



## FROM LACE TO THE SCAFFOLD

HÉLÈNE DE MONTGEROULT  
MARIE BIGOT DE MOROGUES

LUCIE DE SAINT VINCENT, fortepiano

Release / 29 November 2024

Tag : Présence Compositrices  
[www.presencecompositrices.com](http://www.presencecompositrices.com)

### Release Concerts

- 15 Dec. 2024  
at 4 p.m.  
The Huys ten Donck
- 25 January 2025  
at 4 p.m.  
Musée de la Musique at  
the Philharmonie in Paris
- 9 March 2025  
at 3 p.m.  
Luther Museum in Amsterdam

The **Présence Compositrices** label presents its **fourth album** devoted to works for pianoforte by the composers **Hélène de Montgeroult** and **Marie Bigot de Morogues**, performed here by pianist **Lucie de Saint Vincent**.



### SOUNDCLLOUD

Fantaisie en sol mineur,  
op. 7 n°3 

Hélène de Montgeroult  
(1764-1836)

Probable portrait of Hélène  
de Montgeroult 1800 / 1825  
(1st quarter 19th century), anonymous



### SOUNDCLLOUD

Étude n°1 en do mineur 

Marie Bigot de Morogues  
(1786-1820)

Anonymous wood engraving, circa 1810

## Lucie de Saint Vincent explains:

“ For more than 10 years I have been promoting forgotten French classical repertoire and investing in its rediscovery, especially that of French women composers who were active around 1800.

In 2016, thanks to Claire Bodin, I discovered a number of French female composers from the classical period. I then participated in her project ‘Des dentelles à l’échafaud’ during the festival Présences féminines. This project highlighted French female composers from the 17th to the early 20th century, their keyboard compositions and their stories. I was fascinated and bewildered to discover such outstanding little-known music that moved me so deeply.

I had no choice but to make it my mission to work to restore these women composers and their creations to their rightful place in Western music history, but also to recognise the mark they left on their time and on future generations. Two composers particularly appeal to me: Hélène de Montgeroult (1764-1836) and Marie Bigot de Morogues (1786-1820). The former has already regained some of her luster, especially thanks to the considerable work of Jérôme Dorival and thanks to several recordings. The latter’s music seems to have been completely forgotten. Her friendship with Beethoven and his admiration for her seem to be the only witness to her life today; a few letters and anecdotes... very minimal when you discover her music.”

## BIOGRAPHY

## LUCIE DE SAINT VINCENT, fortepiano

French pianoforte player Lucie de Saint Vincent has lived in the Netherlands for 20 years.

She discovered the pianoforte while trying to immerse herself as deeply as possible in the sound world of composers around 1800. She studied piano at the Conservatoire à rayonnement régional de Perpignan with François-Michel Rignol, at the Conservatoire à rayonnement régional de Rueil-Malmaison with Denis Pascal, at the École Normale de Paris with Françoise Thinat and then at the Liszt Academy in Budapest with Professor István Lantos. While completing her master's degree in piano at the Utrecht Conservatory in the Netherlands, Lucie became fascinated by the wealth of keyboard instruments that coexisted at the time of the piano's creation.

Lucie de Saint Vincent decided to study further at the Royal Conservatoire in The Hague with Bart van Oort. During this second master's degree in fortepiano, she began to delve into the forgotten French repertoire from the classical period and into French pianoforte construction, particularly in her research project. In 2012, under the guidance of musicologist Hervé Audéon, she wrote a thesis entitled 'Les sonates avec accompagnement en trio en France entre la Révolution et la fin du premier Empire'. At the same time, from 2009 she regularly participated in professional training at the Abbaye de Royaumont with Pierre Goy, Aline Zylberajch, Jérôme Hantaï, Malcolm Bilson and Menno van Delft. Her commitment to French music was recognised in 2013 when she received the first music prize from the Royaumont Foundation and the Swiss ambassador to France. On this occasion, she recorded a concert of Trio Sonatas at the Hôtel national des Invalides in Paris, featuring works by composers such as Onslow, Verbes, Steibelt and Ladurner.

In 2016, Claire Bodin, artistic director of the Présences Féminines festival in Toulon, invited Lucie to participate in the project 'Des dentelles à l'échafaud', which highlighted French female composers from the 17th to the early 20th century. Fascinated by the musical discoveries she made, Lucie de Saint Vincent set up one of her most important musical projects and has been working ever since to bring these forgotten and little-known female composers to the limelight. Lucie is especially grateful to Sally Sargent for her guidance and support on this path over the past few years.

Her affinity with the female composers of our musical history also stems from the fact that Lucie composes and arranges for many of her own projects herself, crossing different genres and influences. She is the initiator and artistic director of the Trytone collective, whose first album Back to Bach (CD Paraty, 2021) combines baroque and jazz. Their second project, Ascensions, travels back and forth between the West and the East. Their third creation, Passio, a contemporary oratorio based on stories of female 'passions', is scheduled for release in 2025.



Lucie de Saint Vincent is a frequent guest on various international stages to share her original, bold and committed projects: in France at the Abbaye de Royaumont, the Festival Présences Féminines, the Festival Musique Sacrée de Perpignan, the Paris Musée de la musique and the Hôtel national des Invalides; in the Netherlands at the Early Music Festival in Utrecht (fringe), the Bach Festival in Dordrecht, Tivoli Vredenburg in Utrecht, the Bethanian Monastery in Amsterdam and the National Theatre in Groningen; and also at the Fitzwilliam Museum in Cambridge in the UK, the Musik-fest Ezgebirge in Germany and the Nuoro Jazz Festival in Italy.

[luciedesaintvincent.com](http://luciedesaintvincent.com)





## Érard grand piano fortepiano



Fac-similé du piano à queue Érard, Paris, 1802, Musée de la musique



CITÉ DE LA MUSIQUE  
PHILHARMONIE  
DE PARIS

The Fac-Similé Erard 1802 is an exceptional instrument, created in 2011 by master builder Christopher Clarcke and Matthieu Vion, in collaboration with Paul Polletti.

It is a unique instrument today, as virtually no other examples of this type of French piano can be found in the world. The few original models that have survived are almost never played.

Érard created this 'harpsichord-shaped' grand piano model at the beginning of the 19th century, and it was a great success with the greatest pianists and composers of the time: Haydn, Beethoven, Louis Adam, Dussek, Hüllmandel, Jadin, Ladurner, Méhul, Pleyel and Steibelt. Hélène de Montgeroult bought one in 1802. Marie Bigot was also very familiar with these pianos, having worked for the Érard firm in Paris, and advised wealthy clients on the choice of a piano.

Christopher Clarke describes the specifically French sound of this fortepiano as follows: 'The sound architecture is strongly reminiscent of the late French harpsichord, with deep basses, a somewhat nasal middle register and powerful, melodic treble.'

But it is also thanks to the registers - una corda or due corde, lute, forte, celeste and bassoon activated by four pedals and a knee lever - that this instrument can create a true vocal painting that reflects the French instrumental taste of the time - a taste lost and ignored today.



Pianoforte, Matthäus Andreas Stein, Vienne / Autriche, Musée Geelvinck, Pays-Bas

## Matthäus Andréas Stein Pianoforte

The Stein piano is an original instrument with a Viennese mechanism, built in 1804 and restored in 2020 by one of the world's leading restorers: Edwin Beunk. It is exceptional to have access to such beautifully restored instruments.

Marie Bigot lived in Vienna from 1804 to 1809, when she composed her first two opus numbers. Their style was clearly inspired by the Viennese expression and instruments she encountered there.

This instrument therefore seemed ideal for performing Marie Bigot's first two opus numbers, as close as possible to the sound world of the period in which she composed.



Museum Geelvinck



## A FEW WORDS ABOUT THE LABEL PRÉSENCE COMPOSITRICES

*Claire Bodin,  
Director of the Présence Compositrices  
and promotion centre Présence Compositrices*



DEMANDEZ À CLARA !



A promoter of women composers of all ages and nationalities, Présence Compositrices is an all-round promotion and resource centre for the classical and contemporary music network of both professionals and amateurs. It offers a wide range of tools, including the 'demandez à Clara' database, to help discover works, facilitate access to them and encourage their programming. Its creation in June 2020 is the result of more than 15 years of work on the theme of women's musical creations. It is also the somewhat bold dream, but no less legitimate given the richness of the repertoire, to give this work a broader and more institutional framework.

Being able to listen to works by women composers is important for anyone who wants to play, programme or simply discover them. Because few recordings exist, this is difficult. This is why we decided to create this label, an indispensable addition to the recordings we have already made available. The mission of the Présence Compositrices label is to make world premieres of previously unreleased works, to perform quality works already recorded in a new version, to record the musical oeuvre of women composers of the past and to give some of today's women composers a first recording.

I would like to warmly thank all the partners who made this fourth CD possible, as well as the team at Présence Compositrices for their unconditional support, especially Béatrice Imhaus, President, Jérôme Gay, Label Director, and Jihane Robin, Communications Manager.

[www.presencecompositrices.com](http://www.presencecompositrices.com)



## PROGRAMME

### Hélène de Montgeroult (1764-1836)

#### Sonate en fa mineur, op. 1 n°3 +

1. Maestoso con Espressione 7:45
2. Allegro agitato 7:46
3. *Fantaisie* en sol mineur, op. 7 n°3 + 10:55

### Marie Bigot de Morogues (1786-1820)

#### Suite d'Études +

4. Étude 1 en do mineur 2:34
  5. Étude 2 en la mineur 2:24
  6. Étude 3 en do majeur \* 2:05
  7. Étude 4 en sol majeur \* 3:04
  8. Étude 5 en ré majeur \* 2:47
  9. Étude 6 en la mineur \* 1:52
10. *Andante varié* en si bémol majeur, op. 2 \* ++ 7:30

#### Sonate en si bémol majeur, op. 1 ++

11. Adagio 1:11
12. Allegro espressivo 7:11
13. Andantino 3:22
14. Rondo 5:08

**Total time: 1'03**

\* the world's first recording

+ piano Érard

++ piano Stein

LUCIE DE SAINT-VINCENT IS AN  
ARTIST OF ATHINA CULTURE COMM



Tracks 1 to 9 were recorded in April 2023 on the Érard 1802 piano, a facsimile from the Musée de la musique collection.

The first two opus numbers by Marie Bigot (tracks 10 to 14) were recorded in August 2023 on the Matthäus Andreas Stein 1804 piano from the collection of Museum Geelvinck in the Atelier Hall of the Kolthoorn House and Gardens, home of Museum Geelvinck in Heerde, the Netherlands.

Sound, mixing, editing: Mathilde Genas

Artistic director: Morgane Le Corre

Érard tuning: Maurice Rousteau

Stein tuning: Hans Kramer

Production: Centre de ressources et de promotion  
Présence Compositrices

General manager: Claire Bodin

Label director: Jérôme Gay

Label manager: Olivier Lalane

Photos: Studio Iconographia

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Photo Érard 1802: Jean-Claude Battault

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performers  
**Sena**

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Please do not hesitate to contact us should you require any further information.

*Bettina Sadoux*

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