Hugh Hodgson School of Music
UGA OPERA THEATRE in collaboration with the UGA Symphony and the Hugh Hodgson Singers present:

Charles Gounod’s *Faust*

Hugh Hodgson Concert Hall – Performing Art Center, Athens, GA
November 11, 2022 – 7:30 pm and November 13, 2022 – 3:00 pm

*Sung in French with English Surtitles*

First performed at the Théâtre Lyrique in Paris, France, on March 19, 1859.

Music by Charles Gounod
Libretto by Julies Barbier and Michel Carré.
Based on Carré play *Faust et Marguerite*, in turn loosely based on Johann Wolfgang von Goethe’s *Faust, Part One*.

**Cast**

- **Faust, a philosopher and metaphysician** – Andrew Ellis (Tenor)
- **Méphistophélès** – Robert Harrelson (Bass)
- **Marguerite, a young maiden** – Sarah Lynn Storm (Soprano)
- **Valentin, a soldier and Marguerite’s Brother** – Eleftherios Chasanidis (Baritone)
- **Wagner, a student and friend of Valentin** – John Drake (Baritone)
- **Siebel, a youth in love with Marguerite** – Xiaohan Chen (Mezzo-soprano)
- **Marthe Schwerlein, Marguerite’s guardian** – Samantha Mishima Friedman (Mezzo-soprano)

**Time:** 1815
Synopsis

ACT I - Faust’s Study
Faust, an aging scholar, laments wasting his years on study and missing out on life and love. Cursing God and pleading for dark intervention, he vows to poison himself. Méphistophélès obligingly appears and offers Faust wealth, glory and power, but Faust only wishes the recapture the innocence of his youth. Méphistophélès agrees to Faust’s request, but there are conditions: on earth Faust will be master, but in the underworld their roles will be reversed. Faust hesitates at first, but when Méphistophélès conjures a vision of Marguerite, Faust signs the contract and the two head out together in search of the young woman.

ACT II - The Village Fair
The village celebrates a holiday as Valentin and Wagner prepare to leave for war. Valentin enlists Siebel, an amorous young man, to protect his sister Marguerite while Valentin is away. Wagner is interrupted in his jubilant song by Méphistophélès who, after singing a raucous song of his own, offers some dark predictions: Wagner will die in his first battle, the flowers that Siebel picks will wither, and Valentin will be killed by someone close to Méphistophélès.

Méphistophélès makes a toast to Marguerite, which incenses Valentin to draw his sword. He and his men are shocked when the sword shatters. They cross themselves as they realize they are in the presence of the devil; Méphistophélès assures them that they will meet again. Faust arrives, and Méphistophélès distracts Siebel while Faust approaches Marguerite. Although his advances are politely declined, her modestly makes Faust want her all the more.

ACT III - Marguerite’s Garden
As predicted, the flowers Siebel picks for Marguerite begin to wither, but he breaks the spell by dipping his hand in holy water. He leaves the flowers for Marguerite just as Faust and Méphistophélès arrive. Faust is overcome by Marguerite’s chaste dwelling and wants to leave. However, Méphistophélès leaves her a casket of jewels to further her temptation.

She discovers the jewels while wistfully singing about love, intrigued by the young man she met in the village. When Marguerite tries them on, she finds she adores the woman she sees in the mirror. Before she can put them away, her neighbor Marthe finds her and encourages Marguerite to keep the treasures.

Faust and Méphistophélès return. While Méphistophélès lures the attentive Marthe away, Faust is able to steal a kiss from Marguerite. Méphistophélès plans for her seduction start to come together.

INTERMISSION (20 minutes)

ACT IV – Marguerite’s Home and the Church
Left abandoned by Faust, Marguerite has given birth and is shunned by everyone except the faithful Siebel. Marguerite goes to church to pray to God. The voice of Méphistophélès echoes back telling her that she is damned; Marguerite collapses in terror.

When Valentin learns of his sister’s dishonor, he rushes to her home enraged. When Faust and Méphistophélès arrive, Valentin challenges Faust. Reluctantly, Faust agrees and Valentin is mortally wounded. Marguerite watches her brother die as he curses her to Hell with his dying breath.

ACT V – The prison cell of Marguerite
Having learned that Marguerite has killed her child and gone insane, Faust pleads with Méphistophélès to rescue her. Upon entering her cell, Faust finds her completely unhinged. At first touched by the sight of Faust, Marguerite panics when Méphistophélès enters. With a frantic appeal to heaven for deliverance, she pushes Faust away, and falls to the ground dead. Though Méphistophélès condemns her, the angels announce her salvation as Faust falls to his knees in prayer.
“Faust…A Cautionary Tale”
Notes by Samantha Mishima Friedman

The opera *Faust* by Charles Gounod (1818-1893), with libretto by Jules Barbier and Michel Carré, is loosely based on a play by Carré and a poem by Johann Goethe. *Faust* tells the tale of Doctor Faustus, a philosopher modeled after a historical 15th century German alchemist named Johann Faust. The elderly Faust, unhappy with his life, invokes Satan and to his horror and amazement, Méphistophélès appears before him ready to grant his wish. Faust is shown a vision of beautiful Marguerite to tempt him into giving up his soul in exchange for youth in order to win the love of the young and innocent Marguerite. She pays a terrible price for Faust’s desire and the devil’s trickery.

The idea of acquiring money, youth, power, and even love through a pact with demonic forces has fascinated audiences through the centuries. The legend of Doctor Faustus has been adapted many times by authors and composers, beginning with a play called *Faustbuch* by an anonymous writer in 1587. Since then, great writers such as Christopher Marlowe, Alexander Pushkin, Henrich Heine, Goethe and more recently, David Mamet, have all adapted the story into plays. It has inspired music by Beethoven, Schubert, Verdi, Wagner, Liszt, Mussorgsky, Mahler, Lili Boulanger, and it has been set into operas by Spohr, Berlioz, Boito, Busoni, and today’s composer Gounod.

Echoes of Faust permeate contemporary culture as well. Blues musicians Tommy Johnson and Robert Johnson both claimed to have sold their souls to master the guitar. Queen’s *Bohemian Rhapsody*, Blue Öyster Cult’s *Burnin’ for You*, Halsey’s *Hold Me Down* and The Charlie Daniel’s Band’s *The Devil Went Down to Georgia* are all songs about selling your soul. American musicals *Damn Yankees* and *Little Shop of Horrors* are updated versions of a Faustian bargain. Composer Randy Newman wrote a rock opera with Don Henley titled *Faust*. Even *The Little Mermaid*, the beloved Hans Christian Andersen tale turned into a Disney classic, is based on the legend of Doctor Faustus.

Like Faust, who viewed his soul as unimportant and thus easy to give up, do we trivialize things the same way in our own lives? How often do we read the fine print? How often do we contemplate the ramification of our own actions? Perhaps the story of Doctor Faust still remains a cautionary tale for us in the 21st century.
The University of Georgia Symphony Orchestra
Mark Cedel, conductor
Pyeongkang Park, assistant conductor

VIOLIN I
Cristobal Provoste, co-concertmaster
Carlos Brena, assistant
Molly Schneider
Andre Araujo de Souza
Alexis Boylan
Paulo Batschauer
Lyu Lian
Kiera Johnson

VIOLIN II
Brian Roach, principal
Sean Smith, assistant
Garry Fulcher
Chelsea Afful
Ali Nebzhidovskaia
Sarah Niehiser

VIOLA
Bryan Johnson, co-principal
Ava Cosman, co-principal
Rogelio Bonilla, assistant
Anna Murphy

CELLO
Thomas LaMon, principal
Juwon Lim, assistant
Ian Koontz

BASS
Leonardo L. Lopes, principal
Wueliton Zanellato Dal Pont, assistant

FLUTE
Yinzi Zhou, principal
Lucy Rubin

OBOE
Jacob Hill, principal
Gracee Meyers

CLARINET
Bailey Hume, principal
Emily Johnston

BASSOON
Cindy Cheng, principal
Dillon Causby

HORN
Jordan Chase, principal
Jacob Evarts
Cal Hughes
Marianna Schwark
Ian Cornelius

TRUMPET
Jake Landau, principal
Andrew Morris

TROMBONE
Dalton Hooper, principal
Crews Owen
Cullen Findley

TIMPANI
Patrick Sorah

PERCUSSION
Milles Bell
Camden Briggs
Tanner Fallin
Aaron Phillip

ORGAN
Kathryn Wright

KEYBOARD
Saeram Jang

LIBRARIAN
Molly Schneider

PERSONNEL and PRODUCTION
Ricardo Karelisky Deho
The UGA Hodgson Singers
Artistic Personnel
2022-2023

Daniel Bara, conductor
*John D. Boyd UGA Foundation Professor of Choral Music*
*Director of Choral Activities*

Jieun Lee
Pianist

Daniel Shafer, assistant conductor
*Opera Chorus Master*

Matthew Taylor, Erika Tazawa Jenkins, assistant conductors

**SOPRANOS**

Olivia Livy Baxley
Presley Dale
Anna Floyd
Elizabeth Farrell
Kalissa Hernandez
Lauren LaBarre
Pryce Lofton
Waverly Noble
Alessandra Sayers
Avery Smith
Audrey Vazquez
Lili West

**ALTOS**

Maddie Alexander
Bee Catanzaro
Sophie Coffman
Olivia Crerie
Sadie Hammond
Erika Tazawa Jenkins
Abby McMillan
Ally Murari
Danielle Oliviares
Bekah Rawle
Kathleen Sullivan
Marlee VanMullekom

**TENORS**

Zachary Andersen
Julien Berger
Spencer Kenyon
Garrett McCord
Andy Risley
Pierce Roberts
Daniel Shafer
Theo Schramm
Matthew Taylor
Brooks Todd
Ryan Ward
Demetreon Wells

**BASSES**

Joshua Dixon
John Drake
Tanner Dziedzic
Zack Hirsch
Hunter Mason
Barrett Meadows
Jack Perdue
Juntao Qiu
Jeff Unger
Miller Vaughn
Production Staff

Mark Cedel – Conductor
Daniel Ellis – Stage Director / Producer
Frederick Burchinal – Director of Opera
Kathryn Wright – Principal Opera Coach and Musical Preparation
Saeram Jang – Assistant Opera Coach / Rehearsal Pianist
Daniel Schafer – Chorus Master
Daniel Bara – Director of Choral Activities
Jieun Lee – Chorus Pianist
Veronique Burchinal – French Diction Coach
T. Anthony Marotta – Fight Choreographer
John Drake – Fight Captain
Donna Crawford – Costume / Makeup Coordinator
Graf von Imhoff – Lighting Designer
Emily Eddington – Stage Manager
Shaun Baer – HHSOM Publicity
Greg Hankins – Supertitle Operator

A Special Thank You –

We would like to thank Annika Donnen and the Lyric Opera of Chicago Library for their assistance in preparing the musical scores for our production.

To the Franklin School of Art and Sciences, The School of Theatre and Film, The Hugh Hodgson School of Music, The Wyatt and Margaret Anderson Professorship in the Arts, and The Patricia and Carl S. Hoveland Fellowship in Opera for making this production possible.

A very special thanks to our “Friends of the Opera” Donors and Supporters who have contributed generously to the Opera Theatre Program and our opera students.
ABOUT THE ARTISTS

Eleftherios Chasanidis (Valentin – Opera Graduate Assistant and Hoveland Fellowship Award Recipient) is a baritone from Thessaloniki, Greece. He holds degrees in Violin Performance, Voice Performance, Advanced Tonal Harmony, Modal Counterpoint, Fugue, and Byzantine Music. He has performed roles in his career including Figaro, Gianni Schicchi, Guglielmo, Olin Blitch, The Prophet/Keith (EU Premiere of Dark Sisters by Nico Muhly), Il Commendatore, Don Basilio, and others. He has performed in venues in the US, Italy, Greece, Germany, and Austria. He is currently studying in the studio of Frederick Burchinal.

Xiaohan Chen (Siebel – Opera Graduate Assistant and Hoveland Fellowship Award Recipient), Chinese Mezzo-soprano, is now a resident in the United States. She is currently a DMA student in opera performance at the University of Georgia with a Master’s degree from the Manhattan School of Music. Ms. Chen is an emerging artist in operatic and concert works who has performed throughout the United States, Canada, and China. She has recently performed with The Atlanta Opera, Fort-Worth Opera and has an upcoming concert in Vancouver. For more information, please visit www.xiaohanchen.co

John Drake (Wagner – John R. Curtis Scholarship in Opera) is a fourth-year undergraduate pursuing a degree in music performance. He is originally from Gainesville, Georgia, but his love for opera began with his studies at the University of Georgia performing in the opera scenes programs. Most recently he spent the summer studying in Austria as part of the AIMS opera studio. He is incredibly thankful for his voice teacher Dr. Knight for her guidance, the entire directorial team, his cast mates, and his parents for their never-ending support.

Andrew Ellis (Faust – Opera Graduate Assistant and Hoveland Fellowship Award Recipient) completed his M.M. at UGA performing such roles as Edgardo in Lucia di Lammermoor and Almaviva in Il Barbiere di Siviglia. He also sang the lead tenor role in the Opera Theatre production of Don Pasquale, participated in the Fall 2018 Bel Canto Gala, and most recently sang the role of Mischa in Wargo’s The Visit to the Country and Ferrando in Così fan tutte. Andrew continues his residence at UGA, now as a D.M.A. candidate in Vocal Performance in Prof. Frederick Burchinal’s studio.

Samantha Mishima Friedman (Marthe Schwerlein – Opera Graduate Assistant and Hoveland Fellowship Award Recipient) is a second-year DMA student at the University of Georgia. Roles include: The Bear (Popova), Così fan tutte (Dorabella), The Trial of Susan B. Anthony by Steven Mark Kohn, Hansel und Gretel (Witch/Mother), Elektra (Erste Magd), Amahl and the Night Visitors (Mother). Samantha holds an MM in Vocal Performance from Mercer University and a BA from Sarah Lawrence College.

Robert Harrelson (Méphistophélès – Opera Graduate Assistant and Hoveland Fellowship Award Recipient) is a bass-baritone originally from Boiling Springs, North Carolina. He studied voice at Indiana University with Giorgio Tozzi and Roy Samuelsen, and is now in the voice studio of Frederick Burchinal at the University of Georgia where he is pursuing a DMA in vocal performance. During his 20-year career with the U.S. Air Force Singing Sergeants in Washington, D.C., Robert performed for four U.S. presidents, as well as numerous U.S. and international political, diplomatic, and military leaders. His hundreds of performances across the U.S. have been seen and heard by millions around the world in person, on television, and via the Internet. Recent opera roles performed include Rocco, Il Commendatore, and the Physician (Opera Carolina’s Macbeth). Recent solo oratorio engagements include Handel’s Messiah, Mozart’s Great Mass in C Minor (both with the Richmond Symphony), and Beethoven’s Mass in C with the Chattanooga Bach Choir.
Sara Lynn Storm (*Marguerite – Opera Graduate Assistant and Hoveland Fellowship Award Recipient*) is from Stratford, CT. Storm is enrolled at the University of Georgia under the instruction of Frederick P. Burchinal and Kathryn Wright. In January 2022, Storm was the winner of the Hugh Hodgson School of Music Annual Concerto Competition. In February 2022, Storm appeared in UGA Opera Theatre’s production of *Cosi fan tutte* in the role of Fiordiligi.

Mark Cedel (Conductor) is in his 29th year as a member of the faculty of the Hugh Hodgson School of Music at the University of Georgia. He is currently the conductor of the University of Georgia Symphony Orchestra and teaches graduate level conducting and undergraduate conducting classes as well as chamber music. From 1994 to 2002 he was also professor of viola.

Mark Cedel has a BM degree from the Curtis Institute of Music where he was a viola student of Joseph dePasquale. He studied chamber music with members of the Guarneri and Budapest String Quartets, the Beaux Arts Trio, Felix Galamir and Jascha Brodsky. He has played under the baton of such distinguished conductors as Eugene Ormandy, Zubin Mehta, Claudio Abbado, Carlo Maria Giulini, Mistislav Rostropovich, Leonard Bernstein, James Levine. Cedel also has a MM in conducting from the University of North Carolina School of the Arts.

Prior to joining the faculty of the HHSOM he was the Associate Conductor of the Charlotte Symphony Orchestra where in four years he conducted over 200 performances with that orchestra. Cedel was also the Principal Viola and Assistant Conductor of the Charleston Symphony Orchestra for 11 years.

Daniel Ellis (Stage Director) is the Academic Professional of Opera/Musical Theatre and a new addition to the UGA HHSOM faculty. He is a recipient of 2021 OPERA America’s Robert L. B. Tobin Director-Designer Prize. Ellis made his European debut directing the third revival of Barrie Kosky and Suzanne Andrade’s production of Mozart’s *Die Zauberflöte* at the Komische Oper in Berlin (2016). Ellis also directed the European debut of Sir David McVicar’s production of *Wozzeck* at the Grand Théâtre de Genève in Geneva, Switzerland (2017) and the Finnish National Opera (2019). Ellis has directed over 10 world premieres including the Off-Broadway production of Frank Gagliano’s comedy, *Dancing with Joy*. Daniel directed and conceived the premiere of *Stay Tuned*, featuring vocal ensemble Five By Design which was performed with over 40 symphony orchestras and performing arts centers throughout the United States and Canada for its five-year tour. Daniel was selected for Minnesota Opera’s Resident Artist Program for their 50th and 51st seasons. Ellis has worked for Lyric Opera of Chicago, Dallas Opera, Opera Philadelphia, Portland Opera, Palm Beach Opera, Mill City Opera, San Diego Opera, and Minnesota Opera alongside world-renowned directors including: Sir David McVicar, Graham Vick, Michael Cavanagh, Fenlon Lamb, Thaddeus Strassberger, Kevin Newbury, Renaud Doucet, Joel Ivany, Sam Helfrich and David Lefkowich. He is an associate member of the Stage Directors and Choreographers Society, and a member of AGMA. [www.danielbellis.com](http://www.danielbellis.com)

Saeram Jang (Assistant Opera Coach / Rehearsal Pianist) is currently pursuing a DMA in piano performance at UGA, and is currently the Opera Graduate Assistant in Piano, M.A. for the school's opera department. Originally from South Korea, she graduated from Kyungsun University with a B.A and an M.A in piano performance studying with Jung Mi Hwang. She also graduated from SUNY Purchase with another Master's degree studying piano with Paul Ostrovsky. Since 2010, she has been working as an accompanist in different school choruses, as well as collaborating with different opera departments when she is not giving solo concerts. Prior she was an official accompanist in Busan's Jung Gu District Office with their chorus. She has performed with In Hong Cha who is violinist and conductor, and Professor of Music at Wright State University's School of Music in Dayton, Ohio. In New York, she performed Stravinsky's "Les Noces" with SUNY Purchase's chorus.
Kathryn Wright (Principal Opera Coach) is an American coach/prompter. For the past 20 years she lived and worked primarily in Germany until joining the faculty of the Hugh Hodgson School of Music’s Opera Program in 2011. After training at McGill University in Montreal and finishing her studies at Columbia University in New York she became apprentice and assistant to Ms. Joan Dornemann, who taught her many of the subtleties of working with singers and a great deal about the operatic repertoire. Ms. Wright freelanced extensively in New York and worked with various regional theaters in the US until she moved to Germany in 1987. Her credentials include four years at the Oper der Stadt Köln under James Conlon, two years at the Semper Oper in Dresden under Giuseppe Sinopoli, and four years as a guest artist at the Metropolitan Opera in New York, working with conductors such as Peter Schneider, Adam Fisher, Carlo Rizzi, Placido Domingo and James Levine, as well as artists such as Deborah Voigt, Jennifer Larmore, Roberto Alagna, Bryn Terfel, and Ben Heppner among many others. From 1996 to 2003 she was also a guest in Sydney for the Winter Season of the Australian Opera, where she prepared, assisted and prompted for many individual productions as well as coaching for their Young Artists Program. She was on the musical staff of the Deutsche Oper Berlin from 2001 to 2011, where again she was privileged to collaborate with many of the well-known singers and conductors of our time, including Christian Thielemann and, most recently, Donald Runnicles.

Daniel Shafer (Chorus Master – Choral Conducting Graduate Assistant and Hoveland Choral Fellowship Award) is currently pursuing his D.M.A. in Choral Conducting at the University of Georgia. Before his move to Athens, Daniel completed his M.M. in Choral Conducting at the University of Missouri - Columbia where he was the Director of Music at First Christian Church of Columbia, Missouri. Daniel also served as Music Director at Gray Memorial United Methodist Church in Tallahassee, FL while completing his B.M.E at Florida State University. Upon completing his undergraduate degree, Daniel became the Director of Choirs at Westminster Christian School in Miami, FL. During his tenure at Westminster, he led choral tours to London, Hawaii, Grand Cayman Islands, Walt Disney World, and Nashville. As a singer, Daniel has performed in productions of A Little Night Music, Don Giovanni, and Le portrait de Manon. He has also been a featured soloist with the Missouri Symphony Orchestra, Festival Singers of Florida, and Alarm Will Sound in performance with Meredith Monk.

Daniel Bara (John D. Boyd UGA Foundation Professor of Choral Music and Director of Choral Activities) is the Co-Director of the Chancel Choir and Orchestra at First Presbyterian Church of Atlanta, and also serves as the John D. Boyd UGA Foundation Professor of Choral Music and the Director of Choral Activities and Professor of Music at the Hugh Hodgson School of Music at the University of Georgia where he oversees seven university choral ensembles as well as the graduate choral conducting program. His university choirs have performed by juried invitation for state, regional, and national conventions of ACDA, MENC, and IMC. The UGA Hodgson Singers under Bara’s direction won the Grand Prix at the International Choral Competition Ave Verum in Baden, Austria in 2014 and has performed at Southern Division ACDA Conventions in 2014 and 2018. Their 2017 Gothic Records professional recording, Grace Immaculate, is distributed internationally by Naxos. Recent professional collaborations between Bara and the UGA Hodgson Singers include performances with Kathleen Battle, The Knights Chamber Orchestra, internationally acclaimed vocal sextet The King’s Singers with whom they premiered a jointly commissioned piece by Nico Muhly in 2018, the acclaimed British professional choir, Tenebrae, and the Atlanta Baroque Orchestra.

Prior to his appointment at UGA, Dr. Bara was the Director of Choral Activities at East Carolina University, where he received the UNC Board of Governors Distinguished Professor for Teaching Award and the Robert L. Jones Award for Outstanding Teaching, and released two internationally distributed choral recordings, Greater Love (2007) and Eternal Light (2010) with Gothic Records. In 2001 he won the Walter Hagen Conducting Prize given at the Eastman School of Music, and the ACDA National Student Conducting Competition (Graduate Division) awarded at the National Convention in San Antonio, TX.

Dr. Bara holds the DMA degree in conducting from the Eastman School of Music, organ and conducting
degrees from the University of Michigan, and is a graduate of Interlochen Arts Academy. At UGA, Dr. Bara conducts the UGA Hodgson Singers, and oversees the graduate conducting student recital choir, The Repertory Singers.

**T. Anthony Marotta** (Fight Choreographer) was raised near Philadelphia and has spent his adult life travelling, learning, teaching, and creating art. As an artist, Anthony’s work explores themes of identities, focusing on physical expressivity of the performer and performances, with an emphasis on masks, puppetry, and new technologies. He has studied performance, directing, mask and puppetry worldwide in France, Italy, UK, Germany, Canada and Russia. Earning an MFA from the University of Tennessee, Anthony made advanced studies of the Lecoq Physical Theatre and Mask pedagogy through the London International School of Performing Arts. A mask and puppet designer and builder, Anthony has studied mask sculpture with Donato Sartori in Italy, and puppetry with the Puppetmongers in Toronto and various international artists through the Center for Puppetry Arts in Atlanta.

As a professional actor for over 20 years, Anthony is a member of Actors’ Equity Association and has performed in regional, New York, and European venues as well as film, TV, and commercials. Anthony has directed regionally (Brick Playhouse (PA), Rose of Athens (GA), Neil Simon Festival (UT), and recently served as Fight Director for the Utah Shakespeare Festival, choreographing conflict in more than 20 productions over two years. Regionally a featured performer at Atlanta’s 7 Stages Theater (Tabori’s *Mein Kampf*), and at the Edinburgh Fringe Festival (*Mafia on Prozac*, Classic Stage Company). His new original classic live puppet horror film *S. Lenderman* premiered at Atlanta’s Center for Puppetry Arts last year and is in development for full production. Currently on faculty in the Department of Theatre and Film Studies at the University of Georgia, Anthony research and classes focuses on mask making and performance, physical performance and stage combat, directing and improvisation.

**ABOUT THE COMPOSER**

**Charles-François Gounod** (June 17, 1818 – October 18, 1893), usually known as Charles Gounod, was a French composer. He wrote twelve operas, of which the most popular has always been *Faust* (1859); his *Roméo et Juliette* (1867) also remains in the international repertory. He composed a large amount of church music, many songs, and popular short pieces including his *Ave Maria* (an elaboration of a Bach piece), and *Funeral March of a Marionette*.

Born in Paris into an artistic and musical family Gounod was a student at the Conservatoire de Paris and won France's most prestigious musical prize, the Prix de Rome. His studies took him to Italy, Austria and then Prussia, where he met Felix Mendelssohn, whose advocacy of the music of Bach was an early influence on him. He was deeply religious, and after his return to Paris, he briefly considered becoming a priest. He composed prolifically, writing church music, songs, orchestral music and operas.

Gounod's career was disrupted by the Franco-Prussian War. He moved to England with his family for refuge from the Prussian advance on Paris in 1870. After peace was restored in 1871 his family returned to Paris but he remained in London, living in the house of an amateur singer, Georgina Weldon, who became the controlling figure in his life. After nearly three years he broke away from her and returned to his family in France. His absence, and the appearance of younger French composers, meant that he was no longer at the forefront of French musical life; although he remained a respected figure he was regarded as old-fashioned during his later years, and operatic success eluded him. He died at his house in Saint-Cloud, near Paris at the age of 75.

Few of Gounod's works remain in the regular international repertoire, but his influence on later French composers was considerable. In his music there is a strand of romantic sentiment that is continued in the operas of Jules Massenet and others; there is also a strand of classical restraint and elegance that influenced Gabriel Fauré. Claude Debussy wrote that Gounod represented the essential French sensibility of his time.