



ORCHID CLASSICS

THE ENESCU PROJECT

NICOLAS DAUTRICOURT

EDOUARD SAPEY-TRIOMPHE
ROMUALD GRIMBERT-BARRE
LUDOVIC LEVIONNOIS
MAYA KOCH
DAVID GAILLARD
BENEDICT KLÖCKNER
CAPRICCIO QUARTET

THE ENESCU PROJECT

George Enescu (1881-1955)

- | | | |
|---|--|------|
| 1 | Aubade in C major for string trio
Cécile Agator, <i>violin</i>
Flore-Anne Brosseau, <i>viola</i>
Samuel Etienne, <i>cello</i> | 3.54 |
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Jules Massenet (1842-1912)

- | | | |
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| 2 | Méditation de Thaïs
(Arranged for strings by N. Dautricourt)
Cécile Agator, <i>solo violin</i> | 5.10 |
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Béla Bartók (1881-1945)

- | | | |
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| 3 | Three Duets for two violins, Sz.98
Nicolas Dautricourt, <i>violin</i>
Cécile Agator, <i>violin</i> | 3.01 |
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Eugène Ysaÿe (1858-1831)

- | | | |
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| 4 | Sonata No.3 in D minor "Ballade", Op.27
Dedicated to George Enescu
Nicolas Dautricourt, <i>solo violin</i> | 7.20 |
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George-Ioan Păiș (b.1994)

- | | | |
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| 5 | Mémoire Déformée —
hommage à George Enescu for string octet
Nicolas Dautricourt, <i>violin</i>
Capriccio Quartet
Romuald Grimbert-Barré, <i>violin</i>
Ludovic Levionnois, <i>viola</i>
Edouard Sapey-Triomphe, <i>cello</i> | 8.21 |
|---|--|------|

Gabriel Fauré (1845-1924)

- | | | |
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| 6 | Élégie in C minor, Op.24
(Arranged for violoncello and strings by A. Lamarre)
Benedict Klöckner, <i>solo cello</i> | 6.56 |
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Maurice Ravel (1875-1937)

- | | | |
|---|--|------|
| 7 | Pavane pour une infante défunte
(Arranged for strings by N. Dautricourt)
Nicolas Dautricourt, <i>violin</i>
Capriccio Quartet | 5.29 |
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George Enescu

- | | | |
|----|---|-------|
| | Octet for strings in C major, Op.7 | |
| 8 | Très modéré | 12.10 |
| 9 | Très fougueux | 8.14 |
| 10 | Lentement | 9.48 |
| 11 | Mouvement de valse bien rythmée
Nicolas Dautricourt, <i>violin</i>
Capriccio Quartet
Maya Koch, <i>violin</i>
David Gaillard, <i>viola</i>
Benedict Klöckner, <i>cello</i> | 8.31 |

Total time

78.54

Nicolas Dautricourt, *violin*
Capriccio Quartet:
Cécile Agator, *violin I*
Juan-Fermin Ciriaco, *violin II*
Flore-Anne Brosseau, *viola*
Samuel Etienne, *cello*
Maya Koch, *violin*
Romuald Grimbert-Barré, *violin*
David Gaillard, *viola*
Ludovic Levionnois, *viola*
Benedict Klöckner, *cello*
Edouard Sapey-Triomphe, *cello*

THE ENESCU PROJECT, IN CONCERT...

Launched in the summer of 2016, the Enescu Project sprang from a fascination with a piece of music: the Octet for strings in C major Op.7 composed by the 19-year-old George Enescu in Paris in 1900. In my humble opinion this work is one of the greatest masterpieces of the chamber music repertoire, or perhaps of music altogether.

I discovered this piece by accident at the Turina Festival in Seville in 2015. I was in total awe of this music from its first bars, thunderstruck by its beauty, its sweetness, the indescribable charm of its melodies, the incredible force of its character, its audacious and grandiose proportions, the richness of its harmony underpinned by such inventive counterpoint, full of voluptuousness and steeped in intelligence. It was very much like falling in love, when its thunderbolt has blinded us and we tend to feel that the beloved possesses only good qualities: if I had to try to put into words what I felt that summer of 2015 when I first came across the Octet for strings in C major Op.7, it was not a simple crush but indeed love at first sight.

As with many a love story, months passed; the butterflies and wonderment of the beginning of our story gave way to a more rational, deeper love and approach to the music as I began to study the work in depth. Nevertheless, my passion for this magical 32-string quartet remained undeniable and the initial intense thrill that had passed through me when I'd discovered it didn't disappear. It was then that I promised myself that someday I would write the story of my own connection with this work: a simple and straightforward tale that would clearly highlight my personal and professional investment in it and in George Enescu, its creator.

This programme is presented in two parts, separated by a short intermission. The first part sets out the contours of Enescu's personality by describing not only his musical career — he had been called the Mozart of the 20th century when he first arrived in Vienna at the age of 10 — but also the musicians with whom he rubbed shoulders or even shared a stage (Béla Bartók, Maurice Ravel) and two of his many teachers: Gabriel Fauré and Jules Massenet. The great Belgian violinist Eugène Ysaÿe even dedicated one of his six sonatas for violin to him; this *Ballade* Op.27 therefore appears in our programme as well. The pieces are short and for different combinations of instruments: a duo for violin and cello is followed by a string quartet which gives way to

a solo instrumental piece before concluding with a string sextet: these changes bring variety and delight to this first part of the programme.

The Enescu Project was performed in concert as part of the George Enescu 2021 International Festival; as a part of this prestigious event and in partnership with the French Institute of Bucharest and the Château Pape-Clément, we had also launched a competition for young Romanian composers. The aim of this competition was twofold: to award a prize to a young composer for the composition of a work in homage to Enescu's Octet, and to confirm the close cultural and fraternal ties between France and Romania. The competition was won by George-Ioan Păiș from Cluj-Napoca with his magnificent string octet *Mémoire déformée*; we are particularly proud and happy to have had the opportunity to record it even before its official public première.

Another crucial element of this first part is the manner in which each piece is presented by the musicians themselves. Each musician takes turns to speak, either to share an anecdote or read a letter concerning Enescu or to quote what people of renown had said about him. We believe that this diversity, with its changes of décor, instrumental timbres and voices will break the sometimes-monolithic aspect of a concert; we also trust that this same variety will provide the perfect conditions for our audiences to discover a work or composer unfamiliar to them.

We have now reached the end of the first part of our programme. After a short break, and with an audience now entirely enthralled by Enescu and his music, we conclude the evening with his Octet Op.7.

...ON RECORD

When asked whether we would reproduce the Enescu Project as we had performed it in concert for this recording, we replied that we would; we have taken the gamble of presenting it completely unchanged, in its original concert format.

The QR code included in this booklet creates the necessary link between the music and the spoken texts and thus ensures the project's continuity.

We wish you the finest of adventures as you discover the world of George Enescu!

Nicolas Dautricourt



LE PROJET ENESCU, AU CONCERT...

Initié dans le courant de l'été 2016, le Projet Enescu est avant tout un coup de coeur.

Un coup de coeur pour une oeuvre, l'Octuor pour cordes Op.7, que composa à Paris en 1900 le jeune George Enescu alors âgé de 19 ans, et qui constitue selon moi l'un des tout plus grands chefs d'oeuvres du répertoire de la musique de chambre, et peut-être de la musique tout court.

Alors que je l'avais découverte environ un an auparavant, presque incidemment, au Festival Turina de Séville, je tombai quasi immédiatement en pâmoison, dès les premières mesures, devant la beauté de cette oeuvre, devant sa suavité, le charme indescriptible de ses mélodies, son caractère d'une force inouïe, ses proportions, audacieuses mais grandioses, la richesse de son harmonie, sous-tendue par un contrepoint si inventif, plein de volupté et pétri d'intelligence.....bref, comme pour l'être aimé, avec qui la magie opère souvent au premier regard et à qui l'on attribue parfois aveuglément toutes les qualités, si je devais décrire ce qui s'est abattu sur moi en cette fin d'été 2015 je parlerais en réalité, beaucoup plus que d'un simple coup de coeur, d'un véritable coup de foudre.

Les mois passèrent et l'émerveillement du début laissa place, comme il se doit, à une approche plus rationnelle des choses, ainsi qu'à une étude plus approfondie de l'oeuvre; pour autant, ma passion pour cet octuor magique à 32 cordes ne se démentant toujours pas, et le frisson qui m'avait traversé au stade liminaire de la découverte restant de même intensité, je me fis la promesse que j'écirais, un jour, ma propre histoire avec cette oeuvre.

Une histoire simple, facile à raconter, qui porterait le sceau de mon attachement à elle et bien évidemment, à son immense créateur, George Enescu.

Ce projet se présente en deux parties, séparées l'une de l'autre par un court entracte. La première partie a pour vocation de dessiner par divers moyens les contours de la personnalité de celui que l'on surnomma lors de son arrivée à Vienne, alors qu'il

n'avait pas encore 10 ans, le *Mozart du XXème siècle*, en évoquant son parcours musical et notamment ses professeurs, Gabriel Fauré, Jules Massenet pour ne citer qu'eux, mais aussi certains des musiciens qu'il a pu côtoyer tout au long de sa vie et avec qui il lui est même arrivé de partager la scène, Bela Bartok ou bien encore, un certain Maurice Ravel.

Le grand violoniste belge Eugène Ysaÿe lui a dédié l'une de ses six sonates pour violon seul: c'est donc tout naturellement que la « Ballade » Op.27, dédiée à George Enescu, figure au programme.

Ainsi, non seulement les oeuvres jouées sont de durées assez courtes, mais aussi et surtout de formations variées, voyant par exemple une pièce en duo violon-violoncelle laisser la place à une oeuvre pour quatuor à cordes, auquel pourra succéder un instrument seul avant de terminer éventuellement la première partie par un sextuor à cordes, bref, autant de changements de plateau qui concourent à apporter de la variété et de la gaieté à cette première partie.

Element crucial également de ce premier volet, les oeuvres sont toutes, sans exception, présentées par les musiciens; ainsi, ce sont nous qui, tour à tour, prenons la parole, tantôt pour lire une lettre, raconter une anecdote, ou bien encore rapporter quelques citations de personnages illustres sur le compte d'Enescu, et c'est selon nous cette diversité, ces changements de « décor », de couleurs d'instruments, et même de timbres de voix, qui rompent avec l'aspect par trop monolithique, parfois, du concert, et met selon nous le public dans des dispositions idéales pour découvrir une oeuvre ou un compositeur qu'il méconnaît.

À noter également que le *Projet Enescu* a été donné en concert dans le cadre du Festival International George Enescu 2021, et que nous avons créé à cette occasion, en marge de ce prestigieux événement et en partenariat avec l'Institut Français de Bucarest et le Château Pape-Clément, un concours de composition ouvert aux jeunes compositeurs roumains. L'objectif de ce concours était de couronner un jeune compositeur pour la composition d'une oeuvre en hommage à l'octuor de George Enescu, et par là-même de cristalliser les liens étroitement culturels et fraternels qu'entretiennent la France et la Roumanie. C'est le jeune compositeur George-Ioan Păiș, originaire de Cluj-Napoca, qui

s'est illustré et nous sommes particulièrement fiers et heureux d'avoir pu saisir l'occasion de ce disque pour enregistrer, avant même sa création officielle, sa magnifique pièce pour octuor à cordes intitulée « Mémoire déformée ».

Pour reprendre le fil de notre programme, donc, et arrivant au terme de cette première partie bien remplie, après une courte pause et une fois le public entièrement acquis à la cause d'Enescu, baignant de la tête aux pieds dans son univers, nous exécutons en deuxième partie, sobrement et sans cérémonie, l'Octuor Op.7.

...AU DISQUE

À la question de savoir si nous allions, sur le présent support, restituer littéralement ou non le *Projet Enescu*, nous avons répondu par la positive et avons donc fait le pari de le présenter tel quel, dans sa forme originelle et en respectant fidèlement la version du concert.

Cette disposition est rendue possible grâce au QR code inclus dans ce livret, lequel établira le lien entre la musique et les textes parlés, et assurera ainsi la continuité du projet.

Nous vous souhaitons une très belle aventure dans l'univers de George Enescu !

Nicolas Dautricourt



The central focus of this recording is George Enescu (1881-1955), not only a great Romanian violinist (teacher of Yehudi Menuhin) and conductor, but also an immense composer and a leading figure of 20th century music. Here we underline Enescu's French connections, as he had studied at the Paris Conservatoire with Jules Massenet and Gabriel Fauré; he had also befriended his fellow student Maurice Ravel, even though Enescu had already composed a number of works: Claude Debussy, no less, would soon attend the premiere of his first symphony. It is to this spirit that this disc and its unusual programme bear witness, combining well-known works with others that are much less familiar, notably Enescu's extraordinary Octet, which completes this programme.

Enescu's output, as varied as it is abundant, is still mostly unfamiliar; it contains works in every genre and is of the same importance as Bartók's music for Hungary or

Janáček's for Czechoslovakia; Enescu possessed a similar attachment to Romanian traditional music and made this the driving force behind his work. He nonetheless also developed a highly personal and innovative style that was daring both rhythmically and harmonically.

Enescu's *Aubade* for violin, viola and cello dates from 1899, when he was barely eighteen years old. It is a fresh and charming work with a fine swaying gait, somewhat in Dvorák's countrified style, although it is far from the phenomenal Octet Op.7 — to be composed the following year — in size, style and content.

Massenet's *Méditation de Thaïs* has been performed in an arrangement for violin and piano throughout the world. In its original form it was a symphonic intermezzo entitled *Méditation religieuse* from Massenet's opera *Thaïs*, first performed in 1894. Almost a nocturne for solo violin, its somewhat sentimental melody expresses the sensual voluptuousness that is supposed to illustrate the heroine's incorruptible spirituality.

Bartók's Forty-four Duets for Two Violins, composed in 1831, round off the other masterpieces — the Rhapsody and the two sonatas — that Bartók wrote for the instrument, although they are pedagogical works above all else, like the six *Mikrokosmos* volumes that he had composed for piano. Bartók himself defined their purpose: "so that students, from their first years of study, can play works in which they can discover the natural simplicity of folk music and its melodic and rhythmic particularities". These wonderful miniatures were written to introduce children to the magic of folk music, to songs and dances of Hungarian, Romanian and other origins.

Another violin contribution to this recording is Eugène Ysaÿe's magnificent Sonata No.3 "Ballade" Op.27, dedicated to George Enescu. Somewhat like Enescu although older, Ysaÿe (1858-1931) was a legendary Belgian violinist — a pioneer of the modern school — a conductor, and a composer whose works remain little known. Whilst he composed less than Enescu, he excelled in pieces for violin and orchestra and in chamber music. His six splendid sonatas for solo violin revolutionised the literature for the instrument and reveal a free and whimsical poetic style that at times approaches Enescu's. The third sonata in D minor is the shortest; it consists of two sections, rhapsodic and virtuosic, of prodigious invention and inspiration.

The Romanian George-Ioan Păiș was born in Cluj-Napoca in 1994; he has always been fascinated by a multitude of subjects and his studies were atypical: he first studied architecture and then graduated from the National University of Music in Bucharest before studying jazz and light music composition under professors Andrei Tudor and George Natsis. He won the Column of Infinity International Composition Competition in 2021 as well as the French Institute of Romania and Château Pape-Clément Prize for his work *Mémoire Déformée - hommage à George Enescu* for string octet, performed at the Enescu Festival and the Sibiu Opera Festival in 2021. A work of savage beauty in one movement, it is a kind of sublimated traditional dance; as with Enescu, lyricism is always present, despite the inflexible rhythmic determination of the score and its almost Beethovenian theme. This is what remains with us at the end of the piece.

Originally written for cello and piano and later transcribed for cello and orchestra, Fauré's *Élégie* (1883) is undoubtedly his most popular work. Originally conceived as the slow movement of a sonata, we hear a long phrase of heart-rending emotion, a sort of funereal lament that is interrupted by a brighter episode before the opening theme returns, now even more poignant in its agitation.

It is well known that Ravel was not very fond of his own *Pavane pour une infante défunte*. A commission from the Princess de Polignac, originally written for piano in 1899 and then orchestrated in 1910, he said of it: "I see its faults only too well: Chabrier's influence, which is far too obvious, and its poor formal structure". It is also reminiscent of the slightly saccharine Russian music of the time that Ravel esteemed, as did Debussy. This Pavane, to which in Ravel's own words "some little princess might have danced, once upon a time at the Spanish court", is nonetheless marked by somewhat oversweet melancholy and great elegance; it is touching, if not truly moving, with its long, almost hypnotic ribbon of sound — a process that Ravel was to use in many of his works, right up to his shattering *Boléro*!

George Enescu's *Octuor à cordes* for four violins, two violas and two cellos is one of the summits of the entire chamber music repertoire. Composed in 1900 when Enescu was nineteen, its four movements are integrated into a gigantic sonata form; this vast score achieves an unprecedented synthesis of folk modal writing and the all-embracing chromaticism of the late 19th century. The work exudes an uncommon,

almost orgiastic intensity that is matched only by the richness of its structure and its multiple transformations; this is a work of great complexity and dizzying polyphonic density which combines nine adjacent themes, these being transformed continually throughout. At the dawn of the new century and of Enescu's career, this Octet revealed him as a genius who would leave his mark on the history of music.

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Ce programme tourne autour de la personnalité de George Enescu (1881-1955), grand violoniste (professeur de Yehudi Menuhin) et chef d'orchestre roumain mais surtout immense compositeur et figure centrale de la musique du XXe siècle. Il met en valeur les attaches françaises d'Enescu, qui poursuivit ses études au Conservatoire de Paris auprès de Jules Massenet et de Gabriel Fauré en même temps qu'il se lia d'amitié avec son condisciple Maurice Ravel — alors qu'il était déjà un créateur prolifique ; bientôt sa première symphonie serait créée en présence de Claude Debussy. C'est de cet esprit dont témoignent ce disque et son programme original, associant des pages célèbres et d'autres plus rares tel l'extraordinaire *Octuor* d'Enescu, qui boucle ce panorama.

On connaît encore mal la production d'Enescu, aussi variée que surabondante, s'exerçant dans tous les genres, d'une importance identique à celle de Bartok pour la Hongrie ou de Janacek pour la Tchécoslovaquie, et manifestant un semblable attachement pour les musiques traditionnelles de son pays dont il fait le moteur de son œuvre. Mais lui évoluera également pour un style personnel et neuf, très audacieux, rythmiquement et harmoniquement.

L'*Aubade* pour violon, alto et violoncelle, de Enescu, date de 1899, alors qu'il est à peine âgé de dix-huit ans. Page fraîche et charmante, joliment chaloupée, un peu dans le style champêtre de Dvorak. Mais on est encore bien loin dans la dimension comme dans l'écriture du phénoménal *Octuor* Op.7 qui naîtra l'année suivante seulement !

La *Méditation de Thaïs* de Massenet a fait le tour du monde dans son arrangement pour violon et piano. Rappelons que la partition originale est un intermezzo symphonique

(intitulé « Méditation religieuse ») inséré dans l'opéra *Thaïs*, créé en 1894. Sorte de nocturne confié au violon seul, il exprime à travers la mélodie qui s'épanche un peu mièvrément, la volupté sensuelle censée illustrer la spiritualité incorruptible de l'héroïne.

Les *Quarante-quatre Duos* pour deux violons de Bartok, écrits en 1831, complètent les chefs-d'œuvre que sont la rhapsodie et les deux sonates que le compositeur livra à l'instrument. Mais eux ont avant tout un caractère pédagogique, à l'instar des six recueils *Mikrokosmos* que le Hongrois laissa pour le piano. Bartok en définit lui-même l'objet : « afin que les élèves, dès leurs premières années d'études, puissent jouer des œuvres dans lesquelles se trouvent la simplicité naturelle de la musique du peuple et aussi ses particularités mélodiques et rythmiques ». Merveilleuses miniatures destinées à initier les enfants à la magie des musiques populaires, chansons et danses d'origines hongroise, roumaine et autres.

Autre contribution violonistique à cet enregistrement, la magnifique *Sonate n° 3 « Ballade »* Op.27 d'Eugène Ysaÿe, dédiée à George Enescu. Un peu comme lui, dont il fut l'ainé, Ysaÿe (1858-1931), violoniste de légende (pionnier de l'école « moderne ») et chef d'orchestre belge, est un compositeur encore bien méconnu. Plus modeste sans doute qu'Enescu, sa production excelle surtout dans les pièces pour violon et orchestre et la musique de chambre. Ses six admirables sonates pour violon seul révolutionnent la littérature pour l'instrument au service d'une poésie libre et fantasque, proche parfois d'Enescu. La troisième, en ré mineur, est la plus courte ; elle enchaîne deux sections, rhapsodiques et virtuoses, d'une invention et d'un souffle prodigieux.

Né en 1994 à Cluj-Napoca, le roumain George-Ioan Păiș, fasciné par une multitude de domaines, a connu un itinéraire atypique, abordant des cours d'architecture, obtenant son diplôme à l'Université nationale de musique de Bucarest, et pratiquant la composition de musique jazz-light dans la classe des professeurs Andrei Tudor et George Natsis. En 2021 il remporte le Concours international de composition *Column of infinity* ainsi que le Prix de l'Institut Français de Roumanie et Château Pape-Clément pour son œuvre *Mémoire Déformée* — hommage à George Enescu pour octuor à cordes, interprétée au Festival Enescu et au Festival de l'opéra de Sibiu en 2021. Page d'une beauté farouche, d'un seul tenant, elle s'affirme telle une sorte de danse

traditionnelle sublimée ; comme chez Enescu, le lyrisme est toujours présent, quoi qu'il en soit de la détermination rythmique inflexible de la partition et de son motif quasi beethovénien ! C'est lui que l'on retient au terme de la pièce.

Créée en 1883, l'*Élégie* de Fauré, à l'origine pour violoncelle et piano (il la transcrira ensuite pour violoncelle et orchestre), est sans conteste son plus grand « tube ». Conçue au départ pour le mouvement lent d'une sonate, elle exprime une longue phrase d'une émotion déchirante, sorte de lamento funèbre interrompu par un épisode plus lumineux, avant que le thème ne revienne, agité et plus poignant encore.

On sait que Ravel n'aimait guère sa propre *Pavane pour une infante défunte*. Répondant à une commande de la princesse de Polignac, écrite à l'origine pour piano, datée de 1899 puis orchestrée en 1910, il affirmait à son sujet : « J'en perçois fort bien les défauts : l'influence de Chabrier, trop flagrante, et la forme assez pauvre », disait-il. Elle se ressent également du style de la musique russe un peu sucrée de la fin du siècle que le compositeur — comme Debussy — estimait. Pourtant, cette Pavane « qu'aurait pu danser telle petite princesse, jadis à la cour d'Espagne », selon les mots de Ravel, empreint d'une mélancolie douceâtre prononcée, d'une grande élégance, est touchante, si ce n'est réellement émouvante, avec son long ruban sonore quasi hypnotique — procédé que Ravel reprendra dans nombres d'œuvres, jusqu'au fracassant *Boléro* lui-même !

L'*Octuor à cordes* pour quatre violons, deux altos et deux violoncelles de George Enescu est l'un des sommets de tout le répertoire de la musique de chambre. Composée en 1900, à dix-neuf ans seulement, en quatre mouvements intégrés dans une gigantesque forme sonate, cette vaste partition effectue une synthèse inouïe du modalisme folklorique et du chromatisme totalisant de la fin du XIXe siècle. D'une grande complexité et d'une densité polyphonique vertigineuse, combinant neuf thèmes qui voisinent et se transforment au gré de ses différents mouvements, l'œuvre dégage une intensité peu commune, presque orgiaque, qui n'a d'égale que la richesse de sa structure et de ses multiples transformations. A l'aube du siècle et de sa carrière, Enescu se révélait avec son *Octuor* comme un génie marquant de l'histoire de la musique du siècle à naître.

Nicolas Dautricourt

Violin

Voted ADAMI Classical Discovery of the Year at Midem in Cannes, awarded the Sacem George Enescu Prize, guest artist at the 23rd Victoires de la Musique in Toulouse and a member of the Chamber Music Society of Lincoln Center in New York, Nicolas Dautricourt is one of the most brilliant and engaging French violinists of his generation.

In January 2019 he made his debuts at the Paris Philharmonie with Orchestre National d'Ile de France, performing Prokofiev's second violin concerto under British conductor Jamie Philipps, and appears regularly at major international venues, including the Kennedy Center, Alice Tully Hall, Wigmore Hall, Moscow Tchaikovsky Hall, Tokyo Bunka Kaikan, Salle Pleyel, Cité de la Musique and Théâtre des Champs-Élysées, among others. He also appears at many classical and jazz festivals such as Lockenhaus Kammermusikfest, Festival Enescu in Bucharest, Music@Menlo, Pärnu, Ravinia, Sintra, Davos, Tokyo and Nantes Folles Journées, Jazz à Vienne, Marciac Jazz Festival, Jazz à la Grange, and has performed with the Detroit Symphony, Royal Philharmonic Orchestra, Orchestre National de France, SWR Saarbrücken, BBC National Orchestra of Wales, Aachen Symphony, Orchestre du Capitole de Toulouse, Quebec Symphony, Oulu Sinfonia, Liège Philharmonic, Sinfonia Varsovia, Novosibirsk Philharmonie, International Players Busan, Mexico Philharmonic, NHK Tokyo Chamber Orchestra and the Kanazawa Orchestral Ensemble, under conductors Leonard Slatkin, Paavo Järvi, Fabien Gabel, Yan Pascal Tortelier, Tugan Sokhiev, Frédéric Chaslin, Stanislas Lefort, Philippe Auguin, David Niemann, Dennis Russell Davies, Wolfgang Doerner, Carlos-Miguel Prieto, Eivind Gullberg Jensen, Gabor Takacs-Nagy, Yuri Bashmet, Michaël Francis, François-Xavier Roth, and Kazuki Yamada.

Awarded in numerous international violin contests, such as Wieniawski, Lipizer, and Belgrade, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow, and since 2021 has been teaching at the Conservatoire à Rayonnement Régional de Versailles.

Artistic director of the "Fêtes Musicales de Corbigny", Nicolas Dautricourt plays a magnificent instrument by Antonio Stradivari, the "Château Pape-Clément" (Cremona





1713), on loan from Bernard Magrez, and in January 2021, has received from the French Ministry of Culture, the title of Chevalier des Arts et des Lettres.

Capriccio Quartet

The Capriccio Quartet was founded in 2012 and the following year they were awarded at the prestigious Bordeaux International Quartet Competition and won 1st prize at the Illzach International Chamber Music Competition.

Composed of Cécile Agator and Fermin Ciriaco, violins, both Soloists at the Orchestre Philharmonique de Radio-France, Flore-Anne Brosseau, viola, and Samuel Etienne, cello, members of Orchestre de Paris and Ensemble Les Dissonances, they have been invited to perform at the Philharmonie de Paris, Radio France and Cité de la Musique in Paris, and have appeared at numerous festivals including the Quatuor à cordes du Luberon, Flaneries de Reims, Heures musicales du Haut-Anjou, Festival BWD12, Fêtes Musicales de Corbigny and Concerts de midi à Rennes. They have performed with Nicolas Dautricourt, Gérard Caussé, Karine Deshayes, Miguel Da Silva and Yan Levionnois to name a few.

In 2015 the Capriccio Quartet founded the festival “Capriccio en Maine” where they aim to develop bridges between many art forms by mixing them around a common theme and thus share their artistic enthusiasm with a broad audience.

In 2019 they recorded their first CD, *Capriccio*, which received a five star review from BBC Music Magazine.

Maya Koch

Violin

Maya Koch performs as chamber musician and soloist at venues throughout Europe, Japan and China, including Philharmonie Paris, Wigmore Hall London, Concertgebouw Amsterdam, Teatro della Pergola Florence, Tsuda Hall Tokyo, Forbidden City Hall Beijing, Cheltenham Festival, Festival Angoulem and Prussia Cove. As a chamber musician she has appeared with such artists as Martha Argerich, Bertrand Chamayou, Ivry Gitlis, drawing artists Kim Jung Gi and Camille Jourdy, and as member of the London Conchord Ensemble and Le OFF.

Maya's recital disc “Paris” for Orchid Classics has received “Selection of the Month” in



The Strad magazine. Furthermore, she has released numerous critically acclaimed CDs for Orchid Classics, NoMadMusic, Chandos etc.

Maya studied with Josef Rissin in Karlsruhe, Jean-Jacques Kantorow at the CNSM in Paris and with David Takeno at the Guildhall School of Music in London. Her numerous prizes and awards include the Bach Prize in Baden-Baden and first prize at the International Lions Competition for Violinists in Porto, Portugal.

She has been a member of the Orchestre de Paris since 2010.

David Gaillard

Viola

David Gaillard studied at the CNSM Paris with Jean Sulem, graduating with a first prize “with congratulations of the jury” as well as prizes for harmony and counterpoint.

Following his studies, he became principal viola of the Orchestre de Paris and professor at the CNSM Paris.

As member of the string quartet and orchestra “Les Dissonances” and of the Klezmer ensemble “Sirba Octet” he has appeared on the most prestigious stages throughout Europe. He has recorded, amongst others, two albums with the quartet “Les Dissonances” with works by Franz Schubert and Éric Montalbeti, and a CD with chamber music by Schumann for Indesens.

At the same time, he improvises with the quartet “Supplément d'Ame” of Jean-Philippe Viret that has performed at the jazz festival in Marciac, and has written numerous acclaimed arrangements for Le OFF, a musical collective from the Orchestre de Paris with eclectic projects.

David Gaillard is member of the Quatuor Dutilleux.

Benedict Klöckner

Cello

Benedict Klöckner, born in 1989, is one of the outstanding artists of his generation. He performs worldwide as a soloist with renowned orchestras such as the Royal Philharmonic Orchestra London, Deutsche Radiophilharmonie, NDR





Radiophilharmonie, MDR Symphony Orchestra, Deutsche Staatsphilharmonie, Kremerata Baltica, Camerata Oslo and Munich Chamber Orchestra and works with renowned conductors such as Daniel Barenboim, Christoph Eschenbach, Ingo Metzmacher, Michael Sanderling, Clemens Schuldt, Heinrich Schiff and Sir Simon Rattle.

He appears in concert halls such as the Berlin Philharmonie, Carnegie Hall New York, Kennedy Center Washington, Symphony Hall Chicago, Arts Center Seoul, Musikverein Vienna, Gewandhaus Leipzig, Tonhalle Zurich, Gasteig in Munich, Concertgebouw Amsterdam, Rudolfinum Prague, Athenaeum Bucharest and Barbican, Cadogan and Wigmore Hall London.

In the 2022/ 2023 season he performs the 6 Bach Suites at the Berlin Philharmonie, the Alte Oper Frankfurt and releases a CD recording of the Bach Suites.

Benedict Klöckner is a welcome guest at festivals around the world. His chamber music partners include Emanuel Ax, Lisa Batiashvili, Yuri Bashmet, Christoph Eschenbach, Vilde Frang, Anna Fedorova, Gidon Kremer, Anne Sophie Mutter and Sir András Schiff.

Benedict Klöckner plays the "Ex Maurice Gendron" cello by Francesco Rugeri (1680), on generous loan.

Romuald Grimbart-Barré

Violin

A young French violinist, Romuald Grimbart-Barré is the fifth child of a musical family who he has regularly performed concerts with since his childhood.

Romuald has been a prize winner of several international competitions including the China International Violin Competition in Qingdao (2014) and the Oistrakh International Violin Competition in Moscow (2013), and in addition was awarded the prestigious sponsorship from "Fondation Banque Populaire" as a 2012 recipient. He has also been one of the four young musicians titled "Révélation classique 2011" from the French national ADAMI society, which has allowed him to perform in some of the most prestigious venues in France and abroad: Festival Pablo-Casals, Great Tchaikovsky Hall in Moscow, Yamaha Hall in Tokyo, Roque d'Anthéron, Radio-France and Chaise-Dieu.

Romuald regularly performs as a soloist across Europe, Asia and America. Appearances include performances with Orchestre de Chambre Nouvelle Europe (Shanghai Symphony Hall, Beijing Concerto Hall, Seoul Lotte Hall), Orchestre National de France (Auditorium de Radio France, broadcast live on French National Radio), Moscow State Conservatory Orchestra (Great Tchaikovsky Hall), Orchestre de la Garde Republicaine, Orchestre de la HEM (Switzerland), Qingdao Symphony Orchestra and l'Ensemble Parisien.

Romuald recorded 2 CDs as solo violinist of the Ensemble Grimbart-Barré. He currently lives in Paris.

Ludovic Levionnois

Viola

Ludovic started to study the viola in Angers in the class of François Hetsch before completing his studies at the CNSMD of Paris with Jean Sulem.

Passionate about both chamber and orchestral music, he took part early in his studies in the Academy of the Orchestre Philharmonique de Radio France. He is regularly invited to festivals such as the Festival des Arcs, Heavenly Vaults, or the Festival of Deauville where he had the opportunity to perform alongside prestigious artists such as the Ébène Quartet, the Modigliani Quartet, Svetlin Roussev, Xavier Gagnepain and Guillaume Chilleme.

A versatile artist, he has also performed numerous times with the jazz accordionist Richard Galliano.

Ludovic plays regularly in prestigious ensembles, such as Les Dissonances, the Orchestre Philharmonique de Radio France, and the Orchestre National des Pays de la Loire.

He plays a viola made by Patrick Robin in 2009 and a bow by Yannick Le Canu, both of which were made for him.

Édouard Sapey-Triomphe

Cello

Édouard Sapey-Triomphe began to play the cello with Jean Brizard and Annie Cochet, where he later entered into Michel Strauss' class at the Boulogne Billancourt Conservatory. After this he studied with Maurice Gendron and Jean Hubeau at the

Conservatoire National Supérieur de Musique et de Danse in Paris where he won the first prize in 1986. He then studied with Jean Mouillère and following this went to the USA for 2 years to study with Janos Starker. Upon his return to France, he worked with the Orchestre Philharmonique de Radio France and the Opéra de Paris. He is currently principal cello of Lyon National Orchestra and has taught at the Lyon Superior Conservatory since 1997.

George-Ioan Păiș

Composer

Born in Cluj-Napoca, George-Ioan had his first contact with music in Constanta as a drummer and writer for a local heavy metal band. He originally started his academic studies in architecture, but in 2016 he decided to pursue an education and career in music. He studied Jazz-Pop Composition at the National University of Music, Bucharest (UNMB) and at BA level with Prof. Andrei Tudor, between 2016-2020, graduating as valedictorian. He is currently studying for his MA Degree in classical composition under Prof. Dan Dediu in Bucharest.

An up-and-coming composer on the local scene, he attends and wins various national and international composition competitions and has worked in the most important festivals of the genre in his home country of Romania. He is the winner of the Prix d'Institut Francais de Roumanie and Château Pape-Clément with the work "Memoire Deformee – hommage a George Enescu" for string octet which was played by Nicolas Dautricourt and his Enescu Project octet at the Romanian Atheneum within the Enescu Festival 2021, and with the Sibiu Philharmonic at the Sibiu Opera Festival 2021. He was the 1st prize recipient for the quintet work "Flight of the Golden Birds" (played at the International Week of New Music Bucharest by the Ensemble PROFIL under the conductor Tiberiu Soare, and at the Days of New Music Festival in Chisinau, Rep. Moldova) and also received 1st prize in the national composition competition Stefan Niculescu with the duo work "Small surreal insectarium" for cello and flute. In addition, he was a winner of the Cuarteto Kuikani (Mexico) Call for Scores with the guitar quartet piece "Invocation of Iron". Besides his portfolio of contest winning pieces, he is also present with commission works for local musicians and ensembles (trio work for Ars Subtilior Ensemble – various concerts; solo marimba piece for Irina Radulescu – first Romanian solo marimba tour).

Acknowledgements

This recording of the great artistic and human adventure that is the *Enescu Project* would probably never have been possible without the determination, energy and dedication of a large number of people, to whom we would like to express our most sincere thanks:

The **Château Pape-Clément** and its owner **Bernard Magrez**, who was the first to believe in this ambitious project and to give it his support.

The **BWD 12 Festival** has been a friend to us since its founding; we thank all those who bring this event to life and have made it particularly dear to our hearts.

Through the festival we gratefully acknowledge the support of **DSI, Synergia, Acoustique Wernert**, the **Novotel of St Etienne** and its director Benoit Majorel, as well as the **City of St Etienne**.

We would also like to thank **François Mauss**, a trustworthy and great-hearted man and friend, and to express our gratitude to **Kazunori Seo** for his exceptional investment and his availability at all times when the master was being made; to **Hugues Borsarello**, for the kind loan of his microphones and equipment; to **Tony** and **Angelo** from **Studio Mag** for their positive and relaxed vibes throughout the sessions; to **Arthur Lamarre** for his impeccable artistic direction, demanding and yet human.

Our thanks also go to those who believed in this project from the beginning: Bénédicte Palko, an unconditional admirer of Enescu's Octet and crucial to this project, as it was she who brought the Octet to our attention; Richard Verney-Carron, Pierre Duprat, Bertrand Combeau, Claire Selama, Emmanuel Plassard, Jean-Philippe Collard, Michèle Ramis, Olivier Godard, Matthew Trusler, David Camus, Alina Pavalache, François Querre, Mihai Constantinescu, and Laurence Auer; we hope that those whose names do not appear on this long list will forgive us!

We thank you all from the bottom of our hearts: long live George Enescu!



Remerciements

L'enregistrement de cet album, cette grande aventure artistique et humaine qu'est le *Projet Enescu*, n'aurait probablement jamais pu voir le jour sans la détermination, l'énergie et le dévouement d'un grand nombre de personnes, à qui nous tenons à adresser ici nos très sincères remerciements :

Le **Château Pape-Clément** et son propriétaire **Monsieur Bernard Magrez**, qui fût le premier à croire en cet ambitieux projet et à lui apporter son soutien.

Le **Festival BWD 12**, festival ami depuis sa création, ainsi que toutes les personnes qui le font vivre et font de cet événement un rendez-vous particulièrement cher à nos coeurs.

À travers le festival BWD 12, que soient également chaleureusement remerciés **DSI**, **Synergia**, **Accoustique Wernert**, le **Novotel de St Etienne** et son directeur, Benoit Majorel, ainsi que la **Ville de St Etienne**.

Nous remercions également **Monsieur François Mauss**, ami, homme de confiance et de cœur, puis quelques personnes à qui nous voulons rendre hommage, **Kazunori Seo**, pour son investissement exceptionnel et sa disponibilité de tous les instants dans la réalisation du master ; **Hugues Borsarello**, pour le prêt dévoué de son matériel microphonique ; **Tony** et **Angelo** de Studio Mag pour leur ondes si positives et détendues tout au long de l'enregistrement ; **Arthur Lamarre** pour sa direction artistique impeccable, à la fois exigeante et humaine.....sans oublier ceux qui ont cru en ce projet depuis le début, Bénédicte Palko, adoratrice inconditionnelle de l'Octuor d'Enescu et décisive dans ce projet puisque c'est elle qui porta ce chef d'oeuvre à notre connaissance, Richard Verney-Carron, Pierre Duprat, Bertrand Combeau, Claire Selama, Emmanuel Plassard, Jean-Philippe Collard, Michèle Ramis, Olivier Godard, Matthew Trusler, David Camus, Alina Pavalache, François Querre, Mihai Constantinescu, Laurence Auer, la liste est encore longue et que les oubliés nous pardonnent...

Merci à tous du fond du coeur, et vive George Enescu !

The Stradivarius of the Château Pape-Clément Grand Crus Classé de Graves

The Château Pape-Clément is one of the oldest châteaux of Bordeaux. Its vineyards were planted in 1252 by Bertrand de Goth, the youngest son of a noble family of the Bordeaux region. Before his election as Pope Clément V in 1305, the Archbishop of Bordeaux also contributed greatly to the development of vineyard agriculture. The Château inherited his name, its wine his legend.



Le Stradivarius du Château Pape-Clément Grand Crus Classé de Graves

Le Château Pape-Clément est l'un des plus anciens châteaux de Bordeaux. Son vignoble a été planté en 1252 par Bertrand de Goth, cadet d'une noble famille de la région de Bordeaux. Archevêque de Bordeaux, il est devenu Pape en 1305, sous le nom de Clément V et aida considérablement au développement de la culture de la vigne. Le Château en tire son nom et le vin, sa légende.



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Recorded at La Panassa, Salle de La Comète (St Etienne)
on 1-2 April, 21-22 May and 30 August 2021
Editing: Kazunori Seo
Mixing & mastering: Kotaro Yamanaka (Rec-Lab)
Sound engineer: Tony Bakk, assisted by Angelo Pagano
Graphic designer: Dan Dulau
QR code & webpage: Emmanuel Kirch (upside-productions)

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