



RACHEL STROUD

Violoniste

LUCIE DE SAINT VINCENT

Pianofortiste





NOTE OF INTENTION

I am writing on behalf of the Edelmänn Duo to apply for a 'Project Preparation' Residency at Royaumont. Our attendance at three 'formations professionnelles' on the subject 'Expressivité des claviers et du violon' at Royaumont during the years 2011–2014 sparked the beginnings of what would become our focus as an ensemble: the forgotten French classical repertoire for fortepiano and violin accompanist. More recently, our research and playing has turned towards female composers. We are currently developing a project called 'Re-Sounding the Salon: Revolutionary Women', which explores compositions by salonnières and their female guests around the time of the Revolution. Our longstanding history with the institution – including Lucie's participations in formations Transculturelles' from 2014 to 2021 (Fabrizio Cassol, Magic Malik, and Joce Mienniel) and first prize from the Royaumont Foundation and Ambassade de Suisse en France in 2013 – makes Royaumont the natural setting to bring this important project to fruition.

As both a performer and a doctor of musicology, I bring a unique dimension to our performance practice that I believe resonates with the sorts of research-led projects that the Royaumont Foundation supports. One of the main barriers to access for showcasing repertoire outside of the established musical canon is that it often doesn't exist in the form of a published score to browse in a library – let alone a recording! So how to get to know the music? It is necessary to invest a significant amount of time playing through pages and pages of music in order to curate an insightful programme. A residency at an institution like Royaumont would be a creative lifeline to us, enabling us to achieve this important practical aspect of our work. Not only do we live in different countries, but we are also both mothers to young children. The precarious economic situation of the music industry is such that rehearsal time for this sort of project is usually unpaid; a further barrier to access for those wishing to subvert the cultural status quo.

Royaumont would also provide an inspiring setting in which to film and record – with the possible outcome of a short documentary or film clips to share as an educational series on online platforms. Our early forays into this project have astounded me: the work of Elisabeth Desfossez foreshadows Beethoven groundbreaking middle period, and the music of Marie Cléry – full of darkness and dread – could not be further from tropes of female sweetness. It is essential that we bring the music of these revolutionary women to the public consciousness: it changes what we thought we knew about music history. We hope that you would like to join and support us in this endeavour.

Dr Rachel Stroud
Cambridge, 24th May 2025

Rachel Stroud is a violinist and musicologist specialising in historical performance. She holds a doctorate from King's College, University of Cambridge, on the subject of notation and performance in Beethoven's late string quartets, and completed studies in the baroque violin at the Royal Conservatory in The Hague. Rachel has performed and recorded in major concert venues and festivals throughout Europe, including Wigmore Hall, and Het Concertgebouw, Amsterdam, and has been invited to lecture and direct workshops in countries ranging from the Netherlands to Argentina and Mexico. Closer to home, she is developing a reputation as a dynamic and fearless director, regularly appearing with groups such as Norwich Baroque, Bury Baroque, and her own group The Geldart Ensemble. Her innovative and story-based approach to programming, such as her series 'The Secret History of the String Quartet', aims to re-write cultural history by bringing the works of marginalised composers out of the archives and into the spotlight.

Lucie de Saint Vincent discovered the fortepiano during her master's studies in piano at the Utrecht Conservatory with Paolo Giacometti, in an attempt to immerse herself as deeply as possible in the sound reality of composers around the turn of the 18th and 19th centuries.

Lucie decided to continue her studies at the Royal Conservatory in The Hague with Bart van Oort. During a second master's degree in fortepiano, she began to delve into forgotten French repertoire from the classical period and French fortepiano construction. In 2016, Lucie discovered many interesting French female composers from this period. Working on restoring these women and their creations to their rightful place in Western music history, and recognizing the mark they left on their own time and on future generations, has become an essential musical mission for her.

Lucie released the album "Des Dentelles à l'échafaud" at the end of 2024, dedicated to the composers Hélène de Montgeroult and Marie Bigot de Morogues. The release was praised by the press in Europe, including the Volkskrant in the Netherlands. In January 2025, the CD was even awarded the Diapason d'or, the highest distinction for recordings in France. In honor of this prestigious occasion, Lucie gave a solo performance at the famous Philharmonie de Paris.

BIOGRAPHIES

The Edelmann Duo

Rachel Stroud (violin) and **Lucie de Saint Vincent** (fortepiano) – explore the sound world of late-18th and early-19th-century France on period instruments. Having met during their studies in The Royal Conservatory of The Hague, their dedication to the genre of keyboard sonatas with violin accompaniment – a performance practice which is now lost to us today – was sparked by their attendance at several 'formations professionnelles' at the Royaumont Foundation.

The Edelmann Duo went on to make the first recording of Ignaz Ladurner's Sonata No. 2, oeuvre 5 in A major using a unique facsimile of an Erard 1802 "en forme de clavecin" by Christopher Clarke by kind permission of the Musée de la Musique in Paris. They have also performed in prestigious venues and festivals throughout Europe, including Le Grand Salon D'Honneur, Les Invalides and the Musée de la Musique in Paris, The Fitzwilliam Museum in Cambridge, and in the Musée d'Art et d'Histoire in Geneva. Appearances in the Netherlands include performances in the Utrecht Oude Muziek Festival, and for the 'Van Swieten Society'.

After a hiatus in their activities while Rachel completed her doctorate, the Duo recently began working on a new project dedicated to female composers during a residency at 'La Turbine' in Burgundy.

POSSIBLE RÉPERTOIRE

Marie Emanuelle Bayon-Louis

Six Sonates, Op. 1 (Paris, 1759)

Amélie-Julie Candelle

Trois Sonates pour le Piano-forte avec accompagnement de violon (à volonté), Op. 1 (Paris)

Marie-Élisabeth Cléry

Trois Sonates pour harpe ou piano-forte avec accompagnement de violon, Opus 1 (Paris, 1785)

Madame Deleval

Three Sonatas for the Harp of Piano-forte with an accompaniment for the violin, Op. 1

Elizabeth Desfossez Trois Sonates pour le piano forte avec accompagnement de violon oblige et de violoncelle ad libitum, Op. 3 (Paris, 1798)



Henriette Larrivée

Trois Sonates pour piano-forte avec accompagnement de violon, Op. 2 (Paris)

Francesca Lebrun

Six Sonates pour clavecin ou piano-forte avec accompagnement d'un violon, Op. 1 (Paris)

Hélène de Montgérout

Trois sonates pour le forte-piano (avec accompagnement de violon pour le 3e Sonate), Op. 2 (Paris, 1800)

Camille Pleyel

Sonate pour le piano-forte avec accompagnement de violon oblige, Op. 2 (Paris)

Caroline Vüiet

Ouverture de l'heureux Stratagème, arrangée par l'auteur pour le piano-forte avec accompagnement de violon ad libitum (Paris)



Re-sounding the Salon: Revolutionary Women The Edelmänn Duo

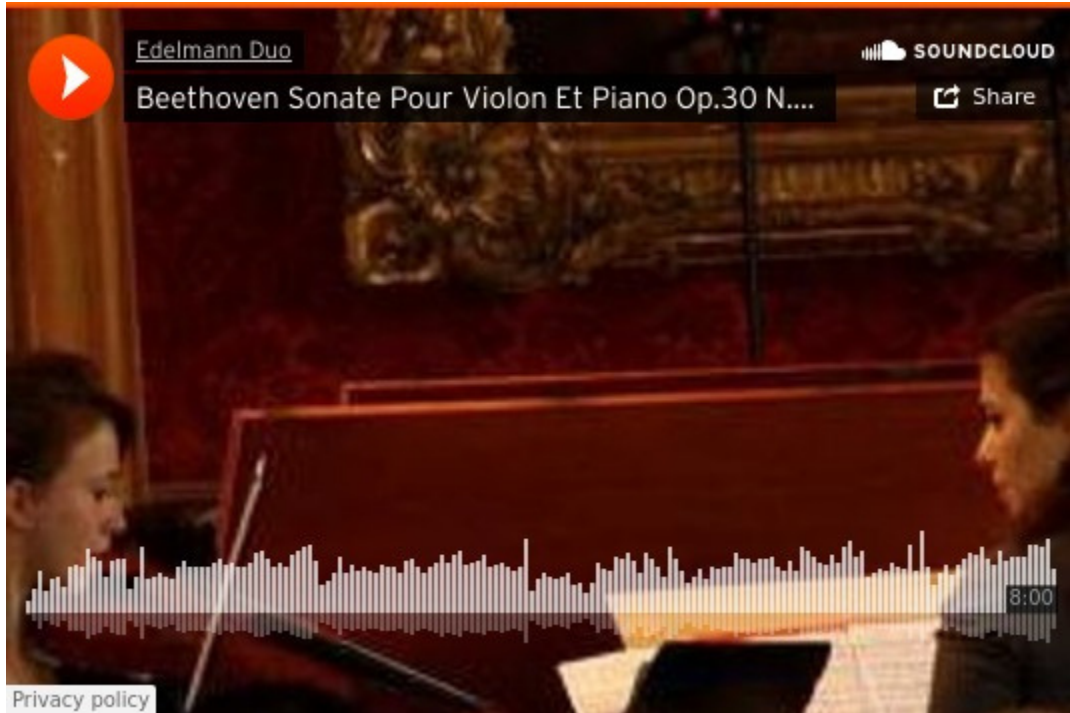
In recent years, much has been done to re-introduce women composers into concert halls, re-writing much of the history that originally erased them. However, this re-writing has often ignored the social contexts in which the music was first performed. The concert hall, with its patriarchal rituals, traditions and social hierarchies was often not where this music first sounded. The female musical space in the early nineteenth-century was not that of a silent concert hall, but in the intimate surroundings of the salon. This programme reimagines the world of Parisian Salon for 21st-century listeners. Salons were not just physical locations, they were a cultural ideal; a theatrical space in which to enact feminine social, political and creative agency.

Many audiences today might be surprised by the sheer volume of music published by these early-nineteenth-century women composers, many of whom were also poets, novelists and playwrights. Even more surprising might be that of one of the most popular genres: that of the Sonata for the Pianoforte with violin accompaniment. The role of the violin accompanist is now one that is forgotten, but was described by Pierre Baillot as one the career prospects that a young violinist might aspire to upon completion of their conservatory studies. There is a huge volume of repertoire within this genre published by important salonnières and performers, who also played significant roles in cultural and political affairs at the time. For example, Madame Brillon welcomed Benjamin Franklin to her Parisian Salon in 1777, Marie-Emanuelle Bayon Louis was credited with making the fortepiano popular in France, and Caroline Vuiet became a sort of adopted daughter to Marie Antoinette.

Each of these women composers has a unique story to tell, whether Madame Delaval's flight to England to escape the Reign of Terror, only to become friends with Joseph Haydn on his famous visit to London, or the fact that Hélène Montgérout's piano playing likely saved her from death. We would like to bring these stories to life by curating performance events that feature not only music, but also texts, diary entries and contemporary newspaper reviews. Through the use of historical instruments - including Lucie's original square fortepiano from France dating from 1823 - improvisations, and conversations with the audience, we will re-imagine the sounds and musical experiences of these 19th-century salons for 21st-century ears.



SOUNDCLOUD DUO EDELMANN



Ignace Ladurner (1765–1839)
Sonate pour le pianoforte oeuvre 5 N.2,
avec accompagnement de violon obligé (1802)



Ludwig van Beethoven (1770–1827)
sonate for piano and violin op.30 N.2r
I. Allegro con brio)

CONTACT

ARTISTE ATHINA CULTURE COMM




ATHINA
CULTURE COMM



duo edelmann

Lucie de Saint Vincent, pianiste

+31 623 847 132

A thick, horizontal red brushstroke graphic that spans the width of the page at the bottom, with a textured, painterly appearance.