



*Chaplin's*<sup>®</sup>  
WORLD

**2020**  
**MUSIC TIMES**

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BY GRÉVIN





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# FOREWORD

Hailed as a genius of film and pantomime, Charlie Chaplin was introduced to music and song by his parents, both of whom were music hall artists. One evening, while performing at the Canteen Theatre in Aldershot, his mother, Hannah, lost her voice during a song and was booed off the stage. The manager, who had heard Charlie sing, sent the five year-old to take her place, convinced the boy could be a crowd pleaser. Charlie's rendition of *Jack Jones* was such a hit that the audience showered him with pennies!

Music was therefore a guiding influence in Chaplin's life from childhood – sometimes discreet, sometimes crucial, but always present.

Chaplin spent his first wages on a violin, then a cello. The London street urchin had music in his veins, and meant to make it his career.

By the age of nineteen, Chaplin was a star in the troupe of Fred Karno, but he took every available opportunity to perfect his musical skills. 'Each week I took lessons from the theatre conductor or from someone he recommended,' he would remember. "I had great ambitions to be a concert artist, or, failing that, to use the

violin in a vaudeville act but, as time went on, I realized that I could never achieve excellence, so I gave it up."

In 1916, hoping to promote his musical compositions, he founded the Charlie Chaplin Music Publishing Company. The enterprise was unsuccessful, however, and folded after the publication of just three pieces, *Oh! That Cello*, *There's Always One You Can't Forget*, and *The Peace Patrol*.

*City Lights*, released in 1931, was the first film whose credits listed Chaplin as composer, and the filmmaker's own music began to accompany the Tramp's every move. Around the same time, Chaplin undertook the mammoth task of compiling the scores for all his previous feature films, beginning with *The Gold Rush*, first released as a silent film in 1925, and re-released in 1942 with narration and a musical score by Chaplin himself.

Shortly before leaving Hollywood in the early 1950s, Chaplin expanded the scope of his musical creativity, composing pastiches of Edwardian music-hall songs and sketches for *Limelight* (1952) and parodies of 1950s popular songs for *A King in New York* (1957).

In 1952, the Chaplins left Hollywood, settling in Switzerland the following year. At his new home, the Manoir de Ban, Chaplin devoted much of his time to music. After dinner, he would turn off the lights so that the family could listen to classical records by candlelight. Famous musicians were often invited to the Manoir (Rudolf Serkin, Arthur Rubinstein, Isaac Stern, and Clara Haskil were regular guests). There were many memorable parties that lasted till the early hours, when Chaplin let loose on the piano. At a dinner party immortalised by photographer Ken Heyman, Chaplin sang *La Traviata* while Leonard Bernstein played the piano.

Chaplin's films and musical compositions have the same essential quality of timelessness. Countless contemporary artists have been inspired by his catchy compositions, and *Smile* has been sung by the biggest names in the music business, including Nat "King" Cole, Michael Jackson, Diana Ross and Céline Dion, from the groove version by Eric Clapton to the cover crooned by hip hop artist Janelle Monáe at the White House in 2016.

*This Is My Song* has also been extensively covered, most notably by Frank Sinatra. Chaplin was also the inspiration behind the 2004 hit *Modern Times* by J-Five. Musician Charlie Winston's stage name is a tribute to Chaplin, whose music is still used in contemporary film productions, the latest example being the Todd Phillips film *Joker*, starring Joaquin Phoenix, which features extracts from *Modern Times*, with the song *Smile* as a mysterious, half alarming, and half reassuring hymn.

Across generations, all of these artists, contexts and musical genres have secured Chaplin's place in music history. And deservedly so: he was a master of the universal languages of film and music.

Chaplin's music will have a particular resonance in 2020, and will be the sole focus of the programme at Chaplin's World, with a series of special events and concerts organized around the temporary exhibition "The Sound of Charlie Chaplin", that is being held at the Philharmonie de Paris until the end of January.

The programme will show the extent to which music was part of Chaplin's timeless filmmaking, and how the compositions he produced until his dying day attest to his love of beauty, work and life.

Because Chaplin's whole life was infused with music.

## **Béatrice de Reyniès**

Managing Director, Chaplin's World

## **Kate Guyonvarch**

Managing Director, Chaplin Office





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# 1. CHAPLIN AND MUSIC

**From his earliest childhood, music was pervasive in Chaplin's life: both his parents were music hall performers, and he acquired an unconditional, lifelong love for this art form. In fact, he spent his first wages on a violin.**

Beginning with *City Lights* in 1931, Chaplin composed the scores for all his films as he released them, and then returned to score some of his previous works. He was an absolute perfectionist and a precise, determined and demanding creator of melodies. For weeks, once filming had ended, he would meet daily with his arranger in a screening room equipped with a piano, a phonograph and an audio recorder.

As a self-taught musician, Chaplin needed arrangers to write down his compositions; he was inflexible in his ideas, and legend has it that he often gave his arrangers a hard time, determined to impose his own musical structure. He threw himself wholeheartedly into the process and spent much precious time on composition. The score for *City Lights* was completed in six weeks, with Arthur Johnson writing down the melodies that Chaplin invented and hummed.

In Chaplin's view, music heightened the emotional impact of film. He reworked, adapted, analysed and manipulated his melodies until their sharps and flats created an emotional journey, in perfect harmony with the image. He saw music as a means of conveying emotion and, above all, as a subtle counterpoint to comedy: 'I tried to compose elegant and romantic music to frame my comedies in contrast to the tramp character, for elegant music gave my comedies an emotional dimension,' he said. Although most of his arrangers did not share his opinions, they were overwhelmed by his determination.

In those days, music was generally used to heighten a comic effect. For Chaplin, emotion was key. He considered music too sacred to be used as 'ambient sound', and detested the 'Mickey Mousing' technique in which visual gags were underscored by sound effects and cymbal crashes. To explain his intentions, he would often refer to a particular composer or musical style. "We should make this Wagnerian", he would say, or, "this part should be more Chopin. Let's make this light and airy, a lot of violins," or, "I think we could use an oboe effect in this passage"; Charles Chaplin Jr recalled.





The subtle synchronisation of image and music was a constant priority for Chaplin: music enhanced the rhythm and tone of the images. 'I can't compose the music without seeing the images,' he confided in the columns of the magazine *Paris Match*. To write his scores, he would sit at the living-room piano while Oona operated the 16mm projector, and he would stop, go back and play a sequence as many times as necessary, with the help of Eric James, who was his arranger for over twenty years. Once the music was written down, Chaplin went to London or Paris to record it. No stage of the creative process escaped his control and, when it was over, he sometimes held test screenings at the Cinema Rex, in Vevey.

From *City Lights* (1931) to *A Countess from Hong Kong* (1967), Chaplin experimented with different musical ensembles, from jazz bands to symphony orchestras.

In terms of jazz, the clarinet melody that opens the score of *City Lights* recalls Gershwin's *Rhapsody in Blue*. (In an article entitled *Life with Charlie*, published in the Quarterly Journal of the Library of Congress in the summer of 1983, arranger David Raksin remembered the time when Chaplin suggested, 'a little Gershwin would be very nice here.')

The harmonic texture of Chaplin's compositions was infused with classical influences, Tchaikovsky being a major source of inspiration. He also paid tribute to classical composers by adapting their works to accompany scenes in his films: Johannes Brahms's *Hungarian Dance No. 5*, for instance, is featured in *The Great Dictator*.

### **'You are instinctively a musician and a dancer' :**

As early as 1910, the visionary French composer Claude Debussy discerned Chaplin's potential as a versatile artist.

At the Manoir de Ban, his home for nearly a quarter of a century, Chaplin spent much of his time composing original scores for his silent films. The charm of *The Kid*, *A Dog's Life*, *The Pilgrim*, *Pay Day*, *A Day's Pleasure*, *Sunnyside*, *Shoulder Arms* and *The Idle Class* owe a great deal to the melodies he created for those films. The same is true of the films he worked on in his later life, *A King in New York* and *A Countess from Hong Kong*.



**'Chaplin's outstanding talent is also apparent in his music. Although self-taught, his brilliant actor's imagination extended to composing, and even directing, the music he dreamed of.'**

*Renaud Capuçon, violonist*

Chaplin was a prolific composer: he wrote over 500 melodies, 200 of which were probably created at the Manoir, where he produced the music for *Limelight*, *City Lights* and *Modern Times*, and *Swing Little Girl*, the enchanting title song for the film *The Circus*, which Chaplin himself recorded. He continued to compose almost until the end of his life.

At the age of 86, two years before his death, he created a new musical score for the film *A Woman of Paris* – the final completed work of his long career.

Music was central to Chaplin, the guiding force of his destiny when he first sang on stage at the tender age of five, it accompanied him throughout his life. Chaplin was not just the best known Hollywood figure of his era: he also left a priceless and ongoing artistic legacy – an inspiration to new generations of creators.





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# 2.2020 MUSIC TIMES

## CHAPLIN'S WORLD AND ITS OUTSTANDING SUPPORTERS

With a focus on the music of one of the most distinguished film celebrities of the twentieth century, the 2020 programme of events at Chaplin's World will strive to match the high standards he set as a composer and filmmaker. Chaplin's success stemmed, in part, from his insistence on aspects that others regarded

as mere details, and his many talents earned him historical status. Passionate admirers of Chaplin's work in film and music, the outstanding supporters of the *2020 Music Times* programme are keen to bolster his artistic legacy.

### ALEXANDRE DESPLAT

The French composer and conductor Alexandre Desplat has made his name on both sides of the Atlantic. He has compiled an impressive list of collaborative projects and worked in both Europe and Hollywood with such luminaries as Stephen Frears, Terrence Malick, David Fincher, Kathryn Bigelow, Jacques Audiard, Wes Anderson, Roman Polanski, Raymond Depardon, George Clooney, Robert Guediguian, Wim Wenders, Matteo Garrone, Thomas Vinterberg, Ang Lee, Luc Besson, Tom Hooper, Jonathan Glazer, and Guillermo del Toro.

Desplat is a symphonic composer with a passion for French music, world music and jazz.

A lover of cinema, he took an interest in film scores from an early age. His meeting with the violinist Dominique "Solrey" Lemonnier introduced him to a modern style of playing and interpretation that changed his approach to string arrangements, resulting in a powerful but restrained lyricism.

With over a hundred film scores to his credit, he still strives to capture the soul of a film, to express its invisible essence. He is the winner of numerous prizes, including three César, three Baftas, two Grammys, two Golden Globes and two Academy Awards.





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## RENAUD CAPUÇON

**‘Chaplin is a reassuring and fascinating source of inspiration for every artist. I’m fascinated by his imagination, his capacity for work, and his extreme attention to detail, which gives an impression of ease and lightness to his productions. In addition to his genius, there’s the desire to do his best. And that’s an example for all artists’**

*R. Capuçon, violinist*

Born in Chambéry in 1976, Renaud Capuçon has earned a reputation as a virtuoso violinist, performing with world-class orchestras – Berliner Philharmoniker, Boston Symphony Orchestra, Chamber Orchestra of Europe, Filarmonica della Scala, London Symphony Orchestra, New York Philharmonic, Wiener Philharmoniker, Orchestre de Paris, Orchestre national de France, and Orchestre philharmonique de Radio France – and working with many conductors, including Daniel Barenboim, Semyon Bychkov, Ernő Dohnányi, Gustavo Dudamel, Christoph Eschenbach, Valery Gergiev, Bernard Haitink, Daniel Harding, Long Yu, Paavo Järvi, Andris Nelsons, Yannick Nézet-Séguin, Francois-Xavier Roth, Lahav Shani, Robin Ticciati and Jaap van Zweden.

His passion for chamber music led to collaborations with Nicholas Angelich, Martha Argerich, Daniel Barenboim, Yuri Bashmet, Yefim Bronfman, Khatia Buniatishvili, Hélène Grimaud, Maria João Pires, Daniil Trifonov, Yo-Yo Ma and Yuja Wang, and with his brother, cellist Gautier Capuçon. He has also represented France at prestigious international events: in 2018–19, he performed with Yo-Yo Ma at the foot of the Arc de Triomphe for the Armistice centenary commemoration in Paris, in the presence of over eighty heads of state, and at the G7 summit in Biarritz.

Capuçon is the Artistic Director of two festivals, the Sommets musicaux de Gstaad since 2016, and the Easter Festival of Aix-en-Provence, which he founded in 2013.

His schedule of orchestra performances in 2019–20 includes concerts with Symphonieorchester des Bayerischen Rundfunks, la Filarmonica della Scala, Wiener Symphoniker, the London Philharmonic Orchestra and the Chamber Orchestra of Europe. He will tour the United States with Budapesti Fesztiválzenekar, perform the world premiere of a violin concerto by Michael Jarrell with Tōkyō Kōkyō Gakudan, and give a recital at Salzburger Festspiele, Musikverein and at Wigmore Hall. He will also play the complete Beethoven Trios with Gautier Capuçon and Frank Braley, and record the complete Mozart Sonatas for Violin and Piano live in concert with Kit Armstrong.

Capuçon records exclusively with Erato/Warner and has a vast discography to his credit. Recent releases include Bach sonatas with David Fray, Dvorak and Tchaikovsky trios with Lahav Shani and Kian Soltani live from Aix-en-Provence, Bartok’s two violin concerti with the London Symphony Orchestra and Francois-Xavier Roth, a recording of Brahms and Berg with the Wiener Philharmoniker and Daniel Harding, and Debussy chamber music. His album *Au cinéma*, featuring a selection of film music, garnered great critical acclaim upon its release in October 2018.

Capuçon was named Chevalier of the French National Order of Merit in June 2011, and is a Chevalier of the French Legion of Honour since March 2016.

## THIMOTHY BROCK

**His performance of *Modern Times* with the New York Philharmonic was selected by the New York Times as one of the most important musical events of the year 2014 in New York.**

**‘The silent films music guru...’**

*Adam Green, Vogue (mai 2016)*

Timothy Brock is an active conductor and composer who specializes in concert works of the early 20th-century and live performances of silent film.

As a silent-film score conductor and preservationist, his leading work in this field include the restoration of Dmitri Shostakovich’s only silent film score, *New Babylon* (1929), Eric Satie’s Dadaist score, *Entr’acte* (1924) and the famous George Antheil score to *Ballet mécanique* (1924).

Since 1999, Mr. Brock has been serving as score preservationist for the Chaplin family, and to this day is the foremost authority on the music of Charles Chaplin. He has made 12 live-performance revised and critical editions of all major Chaplin film scores, including *City Lights*, *Modern Times*, *The Gold Rush*, *The Kid* and *The Circus*.



Timothy Brock is a regular guest of major orchestras worldwide: New York Philharmonic, Chicago Symphony Orchestra, the Lille, Bordeaux, Lyon, Strasbourg, and Pays de la Loire national orchestras, Los Angeles Chamber Orchestra, Teatro de la Zarzuela, Madrid, Teatro Comunale di Bologna, ORF Radio at the Vienna Konzerthaus, Orchestre de l’Île-de-France, Orchestre de la Suisse Romande, BBC Symphony Orchestra, BBC Scottish Symphony, Malaysian Philharmonic Orchestra, Opera House Lisbon, Latvian National Orchestra, Estonian Philharmonic, Orchestra dell’Accademia Nazionale di Santa Cecilia.....



## EUGENE CHAPLIN

"My father remembered the wonderful tunes that accompanied stage acts at the London music hall where he worked. That's how he got the idea of adding the soundtrack to his own films.

**Music is a universal language that conveys emotion and great sensitivity, just like silent film. Put the two together and you enter another dimension.'**

*Eugene Chaplin*

Eugene Chaplin, Charlie Chaplin and Oona O'Neill's fifth child, graduated from RADA with a diploma in a stage management. He worked as a stage manager at Grand Théâtre de Genève in the 1970s before becoming a sound engineer at Mountain Studios in Montreux. He was also the artistic director of the Nock Circus in Switzerland. Eugene is the President of the Vevey International Comedy Festival, the founder of TV Sud (for Africans viewers in Europe) and is a frequent jury member at circus festivals in Monaco, France, Spain, Canada, Russia, the Ukraine, in China and Cuba, among other places.



**CRISTIAN BUDU  
(CLARA HASKIL PRIZE 2013)  
'A stunningly original pianist with musical insight and maturity that could inspire envy in young colleagues twice his age.'**

*Gramophone Magazine (2016).*

Cristian Budu, a young Brazilian musician of Romanian origin (a fertile ground for legendary pianists such as Dinu Lipatti and Radu Lupu), is one of the most talented pianists of his generation. He has earned international recognition for his colourful, communicative and sensitive style, and was awarded the prestigious Clara Haskil prize in Switzerland in September 2013. By dint of determination and hard work, he manages to

produce 'pure' music that transcends the percussive nature of the piano with its hammers, steel strings and cast iron frame.

Budu has played as a soloist with top orchestras in both Europe and Brazil, and performs recitals at various festivals (notably those of Verbier and Zermatt).

His sensitivity to chamber music has also led to collaborations with Renaud Capuçon, António Meneses, the Sharoun Ensemble Berlin, and others.

His first album, featuring Chopin's *Preludes* and Beethoven's *Bagatelles* (op.33), was released by the Swiss label Claves Records in May 2016. It garnered rave reviews, earning five awards from French music magazine *Diapason* and being selected as Editor's Choice in the British monthly *Gramophone*.





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# 3.2020 MUSIC TIMES

## THE PROGRAMME

## AT CHAPLIN'S WORLD

### 3.1 TEMPORARY EXHIBITION

#### 13 MARCH-28 JUNE 2020

#### THE SOUND OF CHARLIE CHAPLIN

**Location:** The attic of Manoir de Ban at Chaplin's World

**Price:** Admission is included in entry ticket to Chaplin's World

**Opening hours:** available at [Chaplinworld.com](http://Chaplinworld.com)

Designed and produced by the Cité de la musique-Philharmonie de Paris, the temporary exhibition *Charlie Chaplin, l'homme-orchestre* (*The Sound of Charlie Chaplin*) is being presented in Paris until 26 January 2020. Starting in March, it will be featured in the Manoir de Ban at Chaplin's World, where visitors will have an opportunity to rediscover Chaplin's fascinating musical and rhythmic work through rare archives, interactive installations and an immersive audiovisual experience.

Charlie Chaplin learned to play music by ear when he was a teenager. At the age of twenty-five, he switched from music hall to cinema and went on to invent the character of The Tramp,

boosting the art of mime and endowing his character with a musical dimension that made him both comical and poetic: a dancing body, in tune with the rhythm of the images.

With the arrival of the 'talkies' in 1927, Chaplin seized the opportunity to control his film music. From then on, he added composition to his already considerable skills, writing the scores for all his subsequent films and adding music to the silent films he had already made. He chose not to endow The Tramp with speech, preferring to preserve the character's whimsical, poetic nature, and heightening the comedy through an interplay of sound effects and music.

Featuring a variety of film clips, photographs, artworks, rare documents and interactive displays, this exhibition is an immersive experience suitable for all audiences that sheds new light on the life and work of one of the greatest artists of the twentieth century.



# CHARLIE CHAPLIN

## L'HOMME-ORCHESTRE

UNE EXPOSITION CONÇUE PAR LA CITÉ DE LA MUSIQUE - PHILHARMONIE DE PARIS

Partenaire officiel



CITÉ DE LA MUSIQUE  
PHILHARMONIE  
DE PARIS



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### 3.2 THE TRAMP'S MUSICAL CIRCUS! 10-26 APRIL 2020

In partnership with the Alchimie circus school, Chaplin's World will set up a circus tent in the museum's park for three daily shows over the two-week Easter holiday break. The magic of music will take spectators on a fantasy journey, that of Chaplin as he sailed from America towards Europe, and into different scenes from Chaplin's life. They will see him, in nostalgic mood, recalling the music he created (*The Dance of the Rolls*, *Smile*) and imagining the future. A fantastic, metaphorical experience, to the sound of a live orchestra.

**‘My father learned his acting skills in the circus when he was still a boy. That’s how he went on to music hall, then from music hall to silent films. He always felt an affinity with the circus.’**

*Eugene Chaplin*

Chaplin's fascination with the world of the circus inspired the alter ego he described as a 'clown': The Tramp, with his signature walk,

outsized shoes and baggy trousers. The 1928 film *The Circus* won Chaplin his first Academy Award, rewarding his amazing versatility as a writer, actor, director and producer.

#### Family fun

On the weekends, wandering acrobats, face painters, balloon sculptors and pony rides will enliven the park's atmosphere around the circus tent, to everyone's delight. Don't miss our treasure hunts, especially those that will be held on Easter Saturday and Sunday!

#### Thursday 16 April

It's double celebration time at the Manoir de Ban as we commemorate Charlie Chaplin's birth and the fourth anniversary of Chaplin's World!

To celebrate in style, the activities usually reserved for weekends will be on offer every day throughout the holidays. And, as the cherry on the cake, once the museum has closed, visitors will be treated to a special screening of *The Circus*, introduced by Chaplin's son Eugene.

### Practical information

#### The Tramp's Musical Circus!

Fun for the whole family, under a circus tent, from 10 to 26 April 2020 in the park at Manoir de Ban

From 9am to 6pm

Each performance lasts about 30 minutes. Shows at 11am, 2pm and 4pm

Closed on Tuesdays

Admission is included in entry ticket to Chaplin's World.

If you would like to privatize the circus tent for an event (evening hours) or drinks, please contact:

[events@chaplinsworld.com](mailto:events@chaplinsworld.com)

**On April 16, Eugene Chaplin will come to present the film *Le Cirque* before its broadcast in the Studio's cinema.**

### 3.3 HALLOWEEN: CULT HORROR CLASSICS MONSTERS

#### Spooky times at Manoir de Ban on Halloween!

From 17 October through 1 November 2020, Chaplin's World will once more be opening its doors to the world of Halloween – a perfect (or perfectly scary!) opportunity to create a mysterious atmosphere in the unique setting of Manoir de Ban, with some spooky workshops in the attic and cellars, for thrills and chills with family and friends!

A special programme of events, based on horror-film music, will recreate the hair-raising world of cult horror classics.



### 3.4 CONCERTS AND DISCUSSIONS TO FILL CHAPLIN'S HOME WITH HIS MUSIC

#### CONCERTS

**Philippe Quint, violin**

**Thursday 30 January at 8pm**

**Location:** The Studio at Chaplin's World

**Single price:** CHF 39

**Tickets available at [Starticket.ch](http://Starticket.ch)**

Grammy Award-nominated violinist Philippe Quint will open this Year of Music with an exclusive violin recital, part of a singular dialogue between violin, piano, and excerpts from Chaplin's films. Quint often plays with famed orchestras and conductors throughout the world, from the Leipzig Gewandhaus to New York's Carnegie Hall. He is also a regular performer at some of the most glamorous festivals, including those in Verbier, Aspen, Colmar, the Hollywood Bowl,

and Dresden. This multifaceted musician has some fifteen albums to his credit. His latest, *Chaplin's Smile* (Warner Classics), features thirteen standout compositions by Chaplin. Released in January 2019, it received worldwide acclaim and was selected by top radio stations and publications, including *Forbes*, *Gramophone*, *Limelight*, *Strad* and *Strings*.

The album also inspired Quint to create and produce a multimedia show entitled *Smile* that will tour worldwide throughout the 2020 season, opening the 5<sup>th</sup> international Youth Tchaikovsky Festival in Klin (Russia), and playing at the Ravinia Festival, the Baltimore Symphony Orchestra's New Music Festival, and the Philharmonic Society of Orange County.

'I think it's amazing that in 2019 – one hundred and thirty years after his birth – my grandfather, Charlie Chaplin, is still around and loved by so many; that even a hundred and five years after his first movie was made, he still surprises people. Philippe Quint's new album, "*Chaplin's Smile*," is allowing him to be discovered by a whole new audience as a talented composer, a side of him many people did not know.'

*Chaplin's granddaughter, Kiera, in Forbes magazine*

Based in New York since 1991, Quint, who was born in Leningrad in the former USSR (now Saint Petersburg in Russia), studied at the Special Music School for the Gifted in Moscow with famed Russian violinist Andrei Korsakov, and went on to obtain a Bachelor's and a Master's degree from the prestigious Juilliard School in New York.





© Lyodoh Kaneko

**Patrick Messina, clarinet, and Fabrizio Chiovetta, piano, in co-production with Festival Lavaux Classic**

**Friday 7 February at 8pm**

**Location:** The Studio at Chaplin's World

**Admission:** CHF 35

**Tickets available at [lavauxclassic.ch](http://lavauxclassic.ch)**

For its first public event in February, Lavaux Classic is honoured to join forces with Chaplin's World by Grévin for a concert dedicated to musical contemporaries of Chaplin (1889-1977). With their shared values, Lavaux Classic and Chaplin's World have concocted a high-quality programme combining artistic excellence and enjoyment.

Genevan pianist Fabrizio Chiovetta and world-famous Niçois clarinetist Patrick Messina will perform works by American composers such as Gershwin and Bernstein, who blurred the lines between classical music and jazz in a way that resonated with Chaplin. Chaplin's many compositions are a subtle mix of both genres. He would suggest, for example, that 'a bit of Gershwin might be nice there.' To set the tone, musicologist Nancy Rieben will host the evening and enlighten the audience with her extensive knowledge.

**On the programme:** L. BERNSTEIN (1918-1990), *Sonata for clarinet and piano*; G. GERSHWIN (1898-1937), *3 preludes*; A. PREVIN (1929-2019), *Sonata for clarinet and piano (Swiss premiere) et Song Suite : Tango, Song and Dance*.

A. COPLAND (1900-1990), *Nocturne*, C. IVES (1874 - 1954), *Songs My Mother Told Me*, S. BARBER (1910-1981), *Canzone*, C. IVES *Largo + violon*, S. FOSTER (1826 - 1864), *Jeanie with the Light Brown Hair*

**"Fête de la musique", in partnership with the The Montreux-Vevey Riviera Music Academy  
Sunday 21 June**

Chaplin's World will feature several musical interludes on the occasion of the "Fête de la musique," in partnership with the Montreux Vevey Riviera Music Academy. Talented young artists from the Children's Orchestra will revisit musical pieces by Chaplin, in an enlightening and convivial atmosphere.

The Vevey music academy has been featuring a children's orchestra since 2002, under the direction of Valérie Monin, with Eleonora Hess and Myrthe Rozeboom. The orchestra aims to bring young musicians together around a wide range of genres, including world music, classical and film music, in order to foster curiosity and sharing, open-mindedness and pleasure, high standards and passion. The orchestra has participated in several events, such as the children's "Schubertiade", the "Fête de la Musique", the Bougy Festival, and a musical creation adapted from Michel Hostettler and Corinna Bille's *La petite danseuse et la marionnette*. The Montreux-Vevey Riviera Music Academy is keen to develop links with key figures who have had an artistic influence locally. The discovery (or rediscovery) of Chaplin's wonderful music is therefore particularly appropriate, an enriching experience that fully aligns with the Academy's educational goals.

## LES RENCONTRES

**Chaplin and music - Panel discussion**

**Friday 13 March à 6:30pm**

**Location:** The Studio at Chaplin's World

**Free admission**

American composer and conductor Timothy Brock, a scholar of Chaplin's musical oeuvre; Kate Guyonvarch, Head of the Chaplin Office; and Serge Bromberg, producer, director and founder of film restoration, publishing and production company Lobster Films will host a panel on Chaplin and music, featuring audio and video clips, and rare recordings!



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**Honouring Clara Haskil**

**Thursday 26 March at 6:30pm**

**Location:** The Studio at Chaplin's World

**Admission:** CHF 5 or 15, upon presentation of a valid entry ticket (reservation mandatory)

Chaplin first heard the pianist Clara Haskil play on the occasion of a charity event that was held on 6 November 1953. Recalling their meeting, he said, 'I knew nothing of Clara and was presented to a very frail little woman. After the meeting, someone asked her to play the piano. She sat down and began. Well! The only thing that I can say is that when she was finished, I went to her and said in the naive manner for which I was known, "But you are a great artist!" She smiled, and that marked the beginning of our friendship.' Charmed by her talent, Chaplin invited Clara to the Manoir. On her advice, he bought a Steinway concert piano that she played at evening gatherings among friends, at receptions and, in the years that followed, after the traditional Christmas lunch.

One day, when Clara was feeling low, Chaplin performed *The Dance of the Rolls* for her, hitting the keyboard with oranges. As Michel Rossier, Clara Haskil's friend and protector, confided in Pierre Smolik's book *Chaplin après Charlot*, Once the children had been sent to play in their rooms, Charlie was always impatient for the music that was the highlight of his evening. He would sit upright, arms folded, in his chair near the piano by the window,

and not bat an eyelid until Clara had finished playing. He was completely still and focused, I've rarely seen that. It was really moving.' According to Chaplin's daughter Geraldine, Clara's accidental death from a fall caused him 'the deepest grief he had ever experienced'.

On the occasion of a recital given in his honour in the spring of 1962, five months after Haskil's death, Chaplin stated: 'In my lifetime I have met three geniuses: Professor Einstein, Winston Churchill, and Clara Haskil.' In his autobiography, he wrote: 'Before I started the task of rewriting this manuscript for the sixth time, I put on Beethoven's *Piano Concerto no. 3* with Clara at the piano and Markevitch conducting - which to me is as near an approximation of truth as any great work of art could be and which has been a source of encouragement for me to finish this book.'

A screening of the documentary *Clara Haskil* by Pascal Cling, Prune Jaillet and Pierre-Olivier François will be followed by a panel discussion featuring Eugene Chaplin and Marguerite Colombo, Michel Rossier's daughter-in-law and friend of Clara Haskil's, who will share their memories of Chaplin and Haskil.

Screenings of films and workshops for children will be announced during the year on [chaplinsworld.com](http://chaplinsworld.com)



# 4. OUR PARTNERS



## L'ALCHIMIE

Founded in January 2011, the French-speaking L'Alchimie circus school provides cultural and artistic activities and introductions for young people, encouraging interdisciplinarity, cultural exploration, creative expression, and improved self-confidence. The school involves the children in show creation, preparation, and performance, providing them with an opportunity to flourish artistically.



## LAVAUX CLASSIC

For this Year of Music, Chaplin's World is delighted to team up with Lavaux Classic, a prestigious local festival with a high quality classical music programme that targets the widest possible audience, from neophytes to aficionados. Lavaux Classic is an innovative and dynamic festival that provides a unique combination of artistic excellence and simplicity in an exceptional setting – the wine-growing region of Lavaux is one of the world's most picturesque landscapes, classified as a UNESCO World Heritage site.



## THE MONTREUX-VEVEY RIVIERA MUSIC ACADEMY

The Conservatoire Montreux-Vevey Riviera (Montreux-Vevey Riviera Music Academy) was created in 2002 from the merger of the music academies of Vevey (founded in 1915) and Montreux (founded in 1964). Now a music teaching hub for the whole region, it provides a broad range of instrumental and vocal tuition and musical culture classes on three sites, two of which are dedicated to classical music (Montreux and Vevey) and one to jazz (Montreux). Headed by Jean-Claude Reber, the music academy has a total of over 1,500 students and some seventy teachers. Over the course of their ninety-year history, the conservatories have provided quality classical and jazz instruction for the widest possible audience. Recognised by the Music Teaching Foundation (FEM), Montreux-Vevey Riviera is a member of the Swiss Association of Music Schools (ASEM) and the Vaud Association of Conservatories and Music Schools (AVCEM).



STEINWAY HALL  
SUISSE ROMANDE

## Hug Musique

## HUG MUSIQUE LAUSANNE

'We are delighted and greatly honoured to be collaborating with this wonderful institution, and be the "piano partner" for this splendid project for the year 2020', Armando Piguet, Director of Steinway Hall Suisse Romande/Hug Musique Lausanne, said.

Steinway Hall Suisse Romande/Hug Musique in Lausanne is the official Steinway & Sons representative for all French-speaking Switzerland. It is supporting the 2020 Music Times project at Chaplin's World, in Corsier-sur-Vevey.





# 5.2020 MUSIC TIMES WORLDWIDE CELEBRATIONS

## SCREENINGS WITH A LIVE ORCHESTRA

Since 1989, Chaplin films have often been shown with a live orchestral accompaniment, and have easily survived the new trend for blockbuster films screened with live music in concert halls.

## MUSIC EVENTS CALENDAR

### Some concert dates

For other tour dates and more information,  
check our calendar at:

<https://filmconcert.charliechaplin.com/>

### 16 February 2020

#### *Modern Times*

Milan / Orchestra i Pomeriggi Musicali /  
Timothy Brock

### 10 March 2020

#### *The Gold Rush*

Montreal / Orchestre Symphonique de Montréal /  
Timothy Brock

### 15 March 2020

#### *The Gold Rush*

Milan / Orchestra i Pomeriggi Musicali /  
Helmut Imig

### 22 March 2020

#### *The Circus*

Vilnius City / Municipality St. Christopher  
Chamber Orchestra / Modestas Barkauskas

### 5 April 2020

#### *City Lights*

Milan / Orchestra i Pomeriggi Musicali /  
Frank Strobel

### 24 April 2020

#### *City Lights*

PhoeniX / AZ Phoenix Symphony / William Eddins

### 25 April 2020

#### *City Lights*

PhoeniX / AZ Phoenix Symphony / William Eddins

### 26 April 2020

#### *City Lights*

PhoeniX / AZ Phoenix Symphony / William Eddins

### 26 April 2020

#### *The Circus*

Milan / Orchestra i Pomeriggi Musicali /  
Adrian Prabava

### 24 May 2020

#### *A Dog's Life*

Milan / Orchestra i Pomeriggi Musicali /  
Adrian Prabava

### 24 May 2020

#### *Shoulder Arms*

Milan / Orchestra i Pomeriggi Musicali /  
Adrian Prabava





# 6.A BRIEF BIOGRAPHY

Charlie Chaplin's life story is the very embodiment of the American dream—from a child of the streets of London's dreary East Lane to one of the best known, loved and wealthiest artists on earth in his time. His was a full life. He performed on stage from an early age, inspired by a mother who taught him the art of body language and facial expression. Having travelled Europe with the Karno troupe, Chaplin ended up in America, a land of dreams that welcomed him as heartily as it would later scorn him. Just like in his movies, however, Chaplin got his happy ending, living with the love of his life and his family at Manoir de Ban, in Switzerland.

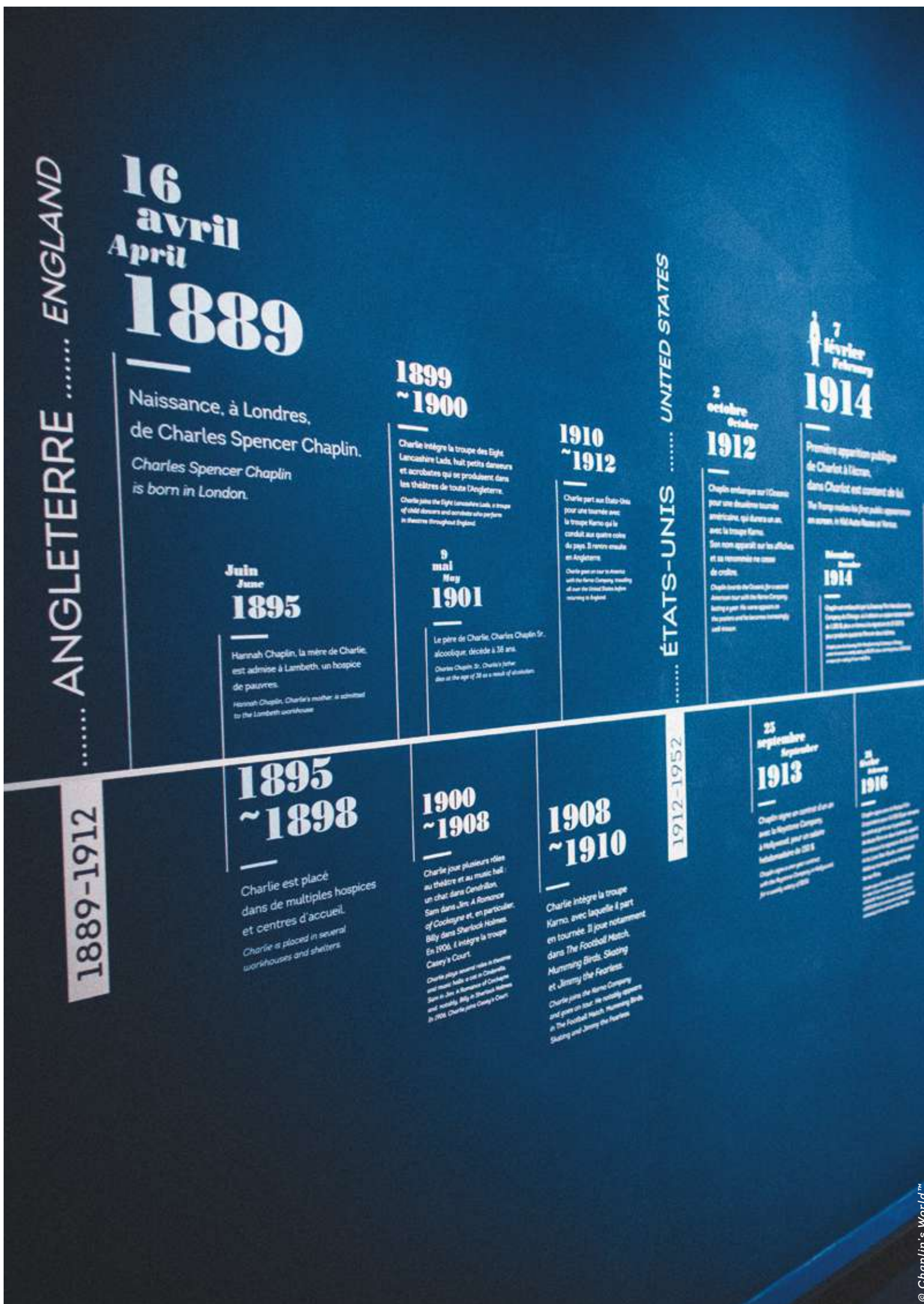
## A CHILDHOOD ON THE STREETS

Chaplin's father, Charles, was born on 18 March 1863, in London's Marylebone. Nothing is known of his youth except that, at age 22, he met Hannah Hill, the woman who would become Charlie's mother. Hannah's family was of more modest origins. Both Charles and Hannah were singers. Their first son, Charles "Charlie" Spencer, was born on 16 April 1889. Alcohol was part of the daily lives of music hall artists, who were urged to join patrons to encourage drinking. When Charles Sr. went on tour in the United States, the couple grew distant, and then fell apart in the early 1890s. Hannah found a new companion, Leo Dryden, a gifted artist and singer. With him, she bore a third son, Georges Wheeler Dryden, who would later work at Chaplin Studios. Hannah's union with Leo lasted less than two years, at the end of which he took their six-month old son from her. Family life became a nightmare. Alone and destitute, Hannah tried as best she could to provide for her two children, who always described their special relationship with their mother in very

affectionate terms. As she became incoherent and increasingly agitated, experiencing visions, she was declared insane and committed to an asylum. For the two young brothers Charlie and Sydney, who would eventually find a respected place in the world of music hall, this led to a difficult, complex childhood of vagrancy and panhandling.

**'I am a mixture of several nationalities, but I am most proud of being part gypsy. My grandmother was a gypsy and I like to believe that my talent comes from her.'**

*Charlie Chaplin in Collier's in 1940*





## HOLLYWOOD

On an extended tour of United States vaudeville theatres with Fred Karno's troupe, Chaplin was recruited by producer Mack Sennett from the Keystone Film Company. He made his first onscreen appearance in February 1914, and *The Tramp*, his iconic, likable, irreverent character eventually won him international fame. He quickly rose from actor to actor-producer, asserting his own acting style and innovative cinematography, tailored to his extraordinary, characteristic pantomime performance. He moved from Keystone (1914) to Essanay (1915) to Mutual (1916), where he earned enough to build his own studios at the end of 1917, and became fully independent from 1918 onwards. With Douglas Fairbanks, Mary Pickford and David W. Griffith, he created United Artists (1919), gaining unprecedented independence in both production and distribution.

Banking on his reputation, popularity and international recognition, Chaplin began to produce feature films, cinematic masterpieces that would help elevate film to the rank of a true art form. He stood out in his time by resisting the arrival of the "talkies", going against the tide with *City Lights* and *Modern Times*, two sound films (featuring music, background sounds, and sound effects) devoid of dialogue. The latter featured the voice of the Tramp (as a kind of farewell to the character) singing gobbledygook, once again demonstrating that the language of gesture – his essential trademark – transcends words.







© Roy Export Co Ltd

### THE EMBODIMENT OF THE AMERICAN DREAM

Chaplin became the world's darling, embodying the loftiest promises of the New World with his fame and wealth. As a screenwriter and filmmaker, he used his freedom to produce works marked by social consciousness and humanism, which didn't always go down well with certain elements of the American establishment. With his rebellious, fearless Tramp, he took on all forms of authority with humour, fully aware of the general public's fondness for making fun of those in power. With his films, he dared to tackle issues such as war, immigration, homelessness, mechanization, the exploitation of workers, and the powerful rise of authoritarianism, the precursor to the worst cataclysm of the 20<sup>th</sup> century.

### THE PRICE OF AUDACITY

His personal life was also fraught, winning him the hate and scorn of the dominant class, which never forgave him for taking sides with the little man. Accusations of a dissolute life, propagated by puritan America, and links to communist personalities and organizations, made him, in the eyes of certain powerful people, the ultimate symbol of un-Americanism.

In 1952, he left New York with his family for a short holiday, aboard the Queen Elizabeth. During the trip, he was informed by telegram that the Attorney General of the United States had revoked his American visa, effective immediately. Upon his return, he would be required to submit to an investigation into his morals and political opinions. Caught up in the wave of McCarthyism that would result in his expulsion from the very country that had opened up every door for him, Chaplin refused.

### CHAPLIN AND OONA

Chaplin was married four times. The first two marriages were particularly stressful, marred by public scandals, lawsuits and alimony claims that drew more than their share of close media attention. Charlie Chaplin's fourth and last spouse was Oona O'Neill (1925–1991), the daughter of playwright and Nobel Prize in Literature winner Eugene O'Neill. Oona and Charlie were married on 16 June 1943. She would remain at his side until his death, on Christmas night, 1977. They had eight children.

### PEACE AT LAST

In Corsier-sur-Vevey, where he claimed to have found the peace 'of a man like any other,' Chaplin wrote and produced his last two films, *A King in New York* and *A Countess from Hong Kong*. He also composed the scores for the re-releases of many of his silent films, and published his autobiography. He continued to write, compose and script until the end of his life. In 1972, America made amends, awarding him an Oscar for his life's work, a few years before he was knighted by the Queen of England. Chaplin died at Manoir de Ban on Christmas night 1977, with his loved ones at his side.





## 7. CHAPLIN IN SWITZERLAND

—

**‘With such happiness, I sometimes sit out on our terrace at sunset and look over a vast green lawn to the lake in the distance, and beyond the lake to the reassuring mountains, and in this mood I think of nothing but enjoy their magnificent serenity.’**

*Charles Chaplin, My Autobiography*

When Chaplin arrived in Switzerland at the end of 1952, Oona was pregnant with their fifth child. A few days later, they took a tour of the region. On the advice of their driver, the couple stopped at

Manoir de Ban, in the town of Corsier-sur-Vevey. The Chaplins happened upon the owner, toured the property and fell in love with the house, the trees and the surrounding gardens, as well as the incredible view of lake Geneva and the mountains. The purchase was settled in less than a month.

They renovated the property, extending the kitchen, building bedrooms in the attic, adding a pool and tennis court, living quarters for the staff and, in the cellar of the Manoir, an air-conditioned room to store Chaplin's films.

The upkeep of such a vast domain required a dozen employees. The cosmopolitan mix of domestic staff included a butler, a driver, a secretary, two nurses, several maids, a cook and her assistant, and gardeners. The Chaplin family and their staff had immense mutual loyalty.

### CHILDREN AND FAMILY LIFE

**‘Mommy liked to have children, and Daddy liked to see her pregnant.’**

*Géraldine Chaplin*

Life at Manoir de Ban resembled that of just about any other family. Chaplin knew how to make Oona laugh, and she, how to charm him with her sense of humour. He played tricks on the children and often clowned about in the shade of the fruit trees in the beautiful garden, miming comic scenes. As he spoke no French, he would try to communicate in pantomime alone when guests did not speak English.

The family had its routines, like the Saturday barbecue cooked by Chaplin. The children played on the swings or swam in the pool with their friends. They remember ball games, the many birthdays and anniversaries, Easter egg hunts and American-Style Halloweens, and watching their father's old movies on Sunday afternoons, with Oona operating the projector.

**‘Working is living and I enjoy living!’**

*Charlie Chaplin*

Despite a busy family life – to say the least – Chaplin continued to devote himself to work. Even at an advanced age, it remained his priority. The Chaplins viewed themselves as part of the community, running errands in town and attending local festivities from time to time. One might often see Chaplin strolling along the pedestrian streets of old Vevey, dressed in a grey flannel suit, with elegantly styled trousers, and a jacket with a breast pocket over his white shirt. He frequently wore a silk scarf and a felt hat pulled down low. With Oona, he liked to wander about the market and along the lakeside walkways, and often went to the Rex cinema in Vevey.

Chaplin loved the region and toured it regularly. He liked to travel incognito and occasionally listened to the tour guides. He took pains to discover all aspects of the countryside and the lives of people around his home, from the vines of Lavaux to the shores of lake Geneva, from Montreux to Lausanne, from L'Auberge de l'Onde in Saint-Saphorin to the Chalet Suisse in Gruyères.

### CHAPLIN AND THE WINEGROWERS' FESTIVAL

**‘This is a new experience for me. I never expected to see a show of this quality. And, believe me, during my career I have seen quite a few!’**

*Charlie Chaplin about Vevey's Fête des vignerons (winegrowers festival), in the village official gazette, in 1955*

That year, and again in 1977, he attended Vevey's famed Fête des vignerons, a grandiose celebration that takes place every quarter of a century. Each time, thousands of people come together to celebrate man's hallowed relationship with wine, through dance, song and festivities. The Chaplin children took part in the celebration in 1977, inviting the performers to parties at Manoir de Ban afterwards.



## 8. CHAPLIN IN NUMBERS

**16 APRIL 1889**

Birth of Charlie Chaplin.

**131** years ago

**26**

The number of awards he received throughout his career, including:

**1** Golden Lion at the  
**1972**

Venice Film Festival,

**3** Academy Awards

**1**

International Peace Prize

**1**

star on the Hollywood Walk of Fame

**12**

**MINUTES**

The longest standing ovation in Academy Awards history

**81**

The number of films written, produced and, for the most part, scored by Chaplin. His most famous works include *The Kid*, *The Gold Rush*, *City Lights*, *Modern Times*, *The Great Dictator* and *Limelight*.

**1.5**

**MILLION**

The number of followers on his official Facebook page, "Chaplin Official", in 2019

**1,100**

The number of screenings of Chaplin films with a live orchestra throughout the world in the last ten years



# 9. CHAPLIN'S WORLD

## 9.1 FOURTH ANNIVERSARY COMING UP

A visit to Chaplin's World – the only museum dedicated to Charlie Chaplin – is a perfect opportunity to rediscover the most famous scenes from his films with exclusive video montages; experience the film-set atmosphere through reconstructions; discover his editing secrets; and enjoy emotional encounters with wax figures of the legendary stars of his films and, of course, with The Tramp himself, who appears at several places along the way.

Visitors of all ages will enjoy this fascinating journey through the unique world of Charlie Chaplin, which is as meaningful today as it has ever been.

Visitors to the Manoir are welcomed like guests in Chaplin's haven of peace.

Since its inauguration, in 2016, Chaplin's World by Grévin has attracted visitors of over 75 different nationalities. The museum is a resounding hit with the public and the international press.

## 9.2 INTERNATIONAL OUTREACH

The international press has shown a keen interest in Chaplin's World, reflecting Chaplin's ongoing popularity. Two thousand journalists from over thirty countries have already reported on their visit. Such unprecedented media coverage has brought significant attention to the region. Just a few months after its opening, Chaplin's World by Grévin was awarded the Swiss Tourism Certificate of Excellence, in Bern, and honoured by the British Guild of Travel Writers, in London. It was also nominated for a Swiss MICE Award in Zurich in the "Most Unusual Location for Events" category.

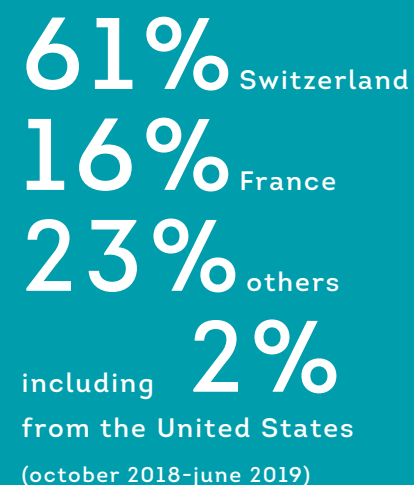
Visitor satisfaction is very high and the museum received no less than four Trip Advisor awards (Traveler's Choice and Certificate of Excellence) in 2017 and 2018.

Chaplin's World's crowning achievement for 2018 was winning the prize for Best European Museum, awarded by the European Museum Academy.



## 9.3 OVERVIEW IN FIGURES

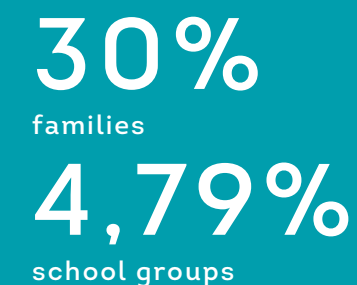
### Country of origin



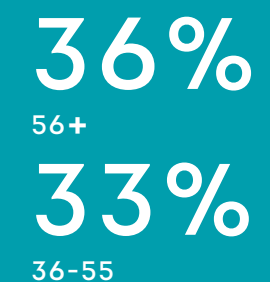
### Demographics



### Breakdown



### Age



## 9.4 AWARDS AND DISTINCTIONS



Certificate of Excellence in  
2017 - 2018 - 2019



+31,5K  
followers on Facebook



+9,7K  
followers on Instagram



Best Museum in Europe  
2018  
by the European Museum Academy



93%  
Recommendation rate

87%  
Revisit intent rate

9,14 / 10  
Satisfaction rate

2H30  
Average visit duration



9.5 A BRIEF HISTORY OF THE CREATION OF CHAPLIN'S WORLD

In 2000, architect Philippe Meylan and museographer Yves Durand came up with the idea of a museum dedicated to the life and work of Charlie Chaplin at Manoir de Ban. It took over ten years to turn their concept into reality. In 2008, Genii Capital joined the project, and DMDB SA, which owns the site, was founded. In 2011, the creators approached the Compagnie des Alpes (owner of By Grévin) with a view to a partnership featuring museum design and operation. Ten Vaud municipalities approved

9.6 CHAPLIN'S WORLD IN A FEW DATES

One hundred and twenty seven years, to the day, after the birth of Charlie Chaplin, Chaplin's World opened its doors on 16 April 2016, in front of an audience of over one hundred and forty journalists from across the world.

In November 2016, the museum won third place at the Milestone Excellence in Tourism awards, a prize honouring the most innovative projects in Swiss tourism.

In March 2017, Chaplin's World welcomed its 300,000th visitor.

On 16 April 2017, 662 people dressed up as The Tramp to celebrate the first anniversary of Chaplin's World.

In July 2017, the museum won its first Trip Advisor Excellence Certificate.

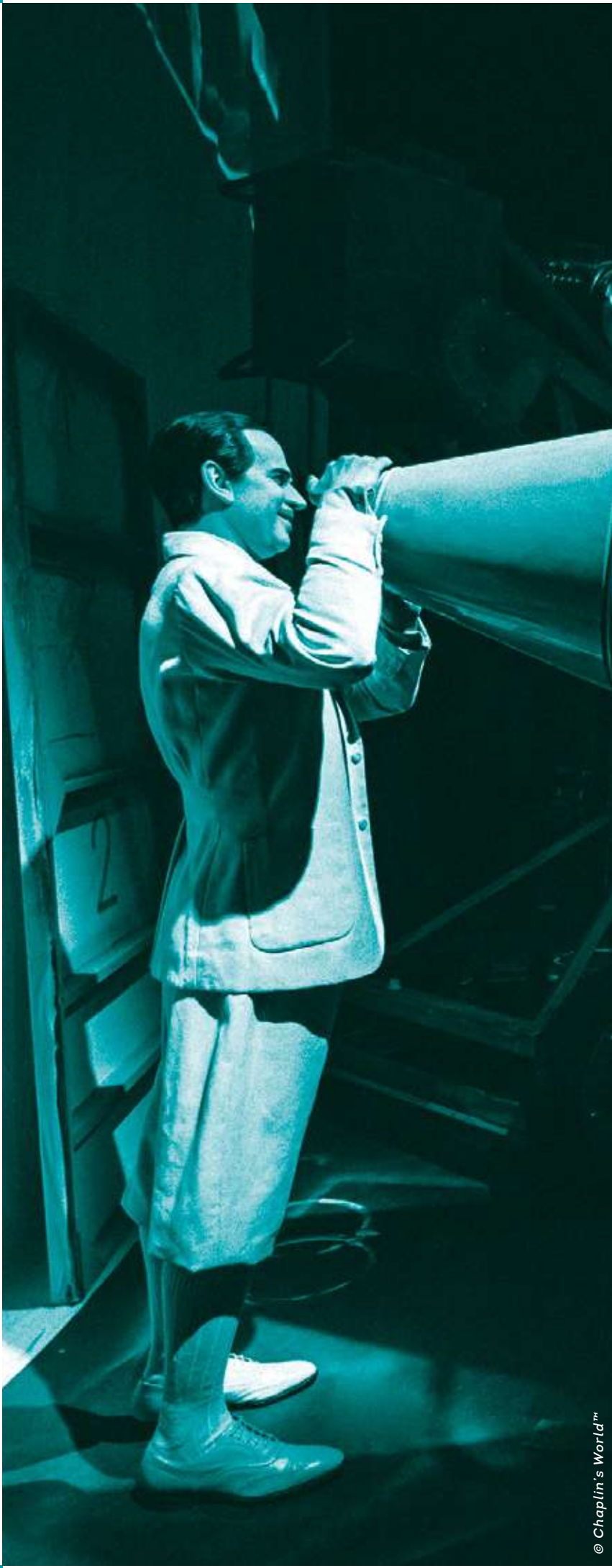
In December 2017, the museum unveiled its Christmas lighting celebrations to commemorate the 40th anniversary of Chaplin's death. For the occasion, Chaplin's World acquired a CornèrCard hot air balloon, so that visitors could take ten-minute static flights over Manoir de Ban during special events.

grants for the project. It took two years to renovate the site and build the Studio. Chaplin's World opened on 16 April 2016. The companies managed by Charlie and Oona's children are Chaplin's right holders and brand owners; they also own the rights to the films he made from 1918 onwards, and all his archives. Chaplin's World is a private museum under licence to those companies.

Around the same time, British sculptor John Doubleday, creator of the bronze statues of Chaplin in London's Leicester Square (a copy of which stands in Vevey), sculpted an ice statue of the filmmaker at the top of the Jungfrau, one of the highest peaks in Europe, at 13,642 ft or 4,158 m. This work was inspired by a photograph from The Kid where the Tramp and the kid sit side by side.

In April 2018, 600,000 bees made their home at the edge of the Manoir de Ban's forest. Housed in 20 beehives, they can produce an average of 350 kg (770 pounds) of honey per year. 250-gram (8.8 oz) pots can be purchased from the Chaplin's World boutique.

In 2019, Chaplin's World launched a series of cultural events for the general public, including a temporary exhibition called Chaplin Personal and a circus, with a big top erected for the first time in the park. The museum also organised a two-week 'Halloween Special' with numerous activities and shows.



2020 OPENING HOURS

Chaplin's World is open 7 days a week, public holidays included.

PRICES

Adult (16 and over)	CHF 27.-
Tweens and teens (6 to 15)	CHF 18.-
Children (Under 6)	Free
Senior* (60 and over) *upon presentation of a valid ID	CHF 25.-
Student* *upon presentation of their student ID	CHF 24.-
Family Pass (4 people) 2 adults and 2 children or 1 adult and 3 children	CHF69.-
Adults with disabilities	CHF 24.-
Children with disabilities	CHF 16.-

MEDIA CONTACTS

Chaplin's World  
Annick Barbezat-Perrin, Communication director  
Route de Fenil 2  
1804 Corsier-sur-Vevey (VD)  
Press Kit and pictures:

[www.chaplinsworld.com/espace-presse-journalistes](http://www.chaplinsworld.com/espace-presse-journalistes)  
[presse@chaplinsworld.com](mailto:presse@chaplinsworld.com)





Chaplin's World™

*Chaplin's*<sup>®</sup>  
WORLD

Chaplin's World  
partner



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