

MUSICIANS

ANDREW MULLEN

Andrew began singing at the age of ten as a Choral Scholar at Ampleforth College, York, England, producing a solo album "Andrew Mullen - Treble" in 1975. Having read Music as an Academical Clerk at New College, Oxford, Andrew graduated as a Master of Arts in 1988 and continued studies at the Royal Academy of Music under Christopher Keyte, and at the Guildhall School of Music and Drama under Arthur Reckless. Summer 2014 will see Andrew's ninth season performing Wagner at the Bayreuth Festival in Germany. Concert, opera, recording and recital work has also included tours all around the UK, and in Japan, France, Italy, Spain, Switzerland, Belgium, Austria (at the Salzburg Easter Festival), Hungary and the Netherlands, in a wide range of repertoire encompassing all styles from the Renaissance and Baroque to modern atonal composers. Andrew's CDs include the important 1990 recording, by the Scottish vocal ensemble Cappella Nova, of the works of Robert Carver, the sixteenth-century Scottish composer.

THERESA GOBLE

Theresa Goble Mezzo Soprano, was born in Portsmouth, England and studied singing at the Guildhall School of Music and Drama and the National Opera Studio London, with scholarships from the Friends of Covent Garden and Scottish Opera. She has appeared with Scottish Opera, English National Opera, Opera Holland Park, and performed throughout Europe. Theresa has toured America singing the title role in Bizet's Carmen and made her concert debut in Indianapolis at the Bruckner Fest. In 2008, Theresa and Andrew Mullen presented a concert and recorded a CD of music associated with Thomas Jefferson in conjunction with the International Center for Jefferson Studies at Monticello. In 2012 she sang the role of Amneris, in Verdi's Aida for Preston Opera and again in May this year in Kentish Opera's 60th anniversary production. Theresa is also an internationally acclaimed voice teacher in great demand and is a Professor at the Guildhall School of Music and Drama, London.

DANA LYN

Dana Lyn is a graduate of the Oberlin Conservatory with degrees in both violin and performance. She has performed in New York's Carnegie and Town Halls, the Beacon Theater and has extensively toured the United States, Canada and Europe. She has performed as piano soloist with The Meremblum, Northridge and Central Valley Orchestras, and as a violinist, is a member of numerous new music ensembles based in New York City, including the SEM Ensemble and the Wordless Music Orchestra. Lyn is also a budding composer and has received commissions from the Brooklyn Rider, the Apple Hill String Quartet, the National Army Strings and the OSSO String Quartet.



THE AMERICAN FRIENDS
OF THE CHATEAU DE COMPIÈGNE

An Interlude of Music From the First Empire

at the French Consulate in New York

Thursday, October 3, 2013

SPONTINI: *Pas des Guerriers from Fernand Cortez* - 1809:

Spontini was Director of the Empress's Music, and enjoyed Napoleon's protection in the early years of the Empire. His opera *La Vestale* is probably the first true example of the "empire style" in music. *Fernand Cortez* was a much grander venture involving, among other lavish effects, the use of fourteen horses of the Franconi Cavalry. There was a lull in performances after the initial presentations, but its success is evident to us in its revival ten years later, after which it lasted in the operatic repertoire until 1830. This military march is an example of the confident imperial mood in which these performances thrived.

MARTINI: *Plaisir D'Amour* - 1784:

Napoleon graduated from the military academy at Brienne in October of 1784. Whilst there is no record of his having either heard or sung this ballad personally, we do know that Martini remained a staple in the repertoire of the imperial orchestra. At Brienne, in keeping with the culture of the Ancien Regime, the students received training in dancing and deportment as well as in military prowess. The enduring popularity of this song - a delightful moodsetter even for us this evening - makes it unlikely that Napoleon, Josephine, their family and associates would not have known it!

LESUEUR: *Le Chant de Selma, from Ossian or Les Bardes* - 1804:

Lesueur presented this work on July 10, 1804 at the Opera, newly named the Imperial Academy of Music. He had just succeeded Paisiello as the director of the orchestra. We know that Napoleon had a preference for the latter's more Italian style. However, this work so pleased the Emperor that he brought Lesueur to the imperial box at the performance, seating him next to Empress Josephine, to receive the audience's acclaim. The next day Lesueur received a golden snuff-box, inscribed "The Emperor of the French to the composer of *Les Bardes*", containing the cross of the Legion D'Honneur and six thousand-franc notes.

MEHUL: *O toi le digne appui d'un père from Joseph* - 1807:

Josephine, when still Mme de Beauharnais, had introduced Mehul to Napoleon very early on. Mehul was conscious of Napoleon's leaning towards Italian styles in music, and had composed works in imitation of it, causing the Emperor to comment "No Frenchman could ever have written music like this" and "See that you deceive me often this way!". However Joseph, whilst still an opera, concerns an ancient and sacred subject, and is an excellent example of the music of the French imperial period. This duet takes place between Jacob and his one remaining son, Benjamin.

PAISIELLO: *Nel cor più non mi sento, L'amor contrasto from "La Molinara"* - 1788:

Paisiello was a firm favourite of Napoleon's (composers more prominent to us now, such as Cherubini, in fact earned the Emperor's disapproval by criticizing Paisiello to him: he took it quite personally!). *La Molinara*, although dating from before the revolution, nonetheless is a work which we know continued to captivate the Emperor's ear. Contemporary reports of his enjoyment of music suggest that his private taste as a music lover would always supersede his response to works which, even though they demonstrate the imperial style better to us, had the purpose rather of flattering him as a sovereign than of raising his spirits.

PAISIELLO: *Ah Eccellenza from Nina, o sia La pazza per amore* - 1790:

A comical "stuttering" aria from *Nina*, another of the Emperor's favourites.

ANONYMOUS: *Mort et convoi de l'invincible Marlborough* - 1709:

This popular song dates from the early wars of the eighteenth century, but evolved into a marching song in France and is still a popular nursery rhyme today. The tune is immediately recognizable; however, we know that Napoleon had a fondness for humming or whistling it "autant maljuste" (out-of-tune) as Louis XV, whenever, according to his valet Constant, the army was about to depart for a new campaign.