran Lyster
Maxence Bur
William Padfield (bumper)

TRUMPETS

Dominic Longhurst
Arthur Escriva
Alexandre Oliveri

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Sheung Yin Chan
Lucas Ounissi
Jacques Murat

TUBA

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TIMPANI

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Aurélien Gignoux

Richard Wagner The Ring — An Orchestral Adventure

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Cécile Subirana

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Daniel Vassallo
Suliac Maheu
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PICCOLO

Cressida Mckay Frith

FLUTES

Elias Saintot
Anna Murphy
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OBOES

Grace Scott Deuchar
Victor Grindel
Paul Atlan

COR ANGLAIS

Joshua Hall

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Antonio Perez-Barrera
Andrew Mellor (E-flat)

BASS CLARINET

Katherine Blumer

BASSOONS

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HORNS

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Kieran Lyster
Maxence Bur
Benoit Collet (bumper)

WAGNER TUBAS

Sebastian Mule
Tom Edwards
Maximillian Boothby
Benjamin Percival

TRUMPETS

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Alexandre Oliveri
Dominic Longhurst

BASS TRUMPET

George Hardwick

TROMBONES

Lucas Ounissi
Sheung Yin Chan
Jacques Murat
Jack Percy

TUBA

Conall Gormley

TIMPANI

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Andre Nadais

PERCUSSION

Auréline Gignoux
Aidan Marsden
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Léo Doumène
Lucy Nolan

Hector Berlioz Symphonie fantastique

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Helia Fassi
Jody Smith
Freya Stokoe
Roxanne Rabatti
Vassily Chmikov
Pjrus Jonusas
Tom Mathias
Cécile Subirana

SECOND VIOLINS

Oliver Bailly
Aiko Okamura
Cleo Annandale
Sarah Decamps
Gaspard Maeder
Isabella Baker
Matthew Chadbond
Elena Cotrone
Arthur Pierrey
Louisa Till
Emily Blayney
Cyprien Brod

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Joseph Lenehan
Eva Sinclair
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Natalia Senior-Brown
Nicholas Pegg
Mathilde Desveaux
Gabriel Defever
Hin Ki Suen

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Rémi Carlon
Johann Causse
Eva Richards
Lola Ramirez
Roman Cazal
Charbel Charbel
Gabriel Solano

BASSES

Daniel Vassallo
Jean-Edouard Carlier
Suliac Maheu
Elena Mazzer
Charlotte Henry
François Gavelle

FLUTES

Cressida McKay Frith
Elias Saino (picc)

OBOES

Victor Grindel
Joshua Hall (cor anglais)
Paul Atlan (offstage oboe only)

CLARINETS

Antonio Perez-Barrera
(E-flat)
You Jin Jung

BASSOONS

Edoardo Casali
Ariane Bresch
Alice Braithwaite
Alexandre Hervé

HORNS

William Padfield
Colin Peigné
Benoit Collet
Maxence Bur
Kieran Lyster (bumper)

TRUMPETS

Dominic Longhurst
Arthur Escriva
Alexandre Oliveri (cornet)
Obin Meurin (cornet)

TROMBONES

Sheung Yin Chan
Lucas Ounissi
Jacques Murat

TUBAS

Maxence Nicola
Conall Gormley

TIMPANI

Rodolpe Théry
Aidan Marsden

PERCUSSION

Aurélien Gignoux
Andre Nadais
Arthur Dhuique-Mayer

HARPS

Lucy Nolan
Léo Doumène

PARIS-MANCHESTER 1918: CONSERVATOIRES IN TIME OF WAR AN ONLINE EXHIBITION

'Paris-Manchester 1918: Conservatoires in time of war', an online collaborative exhibition between the RNCM and Paris Conservatoires, gives us the chance to find out about the lives of the musicians behind the concert programmes.

It has four main themes: **Conservatoires under Fire** (Les Institutions dans la tourmente); **Musicians at the Front**, **Musicians on the Home Front** (Musiciens au front, musiciens à l'arrière); **Musical Life** (La Vie musicale); and **From War to Peace** (De la guerre à la paix). The images on display tell stories about particular musicians from both Paris and Manchester who served during the Great War, such as Maurice Ravel, who made considerable efforts to enlist; the promising violinist, Frank Tipping, who died in action; Roger Péneau, who served as a stretcher-bearer and Fernand Halphen, who was determined to make music happen anywhere, even close to the front line.

We find out that Adolph Brodsky, Principal of the Royal Manchester College of Music (RMCM), was interned in Austria at the start of the war

and piano tutor, Frank Merrick, was imprisoned as a Contentious Objector at Wormwood Scrubs. We can read extracts from the Gazette, which the famous musical sisters Nadia and Lili Boulanger established, to correspond with musicians serving at the Front. We get a glimpse of musical life with concert programmes from the RMCM, the Hallé and from the edge of the battlefield. We read Hope Squire's letters to her imprisoned husband (Frank Merrick) describing musical and civilian life. And, in the final section, we see the response to peace, with concerts in celebration, speeches by Ministers of State, memorials to the fallen and musical scholarships given to serving soldiers to enable them to rebuild their lives.

'Paris-Manchester 1918: Conservatoires in time of war' is the legacy of this project and a lasting memorial in celebration of the musicians who fought and made music during the extraordinary years of the Great War. Learn more at rncm.ac.uk/paris-manchester-1918

Barbara Kelly
(Director of Research, RNCM)



ROYAL MANCHESTER COLLEGE OF MUSIC.

In Celebration of Peace.

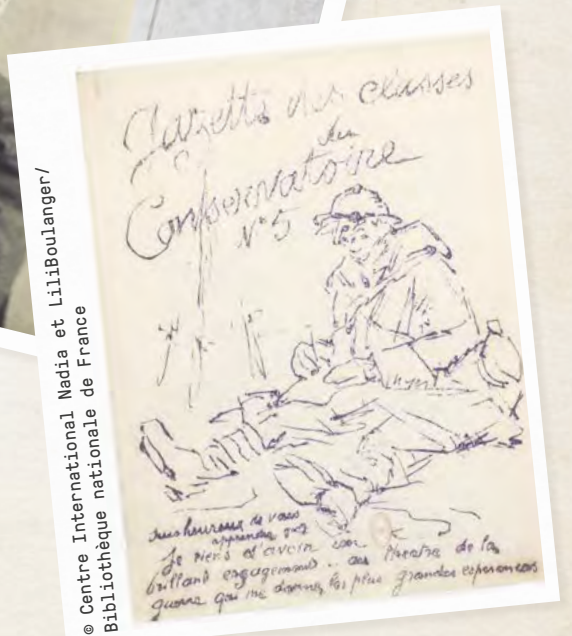
STUDENTS OF THE OPERA CLASS (Miss MARIE BREMA).

Tuesday, December 10th, 1918, at 7 p.m.



3. Anonymous, 1916, Roger Péneau,
assistant music conductor
© Bibliothèque nationale de France,
département de la Musique

4. A French soldier believed to be
Leon Picard, Adolph Brodsky's
nephew by marriage



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ROYAL NORTHERN COLLEGE OF MUSIC



The Royal Northern College of Music (RNCM) is a leading international conservatoire located in the heart of Manchester, with a reputation for attracting talented students, teachers, conductors and composers from all over the world.

Now in its fifth decade, the RNCM is relatively young but its rich history spans back to 1893 when Sir Charles Hallé founded the Royal Manchester College of Music (RMC). In 1973 this institution merged with the Northern School of Music (NSM), and the RNCM was born. Today, the College is a thriving conservatoire with around 320 teaching staff and over 800 students from 52 different countries.

Complementing this role, the RNCM is also a vibrant live music venue offering unparalleled opportunities for students to perform regularly to

public audiences and to work alongside professional musicians and visiting artists. Housing four major performance spaces, including a professionally-staffed, fully-equipped Theatre and recently refurbished Concert Hall, the College presents in excess of 400 concerts each year ranging from RNCM orchestras and ensembles and large-scale opera productions, to a host of touring companies and external hires.

In 2017 the RNCM was acknowledged as 'outstanding', achieving the highest available gold ranking in the Teaching Excellence Framework (TEF). This result complements the RNCM's position as the UK's leading music college for research following the 2014 Research Excellence Framework. The RNCM is also the recipient of two Times Higher Education Awards: Excellence and Innovation in the Arts (2015) and Outstanding International Student Strategy (2016).

PARIS CONSERVATOIRE



Founded in 1795 through the union of the Royal School of Voice and Declamation and the National Institute of Music, from its inception the Paris Conservatoire boasted an innovative pedagogical vision of music – that of providing artistic training to the greatest number. Heir to the Enlightenment and the *Encyclopédie*, it was to become a pedagogical model for Europe, adjusting its curricula to reflect changing aesthetic and professional demands. Since 1990, the Conservatoire national supérieur de musique et de danse de Paris [CNSMDP] – or more simply ‘Le Conservatoire de Paris’ – is situated in the Villettes Park in a purpose-built building designed by Christian de Portzamparc, next to the splendid Philharmonic Hall and Cité de la musique, major Conservatoire partners. With first-rate documentary and technical resources, the CNSMDP offers training at the

highest level in music, dance and sound engineering. Its 1300 students, of whom 17% hail from some 44 countries, are supported by 400 renowned artistic staff. Eager to foster engaged artists, open to the world, the CNSMDP’s broad national and international network spans all continents. Inspired by the exceptional artists it has trained over two centuries, the CNSMDP is a veritable laboratory for creation and innovation where all forms of artistic experimentation are encouraged. Hector Berlioz, Georges Bizet, César Franck, Claude Debussy, Olivier Messiaen, Betsy Jolas and Pierre Boulez, and performers such as Jean-Pierre Rampal, Brigitte Engerer, Renaud and Guathier Capuçon, Nicolas Angelis, François-Xavier Roth, Bertrand Chamayou, Emmanuelle Haïm, and more recently, Sabine Devieilhe and Julie Fuchs are among the Conservatoire’s many remarkable graduates.

PARIS-MANCHESTER 1918 PROGRAMME OF EVENTS 1 – 14 March 2018

THU 01 MAR / RNCM AND PARIS CONSERVATOIRE SYMPHONY ORCHESTRA

Orchestral Concert

Markus Stenz *conductor*

MANCHESTER / Royal Northern College of Music / RNCM Concert Hall / 7.30pm

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Pre-concert talk

Barbara Kelly (RNCM) and **Liouba Bouscant** (Paris Conservatoire)

MANCHESTER / Royal Northern College of Music / Forman Lecture Theatre / 6pm

FRI 02 MAR / RNCM AND PARIS CONSERVATOIRE SYMPHONY ORCHESTRA

Orchestral Concert

Markus Stenz *conductor*

LONDON / Cadogan Hall / 7.30pm

MON 05 MAR / SYMPOSIUM

The musical institutions in Paris and Manchester during the First World War (1/2)

PARIS / Opéra-comique / Salle Bizet / 10am – 6pm

MON 05 MAR / IN FLANDERS

Chamber Music Concert

A programme of French and English melodies interspersed with readings of letters from soldier-musicians

Students from the Royal Northern College of Music and Paris Conservatoire

PARIS / Opéra-comique / Foyer / 6.30pm

TUE 06 MAR / SYMPOSIUM

The musical institutions in Paris and Manchester during the First World War (2/2)

PARIS / Paris Conservatoire / Espace Maurice Fleuret / 10am – 6pm

TUE 06 MAR / SOLDIERS' STORIES

Schools Concert

Musical performance centered on the Gazette Musicale (partial repeat of previous day's programme)

Students from the Royal Northern College of Music and Paris Conservatoire

PARIS / Opéra-comique / Foyer / 11am

TUE 06 MAR / DE BONS COMPAGNONS MUSICAUX

Chamber Music Concert

Emmanuelle Bertrand, educational and artistic direction
PARIS / Paris Conservatoire / Espace Maurice Fleuret / 7pm

WED 07 MAR / EN SOUVENIR DE GÉNICOURT

Chamber Music Concert

Emmanuelle Bertrand, educational and artistic direction
PARIS / Conservatoire national supérieur d'art dramatique / 8pm

THU 08 MAR / RNCM AND PARIS CONSERVATOIRE SYMPHONY ORCHESTRA

'LA MUSIQUE CREUSE LE CIEL' (Baudelaire)

Orchestral Concert

Markus Stenz *conductor*

PARIS / Conservatoire national supérieur d'art dramatique / 8pm

FRI 09 MAR / GOURNAY-SUR-ARONDE, 26 MARCH 1916

Chamber Music Concert

Emmanuelle Bertrand, educational and artistic direction
PARIS / Grande Chancellerie de la Légion d'honneur / Salle des ordres royaux / 1pm

FRI 09 MAR / IN FLANDERS

Chamber Music Concert

A programme of French and English melodies interspersed with readings of letters from soldier-musicians

Part of the RNCM Chamber Music Festival

MANCHESTER / RNCM Concert Hall / 5pm

MON 12 MAR / ROSE-FRANCE

Ciné-Concert

Projection of two silent films realized during the war, with an accompaniment by students of the Paris Conservatoire

PARIS / Cinéma le Balzac / 8.30pm

WED 14 MAR / FRIENDSHIP IN WARTIME

Schools Concert

A new work created by schoolchildren in Manchester and Paris imagines wartime letters between young people in our cities

MANCHESTER / Royal Northern College of Music / Carole Nash Recital Room / 6pm



Madame
M. Grosjean
Chateau
de
Dauventay
Paris



Alexandra Road, Alexandra Park, Manchester

CARTE POSTALE

Tous les pays étrangers s'acceptent sur la correspondance au verso. (Se renseigner à M. Poincaré)
Correspondance
à adresser au recto
à adresser au verso



Madame
Mlle de



Je t'embrasse
à
Paris

Adresse
Jeune te fixes et te tranquillise
ma petite chérie.
Je pense que tu es toujours
en bonne santé tu es toujours
Tu vois mon amour que
je ne t'oublie pas un seul
instant partout je pense
à mon aimé.
Je t'embrasse mes meilleurs
câlin du fond du
cœur petit for à

De Jeune
L'Inconnu, Succ
350, Rue St Honoré, 350
près la Place Vendôme
PARIS

Mme R. G.
10 rue
Paris
(France)

Mme Grosjean
8 Rue de Mail
MONTLUÇON
(Seine et Oise)

Mme Lohie
40 Boulevard des Capucines
Paris

