

Marc Coppey



Ludwig van Beethoven: Complete Works for Cello and Piano

Ludwig van Beethoven

2CD aud 23.440

www.qobuz.com 6. April 2018 (Sandra Zoor - 2018.04.06)

source: <https://www.qobuz.com/de-de/info/Actuali...>



Marc Coppey & Peter Laul spielen Beethovens Werke für Violoncello und Klavier in der St. Petersburger Philharmonie

Der Franzose Marc Coppey und sein St. Petersburger Klavierpartner Peter Laul musizieren voller Energie und Temperament und verleihen den populären Variationen und gewichtigen Sonaten unbestechlichen, glitzernden Klang. Die technische Perfektion der Musiker ist auch in der Livesituation beeindruckend.

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Radio Coteaux 01 Avril 2018 (- 2018.04.01)

source: <http://www.radiocoteaux.com/emissions-mu...>



BROADCAST

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www.pizzicato.lu 17/04/2018 (Remy Franck - 2018.04.17)

source: <https://www.pizzicato.lu/fein-differenzi...>



Fein differenzierter Beethoven

Nach den so konträren Einspielungen durch Friedrich Kleinhapl und Andreas Woyke sowie Jean-Guihen Queyras und Alexander Melnikov bietet diese Gesamtaufnahme der Cellomusik von Ludwig van Beethoven wiederum ganz andere Interpretationsansätze.

Der französische Pianist Marc Coppey und der russische Pianist Peter Laul haben die acht Werke im Kleinen Saal der St. Petersburger Philharmonie aufgenommen.

Die beiden ersten Sonaten werden noch ungemein leicht und charmant gespielt, als erste Versuche Beethovens in einer Gattung, die er gewissermaßen erfand. Auch die Variationen profitieren von dieser Eleganz und dem damit verbundenen Charme.

Mit seinem warmen und edlen Celloton bleibt Coppey den Werken weder in ihren sensiblen Aussagen noch in ihrer Virtuosität etwas schuldig. Auffallend und durchaus wertvoll ist die Präsenz des Klaviers, das nicht als Begleiter in den Hintergrund gedrängt wird, sondern vollwertig mitgestaltet.

Die Sonate op. 69 und die zwei letzten Sonaten op. 102 verlangen mehr Gestaltungsmittel, und die halten die beiden Interpreten bereit. Sehr wirkungsvoll sind Coppeys feuriges Drauflosgehen ebenso wie sein zarter, oft sehr reflektiver Lyrismus oder sein behagliches Schnurren, kurz gesagt, die Fülle von verschiedenen Ausdrucksmitteln, die Beethoven zugutekommen. Doch auch Peter Laul verdient höchstes Lob. Er ist gestalterisch perfekt eingebunden und spielt so sehr mit Farben und Schattierungen, dass das Dialogieren mit dem Cellisten für den Zuhörer sehr attraktiv wird.

Fresh, bright and unmannered, well differentiated performances of Beethoven's music for cello and piano. The recording is very well balanced, giving the piano a strong but obviously correct presence.

www.ResMusica.com Le 15 mai 2018 (Maciej Chiziński - 2018.05.15)

source: <http://www.resmusica.com/2018/05/15/marc...>



Pour son troisième album chez le label Audite, Marc Coppey s'aventure à...

Full review text restrained for copyright reasons.

Fono Forum Juni 2018 (Ole Pflüger - 2018.06.01)



Wenn ein markerschütternder Ton in ein ansonsten stilles Notenfeld kracht oder Brüllen unvermittelt zum Flüstern wird, haben Marc Coppey und Peter Laul ihre besten Momente. Denn sie meißeln die scharfen Konturen aus Beethovens Musik hervor, bringen ihre ganze Drastik zum Klingen. Gelegentlich wirkt die Aufnahme aber etwas hölzern, weil die Interpreten das schnelle Tempo scheuen. Zum Beispiel stapfen sie durch den zweiten Satz der A-Dur-Sonate, der dadurch viel von seinem Witz einbüßt. Sonst tummeln sich an dieser Stelle überdrehte Synkopen, aber hier klingen die Pointen eher ungelenk. Der drastische Beethoven siegt über den spielenden. Schöner wäre es, die beiden hätten sich verbündet.

F. F. dabei Nr. 11/2018 26. Mai bis 8. Juni (- 2018.05.26)



Der Franzose Marc Coppey und sein St. Petersburger Klavierpartner Peter Laul musizieren voller Energie und Temperament.

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opushd.net - opus haute définition e-magazine 05.06.2018
 (Jean-Jacques Millo - 2018.06.05)
 source: <http://www.opushd.net/article?article=25...>



With exalting energy, spontaneity at each moment, and undeniable expressive fervor, Marc Coppey and Peter Laul give Beethoven's music a true "face;" here it is at its most inventive, at its warmest, at its most authentic, one could say. The passion of these two artists is evident from beginning to end of these admirable scores, offering, sharing the most human character of a creator of genius. This is art in its universal dimension.

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Strings Magazine June 15, 2018 (Laurence Vittes - 2018.06.15)
 source: <http://stringsmagazine.com/cellist-marc-...>



Cellist Marc Coppey on Beethoven's Works for Cello & Piano

Marc Coppey's superb new recording of Beethoven's five sonatas and three sets of variations for cello and piano (Audite) with Peter Laul explores the composer's extraordinary, evolutionary use of the cello-piano combination. It was recorded live during two nights in St. Petersburg, Russia. These lyrical, sunny readings capture, even at moments of greatest spiritual and emotional intensity, Beethoven's purely physical delight in instrumental sound and virtuosity, and the dimensions of his humanity.

The two sets of Magic Flute variations actually sound like an homage to Mozart, while the concluding Fugue for the last Sonata has a serenity and resignation of command that suggests Prospero. Despite having played the music for 20 years, Coppey and Laul make seemingly spontaneous discoveries and show this with communicative awareness of a narrative that makes live performances so special.

Playing his 1711 Goffriller, using a modern French bow, a mix of gut and metal strings, and the blue Henle edition of the score, Coppey finds a magical, illuminating groove that perfectly integrates the hip and the modern.

Coppey opted for the Small Hall of the St. Petersburg Philharmonia, where the premieres of Haydn's Creation (1802) and Beethoven's Missa Solemnis (1824) took place. The hall's resident Steinway and the recording equipment from the former Melodiya studios completed the Saint Petersburg ensemble.

I spoke to Marc just before his annual chamber music festival in Colmar, France.

Does Beethoven's music for cello also separate out in three periods, like the quartets and piano sonatas?

I think so. In the first two sonatas he is not as daring and the balance is very much in favor of the cello. The third one, however, has the kind of perfect balance that other major middle-period Beethoven has, like the Razumovsky Quartets and the Violin Concerto. He uses both instruments with absolute freedom and it's total cello—with an incredible balance between their expressive capacities and tonal qualities.

And the last two sonatas, Op. 102, must be the late period.

The last two sonatas are what make it a unique set. Of course they're smaller than the late quartets, but only the quartets, the piano sonatas, and the cello sonatas have these three major phases. And in this last phase for the cello sonatas it's about anything you can imagine that can happen between two instruments.

Such as?

Such as the absurd fugue between two manifestly unequal fugue partners in the last movement of the last sonata. And to think that it comes after the only really slow movement in the whole set. But even though it's a joyful, jubilant fugue, Beethoven still embraces within it the tender feelings associated with his close friend and its dedicatee Countess Anna Marie Erdödy. The last sonata is also in the long tradition, from Bach to Schoenberg, of the opposition between D major and D minor representing death and transfiguration, or death and resurrection. This last sonata is part of that and closes the five sonatas in the most glorious way

How early did you begin playing Beethoven?

I started playing Beethoven when I was really young, ten or 11. My teacher came with the music to my lessons and read them with me. I had only been playing the cello for two years but I still have a vivid memory of hearing the music for the first time. You know, Beethoven wrote wonderfully for the cello because he knew everything there was to know about the instrument, and so I learned to love the cello.

Why are your Magic Flute variations so successful?

From his earliest years, Beethoven combined the different voices of the cello; in the Magic Flute variations it sounds like each variation was for a different person onstage. They are like little operas that define the modern cello being an instrument that is more than beauty and being close to the human voice. In these variations Beethoven is close to human voices plural, as if he were speaking to us through the cello. There is something in general about the quality of the cello which lends itself to storytelling because of the variety and the dramatic aspects of the sound.

You recorded in St. Petersburg because of the connection to the first performances of Beethoven's works, many of which took place there during his lifetime.

And because of the great acoustics, and the wonderful audiences. You can really project in the hall's powerful, generous acoustic—but it's not too big either, it's very well balanced. There were a few cellists and musicians at the performances; but mostly the general public. The hall was sold out. It's like that in Russia; audiences there are really passionate.

You recorded over two nights.

It was a challenge, but we'd been playing the sonatas for 20 years, and felt we could handle it. We were also at a phase in our lives when we felt more into the risk of live concerts—and basically because playing Beethoven not on the edge is not being Beethovenian.

[Infodad.com](http://infodad.com) June 28, 2018 (- 2018.06.28)
source: <http://transcentury.blogspot.com/2018/06...>

INFODAD.COM:

Beethoven and Brahms: still surprising

Only musicians of the highest caliber would even be likely to attempt a survey of this sort on the basis of live recordings. That Coppey and Laul bring it off successfully is genuinely remarkable. The two play together with such solidity and refinement that it is often impossible to say which of them is taking the lead and who is taking the accompaniment role.

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**Alles ist hier anders**

Der französische Cellist Marc Coppey, technisch glänzender Könner an seinem Instrument, ist nun gemeinsam mit seinem nicht minder virtuosens russischen Klavierpartner Peter Laul das Risiko eingegangen, das Gesamtwerk Beethovens für Violoncello und Klavier [...] als Livekonzert aufzunehmen. [...] Und dieses Risiko lohnte: Selten ist das ungewöhnliche und sonderbare, das befreiende und schöne der Cellerwerke Ludwig van Beethovens überzeugender nachhörbar geworden [...].

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Gramophone August 2018 (Richard Bratby - 2018.08.01)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Beethoven's solo cello music is enjoying a moment in the sun right now, with a series of excellent new recordings (including François-Frédéric Guy and Xavier Phillips's Gramophone Award-nominated set – Evidence Classics, 1/16) plus a comprehensive new study by Marc Moskowitz and Larry Todd (Boydell & Brewer). And rightly: the five sonatas represent Beethoven in the laboratory – each one an inventive, radically individual experiment in texture and form – while the sets of variations are entertainment music at its most ingeniously playful. Marc Coppey and Peter Laul have set out to capture some of that sense of spontaneity and risk. They recorded this complete cycle in a single marathon live performance in the Small Hall of the St Petersburg Philharmonia – the venue where Beethoven's Missa solemnis received its first performance in 1824. And they never flag: from the first climax of Op 5 No 1 to the thunderous closing fugue of Op 102 No 2, these performances are brisk, alert and almost supernaturally energetic.

But while the recorded acoustic – which slightly favours the piano – is reasonably well balanced and clear, this still feels unmistakably like live performance. The tension can be exhilarating: sforzando chords explode off the page; there's an exuberant theatricality to the extraordinary cadenza-à-deux near the end of the first movement of Op 5 No 1; and the livelier variations – as well as the Haydnesque finales of Op 5 No 2 and Op 69 – go with a headlong swagger and a swing.

In short, there's a continual static-buzz of excitement throughout these two discs. These are performances of extremes, with a strong leaning to the extrovert, and you might prefer more of a sense of inwardness and space in the slower variations, say, or the Adagio of Op 102 No 2. Moments of reflection are rare here, and the questioning, fantastic mood that opens Op 102 No 1 doesn't really survive the first Allegro, just as the pair never find an entirely persuasive path between lyricism and display in Op 69. Marc Coppey's cello tone, mellow on the lower strings, can be slightly constrained at altitude, while Laul's bright, bravura pianism leaves little scope for mystery or indeed refinement.

If asked to choose, I'd say the G minor Sonata, Op 5 No 2, is perhaps the single most convincing performance here; it's a work that thrives on volatility and outsize gestures. This is not to belittle Coppey and Laul's achievement, or the verve and conviction of these performances. But a thrilling live occasion doesn't always make for a great recording, and this set is perhaps too headstrong and too relentless for end-to-end listening. No one wants vanilla Beethoven but there is more subtlety to this music than you'll find here. And, at present, it's fairly easy to find it elsewhere.

Diapason N° 670 Juillet - Août 2018 (Martine D. Mergeay - 2018.07.01)

Le dialogue de Manuel Fischer-Dieskau (fils de Dietrich) avec la Canadienne Connie Shih conjugue les sonorités pures, modérément vibrées et très justes du violoncelle, à celles d'un piano agile mais plutôt sec, d'approche plus classique que romantique. Les tempos sont assez rapides, la technique est sûre, les intentions soignées. Et pourtant ... Excès de révérence à l'égard du Maître de Bonn? Manque d'appropriation de la partition? L'ensemble est singulièrement dépourvu de tension, notamment parce que les musiciens ne font pas assez vivre la dynamique reliant ou opposant leurs deux instruments. Le discours, certes raffiné, perd une partie de sa substance. Les timides vagues de crescendos / decrescendos ne sauraient tenir lieu de contenu expressif. Reste une version suffisamment séduisante pour inciter l'auditeur à prendre une part du travail.

A l'autre bout de la galaxie, Audite confie les cinq sonates et les trois cahiers de variations au violoncelliste français Marc Coppey et au pianiste russe Peter Laul. Les variations bénéficient, contrairement au jeu un peu maigre de Connie Shih, d'un piano ne demandant qu'à se faire lyrique, chaleureux ou brillant, devant son partenaire (qui garde un peu plus de réserve). Forts du lien organique avec un répertoire qu'ils pratiquent ensemble depuis plus de vingt ans, Coppey et Laul habitent un Beethoven résolument romantique, porté par de grandes envolées et, pour le coup, par une tension considérable. Un tour de force dans ces tempos très lents (trop pour l'Opus 15 n° 1). Les interprètes visent la grande ligne ; le déroulé dramatique de la partition, avec ses alternances de véhémence et de confiance, l'emporte sur le relief contrapuntique. Pour l'esprit, pour l'humour évasif ou féroce, mieux vaut retourner à quelques versions d'élite – ça cogne plus d'une fois, et le scherzo de l'Opus 69 est carrément lourdaut ... L'énergie foisonnante du duo serait sans doute irrésistible dans la salle de concert, mais à l'épreuve du disque, elle avoue quelques limites.

Fanfare August 2018 (Huntley Dent - 2018.08.01)

fanfare

The back story behind this new set of Beethoven's cello-and-piano music is detailed in a personal note from French cellist Marc Coppey. He and Russian pianist Peter Laul have collaborated for two decades and performed the five Beethoven cello sonatas many times. For this live recording—no applause included—they went to a special venue, the Small Hall of the St. Petersburg Philharmonic, which is wreathed in history—the only performance of the *Missa solemnis* in Beethoven's lifetime was presented in a previous incarnation of the hall. Coppey refers to the added risk-taking and electricity of an in-concert recording. My expectations ran high.

In the event, half of this partnership turned out to be exciting and charismatic, but curiously, it wasn't the cellist. Laul, a prizewinning pianist who studied at the St. Petersburg Conservatory and now teaches there, takes full advantage of the equality that Beethoven provides for the piano in the last three sonatas, the middle-period op. 69 and the two enigmatic late sonatas of op. 102. His passagework is brilliant and ebullient. He phrases beautifully in the slow movements and supports the rhythm of the scherzos with brio. It's ironic that Beethoven is acknowledged as the first important composer to take the cello seriously as a solo chamber instrument, liberating it once and for all from a drone-like existence playing continuo (although Haydn did sometimes provide more opportunities, briefly, to shine in his piano trios).

Seeming to avoid the limelight, Coppey is ill-matched to his sparkling piano partner. Much of the time he sounds recessive, which could be partially blamed on microphone placement. But engineers aren't responsible for such plainness and lack of enthusiasm. I went back to the outstanding Beethoven set from Ralph Kirshbaum and Shai Wosner (Onyx), whom I extolled in *Fanfare* 40:5. A world of differences sprang from the loudspeakers—Kirshbaum produces a vibrant tone that constantly varies in color. He's eager to shine in solo passages but also combines beautifully with Wosner's piano part. The stylistic range of the

Beethoven cello sonatas encompasses his whole career, from early Classical formality to middle-period extroversion and late-period opacity (the first movement of op. 102/1 sounds positively ugly to me). Kirshbaum-Wosner welcome the challenge to explore each style on its own terms.

But not Coppey, who has only one tone—a fairly thin, whiny, and unattractive one to my ears. As an interpreter, he has his moments, as in the allegros of the two op. 5 Sonatas and their opposite, the slow music in the two op. 102 Sonatas. I discovered only one captivating reading, of the very personal Adagio con molto sentiment d'affeto, which is the second movement of op. 102/2. Like much of the basic materials in the last two sonatas, this movement begins with a spare, unpromising theme that barely departs from a scale, yet as it unfolds and deepens, Coppey and Laul begin to commune and communicate on a moving level. Touches of this rapport appear here and there, but not enough.

I don't feel the need to diagram the disappointing readings that the Handel and Mozart variations receive; they seem run-of-the-mill. Humor and variety are not present. As for the risk-taking and electricity that Coppey speaks of in his note, well...

I joined Steven Kruger, Jerry Dubins, and Raymond Tuttle in warmly welcoming Coppey's arresting playing on a CD that paired the Dvořák Cello Concerto and Bloch's Schelomo (41:2 and 41:3), all of us praising the freshness of his approach to very familiar scores. Where that artist has gone mystifies me, and perhaps others will hear virtues in this new Beethoven set that elude me. As urgently as I can recommend Kirshbaum and Wosner, Coppey leaves me cold, but with a nod to Laul for his enlivening contribution.

American Record Guide September / October 2018 (David W Moore - 2018.09.01)



Here are two identical programs handled, similar but different. The first thing I notice about Linden and Breitman is their emphasis on early music sound. Breitman is playing a forte-piano copied by Philip Belt from a five-octave Anton Walter instrument made circa 1800. It has a good, if skinny sound. Linden is playing a 1799 cello made by Johannes Cuypers. He plays with little vibrato but an otherwise full sound. The recording was made in Clonick Hall at Oberlin Conservatory in 2013.

The concept is good. Unfortunately, the players don't work closely together in phrasing; and Linden plays with notable lack of sensitivity and poor intonation. This is not as evident in the earlier works as in the later three sonatas that are really not worth hearing under these conditions. Breitman needs a better partner.

Coppey and Laul put forward a much more effective case for this great music. Their sound is well balanced, the recording much more satisfying. These recordings were made at a concert in Moscow. There seems very little audience noise and no applause, and the players are technically remarkable. Coppey plays a Goffriller cello from 1711. These two musicians play together as one, and their sensitivity for when to pause and how to make the most of Beethoven's music is just as I would wish to play it myself. In a word, these are outstanding interpretations of some of the greatest cello music.

Marc Coppey was winner of the Bach Competition Leipzig back when he was 18 and has done well since. I loved his Bach Suites (Aeon 316; M/J 2004) and Don Vroon praised his Haydn and CPE Bach concertos (Audite 97716; J/A 2016). Here is another winner, up there with the best I have heard.

Image Hifi 5/2018 (Heinz Gelking - 1999.11.30)



Zurücklehnen und genießen

Coppey und Laul spielen auf durchgehend höchstem Niveau und in hellwacher Partnerschaft.

Full review text restrained for copyright reasons.

The Classical Review May 13, 2019 (Tal Agam - 2019.05.13)

source: <https://theclassicreview.com/album-revie...>



Double Review: Beethoven – Cello Sonatas – Marc Coppey, Leonard Elschenbroich

The Beethoven Cello Sonatas discography has always been very generous, yet these sonatas still stand somewhat in the shadow of Beethoven's other chamber cycles. This past few weeks saw two new releases of the complete Cello Sonatas. Marc Coppey (Cello) and Peter Laul (Piano) on the Audite label are adding the complete variations for the duo instruments, while Leonard Elschenbroich (Cello) and Alexei Grynyuk (Piano) on Onyx are adding the Sonata Op. 17, originally for horn and piano.

Comparing the two cycles are a rewarding experience. First, these are two highly impressive and enjoyable performances. Coppey and Laul are recorded live at St Petersburg Philharmonia, and their performances are the more spontaneous-sounding of the two. Coppey's voice has an emotional intensity that shines through even in the classical influenced Op. 5 sonatas. Laul is attuned to the dramatic contrasts in Beethoven's piano writing and his sharp attacks are effectively conveyed when called for.

Turning to Elschenbroich and Grynyuk in the early sonatas, and you'd find a more reserved, even refined playing, with broader tempos and emotional projection in check. There is more patience in their transition from the slow introductions to the faster allegros on both of the Op. 5 sonatas. Grynyuk's playing is honestly and simply conveyed, and the balance between the pair is superb. The results, though, is less exciting than Coppey et Laul, or less unpredictable, depending on your taste.

Elschenbroich and Grynyuk let loose some in the Op. 69, with a highly successful account of the most famous piece of the cycle. They make the best of the short Bach quote from St. Johannes Passion at the beginning of the development section, clearly see it as the highlight of the first movement. Turn to Coppey and Laul and you'll meet an even more tumultuous Op. 69, where the development section is played with sharp attacks and direct tone that's hard to resist. Not everyone will be convinced by the slowing down at the beginning of the Bach quote, though (6:45, track 1 in the second CD). Overall, it's the same conundrum – Coppey and Laul are more charged with energy and with what sounds like on-the-spot decisions, while Elschenbroich and Grynyuk are calmer, organized and planned, their musical ideas projected with more subtleness. Coppey and Laul are apt for more humor in the Scherzo too, while Elschenbroich and Grynyuk are more nervous.

Elschenbroich and Grynyuk's more reserved approach is very suitable to their take on the late Op. 102 sonatas. This is also where Grynyuk is at his best – Listen to his superb voicing at 0:55 of the last sonata's slow movement. Coppey and Laul's more public approach, quite literally, takes away from the music's inwardness. Yet the fugue that finishes the cycle is prepared with a suspenseful grin, in contrast to, yet again, the seriousness of Elschenbroich and Grynyuk.

Another two impressive additions to a tough competitive catalog, then. The live set is exciting as any, with a recording that is transparent yet tends to the edginess in the loud passages. Elschenbroich and Grynyuk are better and more intimately recorded at the studio, with a more steady, reflective approach. Both

deserve your attention, along with highly successful alternatives (linked below) – namely Miklós Perényi and András Schiff (ECM), Alfred Brendel and son Adrian on Phillips/Decca and Xavier Phillips and François-Frédéric Guy on little Tribeca. Not to mention the legendary accounts by Mstislav Rostropovich and Sviatoslav Richter, or Pablo Casals' early cycle released by Naxos.

Record Geijutsu Nov. 2018 (- 2018.11.01)



Japanische Rezension siehe PDF!

www.amazon.de 1. September 2019 (- 2019.09.01)

source: <https://www.amazon.de/Beethoven-S%C3%A4mml...>



Customer Review: Beautiful and stylish interpretation of Beethoven cello works

I have a collection of 20+ Beethoven cello sonatas and variations and this one is one of my favorites. Marc Coppey's flawless technique serves the music in a beautiful and elegant way. The recorded sound is also first class. Bravo!



Marc Coppey & The Zagreb Soloists: Cello Concertos by J. Haydn and C. P. E. Bach

Joseph Haydn | Carl Philipp Emanuel Bach

CD aud 97.716

www.artalinna.com 7 février 2016 (Jean-Charles Hoffelé - 2016.02.07)



Le Soleil d'Esterházy

C'est le même geste où rien ne pèse que le violoncelliste impose aux deux Concertos, lecture alerte que son archet plein d'imagination, phrasant capricieux et parlant dans les lignes de chant, pique d'une fantaisie certaine. Ses solistes respirent avec lui, du même geste, mais ce qui surprend c'est le son de sa grande caisse

Full review text restrained for copyright reasons.

<http://theclassicalreviewer.blogspot.de> Wednesday, 10 February 2016
(Bruce Reader - 2016.02.10)



A very recommendable recording of cello concertos by Haydn and CPE Bach from Marc Coppey and the Zagreb Soloists on their debut recording for Audite

This performance could secure a whole new following for this fine cello concerto. Marc Coppey and the Zagreb Soloists deliver a freshness that brings this music alive. They gain so much in terms of clarity and ensemble with this small orchestra.

Full review text restrained for copyright reasons.

ClicMag N° 35 Février 2016 (Jean-Charles Hoffelé - 2016.02.01)



En couverture

C'est le même geste où rien ne pèse que le violoncelliste impose aux deux Concertos, lecture alerte que son archet plein d'imagination, phrasant capricieux et parlant dans les lignes de chant, pique d'une fantaisie certaine. Ses solistes respirent avec lui, du même geste, mais ce qui surprend c'est le son de sa grande caisse – un Matteo Goffriller somptueux, dont les registres si contrastés chantent naturellement ; si plein si ample, qui se plie à la moindre inflexion de la main droite. Fut-il jamais si bien capté ? Les micros de Ludger Böckenhoff en saisissent toutes les nuances, et ce violoncello vous parle, capricieux ou rêveur.

Full review text restrained for copyright reasons.

BBC Radio 3 Wed 27 Jan 2016, 16:30 (Suzy Klein - 2016.01.27)



BROADCAST

Wednesday - Suzy Klein

Suzy Klein presents a lively mix of music, chat and arts news, including live performance from Tenebrae Consort ahead of their concert at the London A Cappella Festival.

[Radio Classique](#) février 2016 (- 2016.02.01)



Marc Coppey joue les Concertos pour violoncelle n°1 et 2 de Haydn

Le violoncelliste qualifie Haydn de « joyau de la couronne », et cette admiration se ressent dans son interprétation – empreinte de respect et surtout, de précision.

Full review text restrained for copyright reasons.

[France Musique](#) le mardi 2 février 2016 (- 2016.02.02)



BROADCAST

Nikolaus Harnoncourt, la révolution baroque (2/5)

Programmation musicale

[Musikzen](#) samedi 27 février 2016 (Marc Vignal - 2016.02.27)



Marc Coppey dans l'esprit de Joseph Haydn

Cello Concertos

Marc Coppey joue de façon incisive, pointue, nerveuse, tout à fait conforme à l'esprit du compositeur.

Full review text restrained for copyright reasons.

Classica – le meilleur de la musique classique & de la hi-fi n° 181 avril 2016
(B.D et J. Bi. - 2016.04.01)

CLASSICA
CLASSICA
www.classicmagazine.com

L'artiste met en effet son archet impérial au service des concertos pour violoncelle de Joseph Haydn et Carl Philipp Emanuel Bach (la majeur H 439). Rondeur du son, vibrato généreux, on tient là une grande version classique

Full review text restrained for copyright reasons.

Gramophone March 2016 (Charlotte Gardner - 2016.03.01)

GRAMOPHONE
 THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

There are so very many recordings of Haydn's two cello concertos, both recent and older, that any cellist who dares to add their own contribution to the pile must find it almost impossible to do so without the disturbing mental image of a chorus of critics demanding that they explain themselves. It can't be easy, and I must admit to mixed feelings myself when a new one lands on my desk; on the one hand there's pleasure, as no amount of listening can weary me of these jewels of the cello repertoire, but there's also an element of trepidation. Will the hours to come leave me delighted afresh or merely inspired to go scuttling back to previous favourites once the review is written?

As it happens, Marc Coppey and the Zagreb Soloists have left me somewhere betwixt and between with this recording, but more as a result of the third concerto on the disc, CPE Bach's slightly earlier A major Cello Concerto, than because of the two Haydn concertos, which are in fact hugely enjoyable. Let's take the Haydn pair first, these are elegant, winsomely tender performances, Coppey's beautifully spun long lines accentuated further by his comparatively legato delivery and singing tone. The virtuosity never feels forced either, helped by the infallible, bang-on accuracy of his intonation and articulation. Moving on to the Bach, all those same qualities are there to be enjoyed in Coppey's playing, matched by a crisp, glowing, joyful performance from the orchestra, and yet Bach's music is capable of more dancing lightness than we hear from the cello here.

An element of this sturdiness no doubt springs in part from the amalgam of 'historically informed' and modern performance practices used: we're at modern pitch (A=442kHz), Coppey is playing his 1711 gut-strung Matteo Goffriller with a modern bow, while the orchestra are on gut-strung modern instruments but using natural horns. Still, I suspect it's largely down to Coppey, and in fact the recording's overall balance and blend are very satisfying, helped further by the subtly supportive acoustic of Zagreb's Lisinski Small Hall.

www.concertonet.com 03/25/2016 (Sébastien Gauthier - 2016.03.25)

ConcertoNet.com

Evidemment connu comme compositeur prolifique de musique de chambre, de...

Full review text restrained for copyright reasons.

Crescendo Magazine Le 3 mai 2016 (Caroline de Mahieu, reporter de l'IMEP - 2016.05.03)



Marc Coppey et les Solistes de Zagreb, une association au service de l'émotion

Les années d'association entre les Solistes de Zagreb et Marc Coppey créent une unité d'ensemble unique. En effet, une énergie se dégage de cette collaboration de longue durée et on ressent que leur travail est au service de l'émotion. Certains mouvements sont d'une virtuosité extraordinaire alors que d'autres nous transportent à l'opéra avec des envolées bel canto.

Full review text restrained for copyright reasons.

www.utmisol.fr 01.05.2016 (Danielle Anex-Cabanis - 2016.05.01)



Marc Coppey et les solistes de Zagreb

S'il joue sur un violoncelle du XVIIIe siècle, Marc Coppey n'est pas un «baroqueux» forcené, sachant combiner avec finesse la tradition historique et les heureux apports d'une relecture plus moderne.

Full review text restrained for copyright reasons.

www.pizzicato.lu 31/03/2016 (Guy Engels - 2016.03.31)



Marc Coppey: Cello-Poesie

Kann das gut gehen? Aus so viel Legato kann eigentlich nur musikalische Pampe werden. Zugegeben, ich war zu Beginn skeptisch. Doch schon bald ließ ich mich eines Besseren belehren, ließ ich mich vom Farbenrausch begeistern und fesseln, den Marc Coppeys Cello verströmt. Coppey lässt seinen Bogen geschmeidig gleiten, zieht nie voll durch, macht nie Druck. Das Instrument kann frei atmen und seine schöne Kantabilität voll entfalten. Coppeys Musizieren hat etwas Sinnliches, ein inneres Feuer, das Haydns Musik jenes wunderbare Glimmen verleiht, jenes geheimnisvolle Licht, dem man willig folgt.

Die Interpretationen sind klar strukturiert, die Technik ist brilliant, der Dialog mit dem Orchester makellos. Nur in dieser Einvernehmlichkeit, dem blinden Verständnis und Vertrauen können die vielen poetischen Glanzlichter gesetzt werden.

Dies gilt übrigens nicht nur für die beiden Haydn-Concerti sondern in gleichem Maße für das A Dur-Konzert von C.P.E. Bach.

Flexible, supple and sensually poetic performances of Cello Concertos by Haydn and CPE Bach.

www.ResMusica.com Le 9 avril 2016 (Alain Huc de Vaubert - 2016.04.09)



Marc Coppey magnifie les concertos de Haydn avec les Solistes de Zagreb

Avec les solistes de Zagreb, dont il est le directeur artistique depuis 2011, Marc Coppey propose une version musclée des deux concertos de Haydn, assortis d'un des trois concertos pour violoncelle de Carl Philipp Emanuel Bach.

Full review text restrained for copyright reasons.

www.baroquiades.com 20 juin 2016 (Bruno Maury - 2016.06.20)

Quand chantent les cordes

Marc Coppey nous livre une magnifique version de ces deux premiers concertos. Par la fluidité toute lumineuse de son jeu, et sa parfaite insertion au sein de son ensemble des Solistes de Zagreb, son interprétation éclaire d'un jour nouveau ces œuvres pourtant maintes fois enregistrées. [...] Notons enfin l'excellent équilibre de la prise de son, particulièrement fidèle dans la restitution des différentes parties. Elle échappe soigneusement à l'écueil de trop mettre en avant le soliste, pour mieux souligner la parfaite homogénéité de l'ensemble.

Full review text restrained for copyright reasons.

[Das Orchester](http://www.dasorchester.de) 07/2016 (Anna Catharina Nimczik - 2016.07.01)

source: http://www.dasorchester.de/de_DE/journal...



Marc Coppey und die Zagreb Soloists [...] überzeugen auf dieser Einspielung durch fein abgestimmtes Zusammenspiel und ein homogenes, gut ausgewogenes Klangergebnis.

Full review text restrained for copyright reasons.

[Fanfare](#) June 2016 (Jerry Dubins - 2016.06.01)



This seems to be Haydn month, for this is the fourth release of Haydn works I've received for review in this issue (see also an album of Haydn opera overtures with Michael Halász and the Czech Chamber Orchestra on Naxos; an album of Haydn symphonies and a violin concerto with Harry Christophers and the Handel & Haydn Society on Coro; and a disc of Haydn string quartets with the Maggini Quartet on Claudio). Haydn's cello concertos are staples of the repertoire; the Carl Philipp Emanuel Bach, less so, though I've remarked in the past on what a real beauty it is.

Now in his mid-40s, Strasbourg-born cellist Marc Coppey has received positive notices in these pages, mainly in recordings of chamber works for cello and piano or as a participant in string quartets and string quintets. But I note from his discography that he has also recorded Bach's solo cello suites for Æon in 2003, a set which does not appear to have been sent to the magazine for review.

I'll be brief: Coppey's Haydn is for those who like it rough. No doubt part of the problem is the recording,

which captures Coppey's cello up close—too close—revealing the gruff and grainy sound of bow on strings. But Coppey bears as much, if not more, of the responsibility for the aggressive approach that crunches and breaks chords, chops phrase endings, and whips individual notes into submission. I find it hard to listen to playing like this without gritting my teeth. Those who prefer their Haydn performed in a manner informed by period practice, even if realized on modern instruments, are not likely to appreciate Coppey's heavy vibrato, bowing methods, and exaggerated Romantic gestures.

Over the years, I've heard recordings of these concertos by Jacqueline du Pré, Yo-Yo Ma, Mischa Maisky, Antonio Meneses, Truls Mørk, Jean-Guihen Queyras, Mstislav Rostropovich, Daniel Müller-Schott, János Starker, Jan Vogler, and probably half a dozen more. Some I've liked better than others; but my favorite, at least of the D-Major Concerto, which I don't believe has ever been transferred to CD, is a 1953 London mono LP recording by Pierre Fournier with Karl Munchinger conducting the Stuttgart Chamber Orchestra. The performance may not be to the taste of those who prefer period instruments or at least a period-informed style of playing, but for me Fournier captures the aristocratic elegance of the work as does no one else I've heard.

The Zagreb Soloists, founded in 1953, is the same ensemble previously known as I Solisti di Zagreb that made a number of recordings for Vanguard under one-time conductor Antonio Janigro. Here led by cellist Marc Coppey, it is encouraged to sound like him—loud, slapdash, and coarse. Any of the above-named cellists and their orchestras is preferable to Coppey and the Zagreb Soloists in these Haydn concertos. For the C. P. E. Bach Concerto, I'd recommend Truls Mørk with the semi-period instrument Les Violons du Roy (see 35:2), Raphael Wallfisch with the Scottish Ensemble (33:5), or Timothy Hugh with the Bournemouth Sinfonietta (not reviewed but very good).

If Coppey were a young artist just starting out, I'd say that with additional study and maturity he'd refine his technique and musical judgment, but, as noted above, he's now in his mid-40s; behavior patterns are firmly established and difficult to change. Perhaps he's more at home in the Romantic repertoire he has recorded, such as Grieg, Richard Strauss, Maurice Emmanuel, and Théodore Dubois. On evidence of this release, Haydn and C. P. E. Bach are not Coppey's bailiwick.

American Record Guide July 2016 (Donald R Vroon - 2016.07.01)



I approached this with fear and trembling—a new recording of the Haydn concertos with a young soloist and a new Solisti di Zagreb. The group was always small—10 or 12 players. Maybe they have been corrupted by the period performance nonsense? Maybe the cellist will sound off-pitch in an attempt to reproduce “period” pitch?

Well, the group was led by a great cellist in the past—Antonio Janigro—and this cellist is their current leader. Having a cellist for a leader is good, I think, because cellists are often more human, more earthy, more emotional than other musicians. And in the notes this cellist tells us about PPP that “it's time to stop making an issue of it”. He adds that it is dangerous to treat a piece of music like a museum piece. The music must be brought to life. So the pitch here is modern, though the strings are gut, not metal. The result is delightful. He's a wonderful player, and the small orchestra is with him all the way. They have played together for two or three years—this is not the standard recording where the soloist meets the orchestra and conductor in the studio for the first time! They are very much in tune with each other, and the music sounds vital—not “ye olde”. The strings and soloist use enough vibrato to blend well and never produce that scraping sound that we all too often hear. Nothing sounds tinny. The tempos are faster than old favorites like Walevska and DuPre, but they are not mechanical or breathless. The slow movements in both the Haydn concertos are a minute or two faster than I am used to, but they are not extreme. The older recordings were more willing to sound “romantic”—after all, both movements were called “Adagio” by Haydn. I won't give up those older recordings, but I like this new one.

The CPE Bach concerto sounds more “baroque” than the Haydns, and it made me consult an old Tortelier recording that takes 3 minutes longer. I find that the tempos affect me less than the sound. The new

recording sounds really good, and the Tortelier sounds like it belongs to the dim past. I will gladly substitute this one for that, despite the slight tinge of period sounds.

Stereoplay 09|2016 (Lothar Brandt - 2016.09.01)



HighClass in HiRes

Marc Coppey wurde noch von Geiger-Legende Yehudi Menuhin und von dem Jahrhundert-Cellisten Mstislav Rostropowitsch (1927-2007) gefördert, inzwischen hat er seine Karriere auch als Kammermusiker und Orchesterleiter gefestigt. Kantabel und sinnlich bereitete er den Hörern einen Haydn-Spaß.

Full review text restrained for copyright reasons.



Record Geijutsu APR. 2016 (- 2016.04.01)



Japanische Rezension siehe PDF!

L'éducation musicale Newsletter Nr. 105 (Juli 2016) (Édith Weber - 2016.07.01)

source: <http://www.leducation-musicale.com/news...>



Excellente réalisation à tous points de vue.

Full review text restrained for copyright reasons.



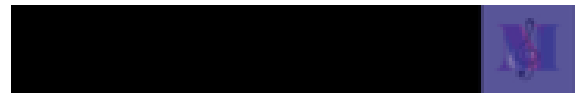


Dvořák: Cello Concerto & Klid - Bloch: Schelomo

Ernest Bloch | Antonín Dvořák

CD aud 97.734

www.myclassicalnotes.com June 23, 2017 (- 2017.06.23)
source: <http://www.myclassicalnotes.com/2017/06/...>



Dvorak Cello Concerto by Marc Coppey

Antonín Dvořák and Ernest Bloch provide clear performing instructions, but also demand a high degree of free interpretation. Marc Coppey manages to realize both of these aspects, maintaining a convincing balance and communicating intensively with the orchestra.

Full review text restrained for copyright reasons.

Sunday Times 2nd July 2017 (Stephen Pettitt - 2017.07.02)

THE SUNDAY TIMES
THE SUNDAY TIMES

Coppey brings to Schelomo — Ernest Bloch's dark-hued evocation of the...

Full review text restrained for copyright reasons.

www.pizzicato.lu 30/06/2017 (Remy Franck - 2017.06.30)
source: <https://www.pizzicato.lu/exzeptionell-in...>

pizzicato
Remy Franck's Blog about Classical Music

Exzeptionell, in allen Hinsichten

Nur ganz selten habe ich Ernest Blochs 'Schelomo' in einer so stimmungsvollen, hoch inspirierten Fassung gehört wie auf dieser neuen CD mit dem französischen Cellisten Marc Coppey.

In 'Schelomo' (Salomon), das Bloch selbst eine 'Rhapsodie hébraïque pour violoncelle et grand orchestre' (1916-17) nannte, übernimmt das Cello den Part des weisen Königs mit einer teils melancholischen, teils feierlichen Klangrede: Coppey 'singt' diesen Part auf seinem Goffriller-Cello mit bewegender Intensität, nicht vordergründig sentimental, aber mit einer wunderbar vergeistigten Vertiefung in das Sujet. Dabei kann er voll auf den Dirigenten Kirill Karabits zählen, der den Cello-Gesang mit einem sehr inspirierten Orchester unterstützt. Karabits, einer der besten Farbenkünstler unter den Dirigenten, lässt das DSO mit schönster Differenzierung musizieren.

Dvoraks kurzes, sehr charmant und ausdrucksvoll gespieltes Adagio 'Klid' (Waldesruhe) führt zum Cellokonzert op. 104.

Was einem in diesem Werk sofort auffällt, ist die ungemein reliefreiche Orchestereinleitung, die zeigt, welcher genialer Dirigent Karabits ist. Die einzelnen Motive werden sehr deutlich herausgearbeitet, die

verschiedenen Orchestergruppen in grandiosen Farben voneinander abgehoben. Und so sind die Weichen hier ganz klar gestellt. Mehr als in irgendeiner Aufnahme des Dvorak-Konzerts spielt das Orchester hier eine wichtige, eine tragende Rolle. Dass Karabits für diese Aufnahme gewonnen werden konnte ist ein absoluter Glücksfall. Nicht, dass Coppey nicht gut spielen würde, ganz im Gegenteil, aber sein Spiel erreicht erst im Einklang mit dem Orchester seine volle Wirkung.

Es gibt Aufnahmen, da hat man nach einem einzigen Durchgang alles gehört. Diese hier ist musikalisch so reich, dass man davor steht wie vor dem üppigsten aller Buffets und sich mal hier, mal dort was nimmt, aber bei weiteren Durchgängen immer wieder Neues entdeckt.

Darüber hinaus ist auch das wunderbar lyrische und zugleich oft auch zupackende Spiel von Marc Coppey ein Atout, zumal Dirigent und Solist perfekt zusammen atmen.

This is one really outstanding recording, perfect for multiple deep listening experiences. Bloch's Schelomo comes in a very inspired, beautifully atmospheric performance, and one only can admire Marc Coppey's attractive, lyrical sound. Another exceptional treat is Dvorak's Cello Concerto. Breathing harmoniously together, conductor Kirill Karabits and Marc Coppey share a perfect mutual inspiration. Moreover, Kirill Karabits proves the colour magician he has always been, and thus there is a lot to discover in the orchestral accompaniment. I never heard so rich an orchestral playing in this concerto. The well-detailed, resonant recording adds to the impact of those gorgeous Bloch and Dvorak performances.

Gramophone 08/2017 (Rob Cowan - 2017.08.01)

source:

<https://www.gramophone.co.uk/review/bloc...>

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

While not wishing to mislead with excessive praise, Marc Coppey's 2016 account of the Dvořák Concerto more reminded me of Emanuel Feuermann's various recordings than any others that I've heard in recent years, and by that I mean Feuermann as a mellow-toned 26-year-old (under Michael Taube) and on richer, later broadcast recordings with Leon Barzin and Hans Lange conducting. Then again, I've always been smitten with Feuermann's approach to the work, his seamless, full tone, quietly expressive phrasing, strength of projection and evenly deployed vibrato.

Coppey's first entry (3'28") suggests unflappable confidence and when the music takes flight soon afterwards he employs a keen-edged staccato while retaining his characteristic rich body of tone. Also, Coppey's approach exploits the instrument's entire range with ease: the lovely second subject is as gently seductive as the more assertive passages are bracing. Try the perfect diminuendo at 1'36" into the Adagio: this sort of playing has me reaching for the rewind facility just for the pleasure of enjoying it a second or third time. Other cellists, most notably Casals and Fournier weave their own magic but, as of yet, their younger equivalents have not appeared. Those of Coppey's rivals who have justifiable claims on our attentions include the impassioned and tonally varied Alisa Weilerstein but there is something about Coppey's aching restraint (if that doesn't seem too contradictory a term) that even after such a brief period of acquaintance has had me return to his version on a number of occasions. So far the magic hasn't abated.

Bloch's Schelomo was another Feuermann staple but although Coppey again hits target, he's pipped to the post, in the stereo field at least, by the superb Feuermann pupil George Neikrug, who, like his master, is granted an incendiary account of the orchestral score under Leopold Stokowski. Kirill Karabits and his Berlin forces, good as they are (and of course better recorded), don't quite match that level of intensity, whereas they provide sensitive and detailed accounts of the two Dvořák scores – Silent Woods is no less effective than the concerto – which adds further credence to an extremely strong recommendation.

Als reziproke Spiegelbilder versteht der Straßburger Cellist Marc Coppey die beiden zentralen Werke seiner neuen Aufnahme: Blochs "Schelomo" entstand noch in Europa, wurde dann in den USA uraufgeführt; Dvorak schrieb sein Cellokonzert noch in Amerika, bevor er nach Europa zurückkehrte.

Mehr als 20 Minuten dauert Blochs "Hebräische Rhapsodie", deren Charakter ständigem Wandel unterzogen ist. Man möchte Coppey daher gratulieren, dass er nicht ständig seine cellistische Bravour ausstellt. Dann nämlich gerät dieses Werk schnell zu einer One-Instrument-Show. Klar, das Cello steht im Fokus, ihm wird eine Vielzahl von Sprecharten abverlangt, doch Coppey geht mit dieser Luxus-Situation um wie ein Kammermusiker, der um die Bedeutung seiner Partner genau weiß. Insofern bilden Solist und das Deutsche Symphonie-Orchester Berlin unter Kirill Karabits eine Einheit.

Coppey geht es nicht um die Demonstration solistischer Überlegenheit, er lässt sein Cello nicht schmachten und meidet auch jede stratosphärische Brillanz. Genau das macht die Stärke seines Spiels aus: Es wirkt ehrlich und sehr plastisch, vor allem stellt es die Wandlungsfähigkeit seines Instruments, eines Goffriller von 1711, unter Beweis.

Beim Dvorak-Konzert ist die diskografische Spitze noch dichter beisammen, doch vom Aufnahme-Erbe lässt sich Coppey nicht beeindrucken. Allenfalls lässt er ein bisschen die Fournier-Linie durchschimmern. Noblesse und Diskretion schwingen mit, Melancholie, und wenn es expressiv sein soll, dann nie vordergründig. Coppey erzeugt einen glanzvollen, runden Ton, schlank wo möglich, breit wo nötig. Ihm geht es nicht darum, die furiosen Passagen im Lichte der Raffinesse darzustellen. Die Musik soll durch sich selbst sprechen, nicht durch Eigenheiten des Interpreten. Auch darin sind ihm die Berliner und Karabits ebenbürtige Partner. Eine herrlich unspektakuläre Aufnahme.

www.pizzicato.lu 09/08/2017 (Guy Engels - 2017.08.09)

source: <https://www.pizzicato.lu/ein-charismatis...>

pizzicato
Remy Franck's Blog about Classical Music

Ein charismatischer Musiker

Nachdem Marc Coppey uns vor einem Jahr mit seinem Farbenrausch in den Cellokonzerten von C.Ph.E. Bach begeistert hat, legt der Cellist jetzt mit der Bloch-Dvorak-Einspielung nach. Einmal mehr erleben wir den Musiker auf der Höhe seiner Kunst, erleben wir, wie er seinen Bogen mal kraftvoll, dynamisch, dann wieder lyrisch und schwelgerisch über die Saiten gleiten lässt.

Mit dem Deutschen Symphonieorchester Berlin hat Marc Coppey einen nicht minder ausdrucksstarken Partner zur Seite. In Blochs 'Schelomo' treibt Kirill Karabits sein Orchester zu einem kraft- und spannungsvollen Spiel an – ein herrlicher Gegenpart zu den Monologen, den intimen Gedanken des Cellos.

Auch in Dvoraks Cellokonzert wartet das Orchester mit einem frischen, knackigen Klang auf. Marc Coppey lässt sein Cello in den Ecksätzen wuchtig, virtuos und schwelgerisch singen. Im Adagio hingegen lässt er die Welt vergessen. Die Musik kommt aus tiefstem Inneren von einem sehr charismatischen Interpreten: Eine der wahrhaftigsten Interpretationen dieses Concertos, die wir in letzter Zeit gehört haben.

Marc Coppey's performances of Bloch's Schelomo and Dvorak's Cello Concerto are absolutely striking, both technically and expressively. Conducted by the very inspired Kirill Karabits, the Deutsches Symphonie-Orchester Berlin is an excellent partner for the French cellist.

www.highresaudio.com 27.07.2017 (- 2017.07.27)
source: <https://www.highresaudio.com/en/review/m...>



The excellent recording technique this album has been created, is customary practice for audite and it is particularly effective in the form of the present high-resolution download.

Full review text restrained for copyright reasons.

www.artalinna.com 5 August 2017 (Jean-Charles Hoffelé - 1999.11.30)
source: <http://www.artalinna.com/?p=7993>



Le Graal du Violoncelle

[Marc Coppey] s'engage dans l'œuvre avec une intensité, une furia, quelque chose de précipité et de quasiment à court de souffle qui dès les premières pages saisit.

Full review text restrained for copyright reasons.

Audiophile Audition August 17, 2017
(Gary Lemco - 2017.08.17)



source:
<http://www.audaud.com/dvorak-cello-conce...>

Marc Coppey and Kirill Karabits collaborate in two epic cello scores with singular passion

Coppey and Karabits address this movement with a singularly epic relish, grand in scope and deep in feeling, well befitting the extraordinary richness of this concerto masterpiece.

Full review text restrained for copyright reasons.

[allmusic.com](http://www.allmusic.com) 29.08.2017 (James Manheim - 2017.08.29)
source: <http://www.allmusic.com/album/ernest-blo...>



Coppey offers a full-blooded, passionate reading [...] It's a virtuoso performance with fine coordination between orchestra and soloist. Highly recommended.

Full review text restrained for copyright reasons.

Diapason Oktober 2017 (Jean-Michel Molkhou - 2017.10.01)

Par son esprit incantatoire, sa profondeur méditative, ses couleurs orientales, Schelomo (1916) reste une des pages les plus révélatrices du hysticisme d'Ernest Bloch – qui puise son inspiration dans la pensée du Roi Salomon mais aussi dans des thèmes du folklore juif. Le grand violoncelliste américain Lynn Harrell enseigne d'ailleurs à ses élèves que pour appréhender l'âme de cette oeuvre poignante, il faut avoir entendu un office dans une synagogue ou mieux, avoir assisté à une soirée de Shabbat. De style quasi improvisé, la partie soliste chante autant qu'elle ne déclame, soutenue par un orchestre chargé d'évoquer la splendeur antique.

Marc Coppey en délivre une lecture d'une forte intériorité, dont la pudeur nous touche profondément. La voix de son Goffriller transmet toute sa tendresse, tandis que Kirill Karabits équilibre magnificence et retenue – il ne semble jamais contraindre le soliste. L'essence rhapsodique de l'oeuvre tout comme sa gravité dramatique sont traduits avec un art qui apparente la nouvelle gravure au légendaire 78 tours d'Emanuel Feuermann et Stokowski, en 1940.

Dans le concerto de Dvorak, n'attendez pas l'opulence d'un Rostropovich. Coppey, qui fut un temps le violoncelliste du Quatuor Ysaye, dialogue en fin chambriste avec les musiciens du DSO Berlin. Soliste et orchestre ne se livrent pas l'habituelle joute héroïque qui anime la plupart des versions. La baguette de Kirill Karabits sculpte en finesse les timbres de l'excellente formation berlinoise. Ici le pathétisme reste élégant. Le soin apporté aux couleurs, aux nuances, aux respirations, aux enchaînements est souligné par une prise de son sans réverbération artificielle.

Entre les deux monuments, Klid (Le Silence de la forêt), transcription par Dvorak lui-même d'une page pour piano à quatre mains, confirme le raffinement d'un disque inspiré.

ClicMag N° 53 Octobre 2017 (Jean-Charles Hoffelé - 2017.10.01)

L'unique concerto que Dvorak écrit pour Hanus Wihan (qui renonça à sa...

Full review text restrained for copyright reasons.

The Strad November 2017 (Joanne Talbot - 2017.11.01)

source: <https://www.thestrad.com/reviews/marc-co...>



Partnered by expressively sensitive orchestral playing from the Deutsches Symphonie-Orchester Berlin under Kirill Karabits, coupled with a beautifully clear resonant recording, there is simply everything to recommend in this performance. [...] This is undoubtedly one of the finest versions of this much-recorded work to date.

Full review text restrained for copyright reasons.

The standard repertoire for cello and orchestra doesn't contain many French works, but the French performing style has a strong profile. I was reminded of this at the opening of Schelomo by the sweet, singing tone and refined phrasing of Strasbourg-born cellist Marc Coppey. Bloch's *Rhapsodie hébraïque* from 1915–16 was the culmination of his Jewish Cycle, and by far the best known portion of it. Originally conceived as a vocal work set to texts from the Book of Ecclesiastes, Schelomo took final form with the cello standing in for King Solomon. Besides the title, there's no Old Testament story to follow, and I tend to hear the music as a Romantic piece of Jewish musical nostalgia. (The work's success seems to have gone to the composer's head—Bloch came to see the music in psychoanalytic terms as an unconscious expression of the creative process.)

Because it borders on the fulsome, the music tempts cellists to overplay their part and sink into sentimentality or to sound rhetorically profound. Coppey avoids both pitfalls, finding genuine eloquence through a natural approach to the score's emotionality. Not recognizing the cellist's name, I looked online and found that Coppey was born in 1969, won a major Bach competition at 18, and soon found himself in the company of two luminaries, Yehudi Menuhin and Mstislav Rostropovich. His schooling took place in Strasbourg, Paris, and Bloomington. His biography mentions wider interests as a singer, pianist, and composer. Fanfare readers are most likely to associate Coppey's name with the Ysaÿe Quartet, where he was a member from 1995 to 2000.

Being ubiquitous, the Dvořák Cello Concerto has been the vehicle for a kaleidoscope of styles; my taste runs to the grand, passionate, and personal style of Rostropovich and du Pré. The fairly low-key conducting of Kirill Karabits in the first-movement introduction makes clear that this isn't his way, so Coppey's first entrance, which is more florid and simply loud (thanks to very close miking) isn't quite in sync. Using a focused and beautiful tone, especially in the upper register, the soloist grabs one's attention as the dominant force in the performance. Conductor and cellist agree that the lyrical second theme in the first movement should be delicate and gentle. I was also impressed at how even Coppey's tone is from top to bottom, and how good his intonation is. He doesn't dig in for a big sound in his low notes but prefers a supple, uniform timbre.

There's an impressive musicality about everything here. I was reminded of my most recent encounter with the Dvořák Concerto, from Christian Poltéra, Thomas Dausgaard, and the same Deutsches Symphony Berlin as on the present release (reviewed in Fanfare 40:1). That was a very memorable reading, but Coppey and Karabits give nothing away to it for vigor, expression, and musicality. The Adagio gains added eloquence by being a little quieter than usual, as in the Bloch. The finale is lean, propulsive, and exciting. What more can we ask?

As a filler we get Klid, a meditative piece for piano duet that Dvořák later arranged for cello and piano before orchestrating it. Better known as Silent Woods, it is the slow movement of a four-part suite titled From the Bohemian Forest. The music was new to me, but its six minutes is based on a lovely, flowing theme, as you'd expect from one of music's great melodists. Coppey performs with rapt sensitivity.

Given so much to appreciate and nothing to criticize, this release deserves a warm welcome. I'm motivated to seek out everything this exceptional cellist has recorded previously, including the Bach suites from 2003.

Fanfare October 2017 (Steven Kruger - 2017.10.01)

source: <http://www.fanfarearchive.com/articles/a...>

fanfare

Cellists come in three general varieties, I often think: lugubrious, slithery, or chaste. Lugubrious cellists wrestle their instruments with bear claws, heave about in bardic misery and adjust the weight of the world with pregnant pauses. Rostropovich comes to mind, and du Pré. Slithery cellists, on the other hand, are fleet and scrape-less, all about elision and dazzling uplift on glycerin-coated wings—think Heinrich Schiff or Christian Poltéra. Then we have the chaste: cellists pure-of-tone, reserved, smooth, aristocratic. János Starker comes to mind, and now the simply gorgeous playing of Strasbourg-born Marc Coppey, worthy successor to his teacher, who brings us the most enjoyable, quietly artful version of Schelomo I know.

It's hard to recall Ernest Bloch was once a popular Swiss/American Jewish composer. Bloch held grandiose convictions about his talents and what we'd call his DNA, and thought himself the inner source of a future Hebraic musical style for Palestine. Later becoming an American immigrant, Bloch was convinced he could replace the U.S. national anthem with his rhapsody America. He failed to do either. But he did certainly anticipate Cecil B. DeMille.

These days we're lucky to hear Baal Shem or run into a chamber orchestra performing one of the two concerti grossi. But listen with care to Schelomo, written in 1916, and you encounter influences others picked up from him, a sure sign of how seriously Bloch was once taken. In fact, ask me quickly what Schelomo sounds like, and I'm tempted to say "Jewish Respighi." There's an ostinato melody for two bassoons which Bloch uses as contrast in the middle of the piece. It's a Jewish childhood tune his mother used to sing. Start humming and you can imagine how easily it might evoke a few years later the pulsating grandeur of catacombs in Respighi's The Pines of Rome. There are several massive climaxes in Schelomo. One of them winds down in a manner suggestive of the first movement of the Shostakovich Fifth Symphony, written decades later. So everyone was certainly paying attention, it would seem.

And well they should, here. This is the first fully hysteria-free interpretation I've heard. Schelomo, the cello's voice, represents biblical King Solomon, and Bloch's music portrays the crashing of Solomon's world through vanity. Bloch witnessed the same thing happening to the Europe he knew, then busy slaughtering itself in World War I—message enough. But ever since World War II, you get the impression that Schelomo must have been about the Holocaust (which it could not have anticipated), and it's usually played for fingernail-edged intensity and glass-shattering anxiety. Munch and Piatigorsky nearly burn a hole in the stage with their classic 1950s rendition. Not here: This performance is so refined and beautiful, it could nearly be Fauré. Kirill Karabits and Marc Coppey are very much on the same page, with little agogic rubato and everything smoothly dovetailed. For the first time, I really like Schelomo as music, not message.

Coppey and Karabits's refined approach leads to a different sort of Dvořák Cello Concerto than we often hear, of course, a touch understated. An interesting comparison is to be had with a CD released by the Deutsches SO three years ago for BIS, with cellist Christian Poltéra and Thomas Dausgaard conducting. Dausgaard is an original, intuitive musician who has a remarkable way of bouncing forward and finding flecks of light in inner voices. And Poltéra is an impassioned cellist who "slithers." The Deutsches Symphony plays beautifully for both conductors, but you can guess I find Dausgaard more exciting. Nonetheless, Coppey keeps growing on one here. And Karabits achieves a kind of temperamental perfection. We have quite a wonderful release before us, when all is said and done, and the lyrical, gentle Silent Woods is just the right sort of complement from Dvořák's pen to Marc Coppey's more chaste instincts. Audite's sound is as good as BIS's, but with the cello presented slightly more forward. It amuses me to note what must be the principal French horn in both performances play his big first movement solo with very un-German vibrato, but with no harm done. Be sure to hear this.

New recordings of Dvořák's B-Minor Cello Concerto continue apace, but it has been quite a while since a new recording of Bloch's "Hebraic Rhapsody," *Schelomo*, has come my way. The piece doesn't seem to be as popular as it once was. In a not too distant review of Marc Coppey performing cellos concertos by Haydn and C. P. E. Bach (39:6), I suggested that the cellist's manner of address might be better suited to repertoire of the Romantic period which he has recorded before, namely works by Grieg, Richard Strauss, Maurice Emmanuel, and Théodore Dubois. And as if right on cue, here Coppey is in two mainstream masterpieces of the Romantic cello literature.

I may have been a bit unkind to Bloch's *Schelomo* in a performance by Truls Mørk in 28:6, when I referred to the "Ben-Hur, Hollywood kitsch" aspects of the score. It's true—and the composer admitted as much—that the "Jewish character of the work was not achieved using ancient melodies." Bloch was, however, deeply moved and inspired by the book of Ecclesiastes, authorship of which is attributed to the aged King Solomon, who, as an old and despairing man, had seen the follies of life and concluded, in pessimism and sorrow, that "All is vanity."

According to Bloch, the idea for *Schelomo* actually had its beginnings in 1915 in sketches for a large choral-orchestral setting of the Ecclesiastes text. But he wasn't fluent in Hebrew and the translations into German, French, and English just didn't seem to work. It wasn't until Bloch met the cellist Alexander Barjansky that his path forward became clear. Solomon would speak not in words but in a language more immediate, direct, and understandable by audiences of diverse languages and dialects. *Schelomo* would be a portrait of the ancient king—represented by the solo cello—recalling and commenting on the swirl of events and experiences—represented by the orchestra—that shaped his life and led him to his profound loss of faith in humanity.

As booklet note author Habakuk Traber points out, "*Schelomo* is the only piece in Bloch's oeuvre to have a dark ending." But Traber didn't need to tell us that; Bloch tells us that himself: "Even the darkest of my works end with hope. This work alone concludes in a complete negation, but the subject demands it!" And no wonder. The work was completed in 1916 while the composer and his family were still in Geneva during some of the darkest days of World War I. By the following year, Bloch had emigrated to the U.S., and *Schelomo* received its first performance on May 3, 1917 in Carnegie Hall. The soloist was Hans Kindler, principal cellist of the Philadelphia Orchestra under Stokowski, and the concert was conducted by Artur Bodanzky.

Dvořák's B-Minor Cello Concerto is so familiar on record and on concert stages across the globe that it needs no introduction. The album note does observe, however, that in at least one way Dvořák's concerto is a mirror image of Bloch's *Schelomo*. Where Bloch's work was composed in Europe but premiered in the U.S., Dvořák's score was composed mainly in New York during the composer's time in America, but its ending was revised slightly when Dvořák returned home to Prague, and the work was premiered in London. Why that particular polarity of place of composition vs. place of first performance makes Bloch's *Schelomo* and Dvořák's concerto birds of a feather I'm not sure, but they do make satisfying discmates.

Unfortunately, I wish satisfying was a word I could use to describe the performances or say that they merit the excellent program note and recording afforded them, but compared to the many outstanding contenders in both works, these hardly rise above the mediocre. In much of the technically difficult passagework, cellist Marc Coppey sounds labored, and even in relaxed moments of lyrical calm his tone, which is a bit on the grainy side to begin with, is not the loveliest I've heard. But Coppey's technical and tonal shortcomings are minor beside Kirill Karabits's lackadaisical conducting and the German Symphony Orchestra Berlin's lapses in good behavior. The orchestra's horns, it seems, have a problem sustaining notes of any significant duration without wavering, and their intonation in places is suspect as well. On top of that, there's some lack of coordination both between and within sections of the orchestra in all-out ensemble passages, as towards the end of the first movement of the Dvořák. It makes for a somewhat muddy-sounding melee,

which I attribute to Karabits's inattention to detail and discipline. These are not works that play themselves without strong leadership from the podium. Previous reviews of Karabits in these pages have been generally quite positive, but I notice that they are all with the Bournemouth Symphony Orchestra, the ensemble he has led as principal conductor since 2009. This, as far as I know, is his first and only recording with the Berlin-based German Symphony Orchestra, so maybe this was a case of conductor and musicians getting to know each other.

Someone once quipped about lawyers that there are so many of them if you laid them out end to end it would be a good thing. I don't know that it would necessarily be a good thing if you laid out all the recordings of Dvořák's B-Minor Cello Concerto end to end, but I do know there are so many of them it would make for a fairly long walk to get to the front of the line. And who would you find when you got there? Well, that's debatable, but I'm pretty sure it wouldn't be Coppey and Karabits.

As for Schelomo, the line isn't nearly as long, so it's a bit easier to pick a leader among the pack. Apart from Zara Nelsova's classic efforts with Abravanel and Ansermet, I very much liked Truls Mørk's performance when I reviewed it in 28:6. I felt that he gave us a portrait of an older and wiser Solomon than the one who had a youthful dalliance with the Queen of Sheba. But I also still find the version by Steven Isserlis with Richard Hickox and the London Symphony Orchestra compelling. I don't think this effort by Marc Coppey and Kirill Karabits earns a place at the head of the line for either the Bloch or the Dvořák.

Radio-Télévision belge de la Communauté française 08 janvier 2018
(- 2018.01.08)

source: <https://www.rtbf.be/musiq3/actualite/a-l...>



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Fanfare December 2017 (Raymond Tuttle - 2017.12.01)

source: <http://www.fanfarearchive.com/articles/a...>



I must admit that I sighed a little as I got ready to review this CD. "Here we go, another Dvořák Cello Concerto," I thought. Even so, my interest and then my excitement mounted as I listened to this disc, because it has so much going for it. It opens with Bloch's Schelomo, a work that I enjoy, but that often seems a little long for its material, and also a little Hollywood-hysterical. The first thing I noticed was how good everything sounds. Cellist Marc Coppey produces an unusually burnished and smooth sound in all three of these works, and both he and the orchestra play with considerable tonal character. And then there's the engineering, which strikes me as superior in its clarity and balance. It also is exceptionally realistic. Pulled in by the sound per se, I was then taken with the sensitivity of the playing. Many lovely things occur during these readings, particularly where Coppey is concerned. One of those lovely things takes place in the last movement of Dvořák's concerto—at the five-minute mark, to be exact, where, after some transitional material, the cellist returns briefly to the movement's opening theme. Coppey plays this passage with eloquent simplicity, and with the most refined and rich tone. Even some of the best cellists have difficulty avoiding awkwardness in some of this concerto's more awkward passages, but not Coppey. He attended conservatories in his native Strasbourg, then Paris, and then Bloomington, and he won the Leipzig Bach Competition in 1988. I think that this is the first time that I have heard him play; I'm certainly going to be checking out his earlier recordings after this! His Bach cello suites are on YouTube. At first listen, they seem a little Romantic to me, but the sound and the assurance of his playing are not to be ignored.

Steven Kruger, Huntley Dent, and Jerry Dubins all beat me to reviews of this program because they were working with a download. (I'm old school, preferring, when I can, to review a physical CD.) I made a point of not reading their reviews until I had formed my own opinion and written the previous paragraph. Dent was similarly impressed with the evenness and beauty of Coppey's tone. Kruger also liked the program very much. Dubins, on the other hand, wrote, "In much of the technically difficult passagework, cellist Marc Coppey sounds labored, and even in relaxed moments of lyrical calm his tone, which is a bit on the grainy side to begin with, is not the loveliest I've heard. But Coppey's technical and tonal shortcomings are minor beside Kirill Karabits's lackadaisical conducting and the German Symphony Orchestra Berlin's lapses in good behavior." Much as I respect Dubins's opinion, I don't share it. (Maybe he should check his computer cables!) In a very competitive field, in which cellists such as Rostropovich, Starker, and Piatigorsky all have given us excellent recordings of this music, Coppey does not supplant them—but he has no reason to be ashamed in their august company. If you're looking for a modern recording of these works in very fine sound, I have no hesitation about recommending this new release to you.

American Record Guide November / December 2017 (David W Moore - 2017.11.01)

source: <http://argsubsonline.com/subscribers/ARG...>



The selling point here is the order of the program and the liner notes by Coppey with a further set by Habakuk Traber. These present Schelomo as a work written as Bloch was planning to move to the United States, while the Dvorak concerto was written here while the composer was homesick for his native Bohemia. The quiet Silent Woods is placed between them and, as Coppey puts it: "forges a connection between the reflections of an individual and the violence of being uprooted".

These works are favorites of mine, and I am happy to hear them in this context. The recorded quality is excellent, clean and dramatic; but the interpretations are not always as impressive as the sound. Coppey plays beautifully, but the orchestra is not always clear in its phrasing—I miss some of the answers to the cello's side of the conversation. The dramatic statements are fine on both sides, but the relations are often more vague than they should be, and the orchestra is not always audible in softer passages.

Classica – le meilleur de la musique classique & de la hi-fi Numéro 201 - Avril 2018 (Yannick Millon - 2018.04.01)



La rhapsodie hébraïque Schelomo d'Ernest Bloch, basée sur la vie du roi...

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Dmitri Shostakovich: Cello Concertos Nos. 1 & 2

Dmitri Shostakovich

CD aud 97.777

www.pizzicato.lu 08/01/2021 (- 2021.01.08)

source: <https://www.pizzicato.lu/shostakovich-in...>



Shostakovich in hellerem Kleid

Shostakovich hat seine beiden Cellokonzerte für Mstislav Rostropovich geschrieben. Auch wenn das erste (op. 107 aus dem Jahre 1959) virtuoser ist als das zweite, das während eines Sanatoriumsaufenthalts des Komponisten im April 1966 entstand, so sind beide Werke von bemerkenswerter Tiefe und einer großen emotionalen Dichte.

Marc Coppey startet das 1. Konzert ungemein gut gelaunt und frei von Schärfen, die andere Interpreten, Dirigenten inklusive, dieser Musik gegeben haben. Das folgende Moderato bleibt in meditativem Charakter von großer Zartheit und menschlicher Wärme, die auch Lawrence Foster im Orchester betont. Wir sind hier weit entfernt von kargen und düsteren Stimmungen anderer Interpretationen. Die Kadenz wird genau so wenig geschärft und eher lyrisch ausgespielt, verliert aber auch bei dieser Lesart nichts an emotionaler Wirkung. Coppey spielt ohne jede Verbissenheit, ohne jene dramatischen Gesten, mit denen andere Cellisten die Kadenz zum Drama machen. Auch das Finale wird gelöst und quasi burlesk ausgespielt, ohne Schärfe, ohne Aufschreien und bekommt so einen durchwegs positiven Charakter.

Und es tut gut, dieses Konzert mal wieder aus einer solchen Perspektive zu hören, ohne aufgewühltes Seelendrama. Ohne Sarkasmus und beißende Ironie und dennoch auch nicht mit bloßer Virtuosität, die elegant jede wie auch immer geartete Gefühlswelten umschiffen würde.

Die Musik des 2. Cellokonzerts muss vom Interpreten nicht noch zusätzlich belastet werden, und das haben sich Coppey und Foster zu Herzen genommen. Sie spielen zwar einerseits das Lyrische, andererseits das Dramatische voll aus, aber sie pointieren es nicht. Wo immer es möglich ist, legen sie Wert auf Nachdenklichkeit, auf Verinnerlichung, aber ohne verbohrt Sarkasmus, ohne jenen düsteren Biss, der das Konzert so ergreifend machen kann. Haben die Interpreten dieser Aufnahme also gefehlt, an Shostakovich vorbei gespielt? Ich glaube nicht. Sie haben andere Gefühlswelten betont und gerade das ist so interessant. Die Intensität der Musik ist auch so stark genug um den Hörer zu packen und ihm neue Aspekte in Shostakovichs Konzerten zu zeigen. Nichts klingt falsch hier, nichts manieriert.

Shostakovich wrote his two cello concertos for Mstislav Rostropovich. Even if the first (op. 107 from 1959) is more virtuosic than the second, which was written during the composer's stay in a sanatorium in April 1966, both works are of remarkable depth and enormous emotional density.

Marc Coppey starts the First Concerto in an uncommonly good mood and free of the sharpness that other interpreters, conductors included, have given this music. The following Moderato remains in meditative character of great tenderness and human warmth, also emphasised by Lawrence Foster in the orchestra. We are far from the barren and sombre moods of other interpretations. The cadenza is just as little sharpened and rather lyrically played, but loses nothing of its emotional impact. Coppey plays without any doggedness, without those dramatic gestures with which other cellists turn the cadenza into a drama. The finale, too, is played in a relaxed and quasi burlesque manner, without sharpness, without any screaming and thus acquires a thoroughly positive character.

And it is good to hear this concerto from such a perspective, without the emotional drama, without sarcasm and biting irony, and yet not with mere virtuosity, which would elegantly ignore any kind of emotion. The music of the Second Cello Concerto does not need to be additionally burdened by the interpreter, and Coppey and Foster have taken this to heart. Their performance is lyrical and also dramatic, but they do not accentuate it. Wherever possible, they emphasise thoughtfulness and introspection, but without obdurate sarcasm, without that sombre bite that can make the concerto so poignant. So did the performers of this recording misunderstand Shostakovich? I don't think so. They have emphasised other feelings and that is precisely what is so interesting. The intensity of the music is strong enough to grab the listener and show him new aspects of Shostakovich's concertos, without giving it a false or mannered character.

[The Art Music Lounge](#) DECEMBER 7, 2020 (- 2020.12.07)

source:

<https://artmusiclounge.wordpress.com/202...>



Coppey Plays Shostakovich

Coppey Plays Shostakovich

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[Stretto – Magazine voor kunst, geschiedenis en muziek](#) januari 17, 2021 (- 2021.01.17)

source: <http://www.stretto.be/2021/01/17/shostak...>



Deze cd met de twee Celloconcerti van Sjostakovitsj zet de succesvolle samenwerking van audite voort met de in Straatsburg geboren cellist Marc Coppey, die beide werken met grenzeloze energie en zonder enige sentimentaliteit benadert.

Dmitri Sjostakovitsj componeerde twee concerti voor cello, beide opgedragen aan de meest vooraanstaande Sovjetcellist van zijn tijd, Mstislav Rostropovich. Dat was niet alleen te danken aan de vriendschap tussen de componist en de virtuoos, maar ook aan de politieke moed van Rostropovich. Toen Sjostakovitsj in 1948 uit al zijn posten werd gezet, verklaarde Rostropovitsj nl. zijn solidariteit met hem en riskeerde hij zijn eigen carrière. Sjostakovitsj heeft zich deze daad van vriendschap altijd herinnerd.

Het Celloconcerto nr. 1 in Es, op. 107, werd in 1959 gecomponeerd. Mstislav Rostropovitsj speelde het in oktober 1959 in de Grote Zaal van het Conservatorium van Leningrad, in première met Yevgeny Mravinsky als dirigent van het Leningrad Philharmonisch Orkest. De eerste opname werd gemaakt twee dagen na de première door Rostropovich en het Moscow Philharmonic, onder leiding van Aleksandr Gauk.

Sjostakovitsj componeerde zijn eerste Celloconcerto in een muzikale taal die bijna klassiek was, maar die ook een enorm panorama van stemmingen en gebaren liet horen van "Slava", zoals Rostropovich bekend was bij zijn vrienden. De partituur is transparant, met een enkele hoorn als tegenhanger van het solo-instrument. Ook de vorm van het stuk is opmerkelijk. De derde beweging is een uitgebreide cadens voor de cello. Het eerste concerto wordt algemeen beschouwd als een van de moeilijkste gecoördineerde werken voor cello, samen met de Sinfonia Concertante van Sergei Prokofiev (foto), waarmee het bepaalde kenmerken deelt zoals de prominente rol van de pauken.

Sjostakovitsj zei dat "een impuls" voor het stuk werd gegeven door zijn bewondering voor dat eerdere werk. De eerste beweging begint met het viertonig hoofdthema dat is afgeleid van het DSCH-motief van de componist, hoewel de intervallen, het ritme en de vorm van het motto voortdurend worden vervormd en opnieuw gevormd doorheen het hele deel. Het is ook gerelateerd aan een thema uit de score van de componist voor de film "The Young Guard" ("Molodaya Gvardiya") uit 1948, over een groep Sovjetsoldaten

die door de nazi's naar hun dood marcheren. Het thema komt terug in Sjostakovitsj' Strijkkwartet nr. 8 uit 1960.

Toen de politieke ijstijd van het Brezjnev-regime voorbij was door de dooi van Chroesjtsjov, componeerde Sjostakovitsj zijn tweede concerto voor Rostropovitsj. Het bouwde voort op de confessionele intensiteit van het eerste concerto, maar was somberder van karakter, doordrenkt met threnodische tonen en de evocatie van een tikkende klok aan het einde. Sjostakovitsj tweede Celloconcerto bevat een virtuoze solo-cellopartij, begeleid door een klein orkest.

De twee ontmoetten elkaar voor het eerst toen Rostropovich in 1943 een cursus volgde bij Sjostakovitsj aan het conservatorium van Moskou, wat ertoe leidde dat de componist het buitengewoon talent van de cellist opmerkte en schreef dat de muzikant een 'intense, rusteloze geest' had, evenals een hoge spiritualiteit die hij brengt tot zijn meesterschap. Sjostakovitsj zou zijn eerste celloconcerto echter pas in 1959 componeren, maar volgde het al snel met het tweede celloconcert in 1966. Rostropovitsj speelde het werk in première in september 1966 tijdens een feestelijk concert ter gelegenheid van Sjostakovitsj zestigste verjaardag. Hoewel de compositie Celloconcerto heet, schreef Sjostakovitsj aan zijn vriend Isaak Glikman, dat het ook de veertiende symfonie met een solo cellopartij genoemd had kunnen worden. Dit citaat verduidelijkt de balans tussen orkest en solist, en de cruciale rol die het orkest speelt.

Het tweede Celloconcerto is duister en dramatisch. Het begint met de solo-cello die een treurige melodie speelt. Het orkest zet deze sombere sfeer voort en versterkt de dalende lijn van de cello met dissonante harmonieën. Sjostakovitsj verplaatst de sfeer weg van de melancholische melodie met een levendige, dansachtige melodie. Deze verandering is echter niet blijvend, aangezien de cello in de laatste minuten van het deel terugkeert naar het aanvankelijk dalend thema.

In tegenstelling tot de sombere eerste beweging is de tweede beweging helder en levendig. Deze beweging heeft een knipoog naar de vriendschap tussen Sjostakovitsj en Rostropovitsj. De componist citeerde nl. de melodie van een populair Russisch lied uit de jaren 1920. Daarmee refereerde hij naar een avond, toen Sjostakovitsj aan zijn vriend, "Bubliki, kupite bubliki!", zijn favoriet lied noemde. Het geestig antwoord tussen de twee verschijnt in de beweging terwijl de cello vreugdevol samenwerkt met het orkest. Na een nadrukkelijke koperblazersfanfare bij de opening van de derde beweging, speelt de cello een virtuoze cadens voor hij zich bij het orkest voegt. Sjostakovitsj zet de dialoog tussen cello en orkest in deze beweging verder. De fluit dialogueert met de cello terwijl ze samen de melodie presenteren. Hoewel de beweging ook een vrolijke sectie heeft, creëert de cello aan het einde van het werk opnieuw zijn donkere en contemplatieve sfeer. Het stuk eindigt als de cello wegsterft, alleen begeleid door een klein maar magisch percussie-ensemble.

Ook in zijn vijftiende en laatste symfonie, de enige symfonie die begint met een solo voor klokkenspel, herinnerde Sjostakovitsj zich zijn onschuldige kindertijd. De finale van deze symfonie is opmerkelijk door de ritmische variant in de pauken van het thema uit het inleidend adagio van Haydns laatste symfonie, 'London' (nr. 104), en de coda op een aanhoudende pedaalnoot in de strijkers, met daarboven een glinsterend, haast feeëriek, idiofoon toccata voor castagnetten, kleine trom, woodblock, xylofoon en triangel. Dit herinnert aan de finale van de tweede beweging (Moderato con Moto) van zijn vierde symfonie, en aan de finale van het tweede celloconcerto op. 126. De omstreden vierde symfonie werd gecomponeerd in 1935-1936 maar de première was pas in december 1961, door het Filharmonisch Orkest van Moskou o.l.v. Kirill Kondrashin (1914-1981), de vriend van Sjostakovitsj.

Ook in de elfdelige 14de symfonie uit 1969, op gedichten van o.a. Garcia Lorca en Apollinaire, voor bas en sopraan, opgedragen aan Benjamin Britten (foto), zou het speels slagwerk een belangrijke rol spelen, bv. de castagnetten in "Malaguena" (nr. 2), de xylofoon en trommel in "Les Attentives I" (nr.5) of het gezamenlijk slagwerk in "Schlußstück" op tekst van Rainer Maria Rilke (nr. 11). Uniek. Subliem!

Der neue Merker 24.01.2021 (- 2021.01.24)

source: <https://onlinemerker.com/neue-cd-celloko...>



Eine ganz eigene Klangsprache

Neue CD: Cellokonzerte von Dimitri Schostakowitsch bei audite erschienen

Das Cello spricht hier eine ganz eigene Klangsprache, die den Zuhörer unmittelbar berührt.

Full review text restrained for copyright reasons.

BBC Music Magazine March 2021 (- 2021.03.01)



Pairing Shostakovich's cello concertos, both dedicated to Mstislav Rostropovich and premiered by him in 1959 and 1966 respectively, has become commonplace on recordings. To feature them in the same concert may be unique, but it makes sense, being a more varied journey than the one to be found in the two violin concertos. The greater part of the live intensity and atmosphere is to be found in the magnificent ensembles and (more often) solos of the Polish National Radio Symphony Orchestra players under the ever-reliable Lawrence Foster. Wind and horn especially sound wonderful in Katowice's muchpraised orchestra, with plenty of air around the instruments but also much immediacy. A bit too much, perhaps, as Coppey launches mezzo forte rather than piano into the quest of the First Concerto. At the opposite extreme, too, the best interpreters tend to find more tearing intensity. Coppey's intonation and timbre at both extremes of the register, though, are always of the highest order. The interweaving of soloist and orchestra constantly holds the attention, and you find more genuine pianissimos in the Second Concerto, its final Allegretto one of the most compelling in the entire orchestral repertoire with its percussion-accompanied fanfares, cadenzas, ritornellos and marionette dances. Here you really do sense the depths of Shostakovich's later style, always rethought in each work's approach to the question of imminent death, always original. The many quotations, speculative or actual, and what Shostakovich would have called 'pseudo-quotations', are admirably covered in Michael Struck-Schloen's impressively detailed notes.

www.ResMusica.com Le 19 février 2021 (- 2021.02.19)

source: <https://www.resmusica.com/2021/02/19/une...>



Une version engagée des concertos pour violoncelle de Chostakovitch par Marc Coppey

Au-delà de nombreuses gravures de référence laissées [...] la présente version de Marc Coppey, haut représentant de l'école française de violoncelle, constitue désormais une autre référence, souveraine et profondément inspirée.

Full review text restrained for copyright reasons.

Diapason N° 698 - Mars 2021 (- 2021.03.01)



Les concertos pour violoncelle de Chostakovitch partagent le même sort que ses deux pour violon et ses deux pour piano : le premier est resté nettement plus prisé que le second. Sous la baguette très attentive de Lawrence Foster, Marc Coppey aborde l'Opus 107 (1959) avec une volonté d'introspection et un refus du spectaculaire assez personnels. Creusant en profondeur le texte dans les passages intimes et méditatifs du Moderato, il semble s'y épanouir davantage que dans la fébrilité à la fois tragique et burlesque de l'Allegretto initial ou dans la virtuosité du finale. A tout instant, son archet sait débusquer des accents rares, et non uniment amers, acides ou désespérés, notamment dans les dialogues avec le cor ou dans la cadence, d'une bluffante intensité.

Dans l'itinéraire labyrinthique de l'Opus 126 (1966), sans doute l'oeuvre concertante la plus riche et inspirée de Chostakovitch, le jeu du soliste paraît parfois corseté par sa propre rigueur, son aspect introverti. Il agit pourtant en éveilleur d'idées, éloquentes et précises, amplifiées ou abrégées, contredites par l'engagement, la véhémence d'un orchestre n'évitant pas toujours de brouiller les pistes – quelle énergie dans les rangs du solide Orchestre de la Radio nationale polonaise ! Les amateurs de stricte objectivité n'y trouveront pas leur compte, interloqués par tel détail, tel ralenti, tel phrasé. Le Largo initial tour à tour méditatif et effervescent, le « second degré » de la danse du volet central, la violente dramaturgie du finale gagnent cependant jusqu'aux ultimes mesures, ici an-nonciatrices comme jamais de celles de la Symphonie n° 15, une continuité, voire une cohérence inattendues.

ClicMag N° 91 - Mars 2021 (- 2021.03.01)



[...] voilà une toute grande version de cette partition que peu auront saisie avec un tel art de la suggestion.

Full review text restrained for copyright reasons.

Musica N. 325 - Aprile 2021 (- 2021.04.01)



Non si dirà che solo ora è stato compreso il vero Shostakovitch, ma che questa di Coppey e Foster si ponga, nell'interpretazione dei concerti, come una via alternativa ben fornita d'una sua distinta capacità di seduzione, mi sento di sottoscriverlo.

Full review text restrained for copyright reasons.

Fono Forum Mai 2021 (- 2021.05.01)

FONO FORUM
KLASSIK JAZZ HIFI

Mit der Interpretationsgeschichte der Musik Schostakowitschs verhält es sich ähnlich wie mit der von Mahler. Zuerst kamen die Pioniere, die deutlich machten, welche verborgenen – auch politischen – Botschaften in dieser für westliche Ohren damals konventionell und offiziell klingenden Tonsprache verborgen sind. Die Zeiten sind noch gar nicht so lange her, da man mit der bloßen Erwähnung des Namens Schostakowitsch in »fortschrittlich« sich dünkenden Kreisen bestenfalls ein mitleidiges Lächeln erntete. Dies hat sich nun gottlob geändert, und heute gibt es immer mehr Interpreten, denen es bei der Wiedergabe der Werke vor allem auf den reinen Notentext ankommt – und dies nicht zum Nachteil der Musik.

Zu diesen Interpreten zählt der französische Cellist Marc Coppey. Natürlich finden sich in den beiden Cellokonzerten Schostakowitschs autobiografische und außermusikalische Bezüge, und da beide der Stücke Mstislaw Rostropowitsch gewidmet sind – enem der erwähnten Pioniere –, wurde auch unsere Kenntnis über sie von „Slawas“ Einspielungen geprägt. Im Vergleich mag Coppey etwas leichtgewichtig anmuten, da er sich – ähnlich wie Alban Gerhardt in seiner Aufnahme (Hyperion), aber nicht ganz so konsequent – an Schostakowitschs relativ zügigen Originaltempi orientiert und nicht aus jedem Takt noch mehr Emotionen herauszupressen sucht, als sie ohnehin in die Partituren einkomponiert sind. Damit steht Coppey allerdings auf der Gewinnerseite, da auf diese Weise jede Gefahr der Larmoyanz, in die die Kompositionen unter weniger berufenen Händen zu geraten drohen, gebannt ist. Dafür ist gelegentlich tatsächlich ein Sonnenstrahl in dieser so bitterernsten Musik zu vernehmen. Dirigent und Orchester begleiten hochkompetent, ohne zusätzlich auf sich aufmerksam zu machen.

Scherzo N° 371 - Mar 2021 (- 2021.03.01)

scherzo

Esta versión, con la orquesta polaca y Marc Coppey, es de las mejores [...] porque la atmósfera inmediata, espontánea, de la música en vivo está muy presente. Me ha sorprendido Lawrence Foster perfectamente identificado con la orquesta de Katowice y sosteniendo ambos conciertos con una energía y una fuerza de primera batuta.

Full review text restrained for copyright reasons.

www.artalinna.com 18 MARS 2021 (- 2021.03.18)
source: <http://www.artalinna.com/2021/03/18/cade...>



LE DISQUE DU JOUR

Cadenza

Voilà une toute grande version de cette partition que peu auront saisie avec un tel art de la suggestion.

Full review text restrained for copyright reasons.

F. F. dabei Nr. 11/2021 vom 22. Mai bis 4. Juni (- 2021.05.22)



Gehört und gut gefunden

CD-TIPPS

[...] ein enormes Panorama an Stimmungen, Gesten und „Geschichten“ [...]

Full review text restrained for copyright reasons.

Classical CD Choice April 11, 2021 (- 2021.04.11)

source: <http://www.cdchoice.co.uk/?p=1935>



Vaughan Williams from Pappano and LSO Live

[...] Such is the durability of these remarkable pieces that most of the performances committed to disc have been more than serviceable over the years – this one is considerably more than that, doing full justice to Shostakovich's compulsive scores.

Full review text restrained for copyright reasons.

Classica – le meilleur de la musique classique & de la hi-fi N° 233 - Juin 2021
(- 2021.06.01)



Sans doute s'agit-il d'une gageure pour le soliste. Il s'y montre d'une belle éloquence, comme à son habitude. La Cadenza emblématique du Concerto n°1 en témoigne.

Full review text restrained for copyright reasons.

Image Hifi 4/2021 (- 2021.07.01)



Klassik Critix

Blind Date

Der französische Cellist spielt technisch überragend und im Ausdruck unendlich variabel. Er musiziert mit Verve, bleibt aber stets fokussiert. [...] Die Musik entfaltet trotz ihrer Herauslösung aus der Entstehungssituation erzählerische Wucht: Schrecken, Hoffen, Lachen, Bangen liegen eng beieinander. Tolle Aufnahmequalität.

Full review text restrained for copyright reasons.

Das Orchester 07-08/2021 (- 2021.07.01)

source: <https://dasorchester.de/artikel/cello-co...>



Das Cello spricht hier eine ganz eigene Klangsprache, die den Zuhörer unmittelbar berührt.

Full review text restrained for copyright reasons.

Neue Musikzeitung 9. August 2021 (- 2021.08.09)

source: <https://hoerbar.nmz.de/2021/08/schostako...>



HörBar

man [wird] den Solopart wohl nur selten in solch brillanter Konturenschärfe mit all seinen Facetten wahrgenommen haben. Marc Coppey erzählt mit jeder Phrase eine musikalische «Geschichte».

Full review text restrained for copyright reasons.

plytomaniak.blogspot.com września 18, 2024 (- 2024.09.18)

source: <https://plytomaniak.blogspot.com/2024/09...>



Wiolonczela i wielka symfonia – w naprawdę dobrym wydaniu. Wytwórni audite

Pozostając jeszcze przez chwilę przy nagraniu wytwórni audite, sięgam po album z równie lubianym repertuarem, ale już z zupełnie innej epoki, i co ważne, z istotnym wątkiem polskim. Można to również potraktować jako zwiastun częstszej niż ostatnio obecności płyt z muzyką Dymitra Szostakowicza. Swoistym novum jest, że tym razem nie prezentuję kolejnych rejestracji jego wspaniałych Symfonii, które jednakże czekają na następne okazje do ukazania się na blogu w postaci recenzji, ale po pojawiające się na blogu chyba po raz pierwszy Koncerty wiolonczelowe, zajmujące równie ważne miejsce w dwudziestowiecznym repertuarze. Choć nagrał je bezpośredni inspirator powstania, czyli sam Mścisław Rostropowicz, od ponad pół wieku goszczą na salach koncertowych całego świata, wykonywane przez kolejne, również coraz młodsze pokolenia mistrzów tego instrumentu.

„Bohater” niniejszego nagrania ma wyjątkową pozycję wśród współczesnych wirtuozów. Marc Coppey, francuski wiolonczelista urodzony w Strasburgu w roku 1969, może się pochwalić wyjątkowo bogatym dorobkiem jako solista, kameralista oraz pedagog, związany z wieloma rodzimymi i międzynarodowymi instytucjami. Dla wytwórni audite nagrał kilka krążków z żelaznym repertuarem na swój instrument (Koncerty Józefa Haydna, Antonína Dvořáka czy Sonaty Ludwiga van Beethovena, o których PłytoManiak zresztą napisze już niedługo, ale w innym wykonaniu. Do owego ciekawego zestawu dołącza wydany w roku 2021 album z dwoma kompozycjami, bez których nie sposób wyobrazić sobie zarówno muzyki XX wieku, jak i dzieł przeznaczonych na wiolonczelę.

Cieszy to tym bardziej, że został opublikowany przez niemiecką wytwórnię, ale powstał w Polsce, w Katowicach, na jednym z koncertów Narodowej Orkiestry Symfonicznej Polskiego Radia. Na nagraniu nie ma śladów po obecności publiczności, zaś nagranie korzysta na obecności wybitnego francuskiego solisty, najlepszej polskiej formacji orkiestrowej oraz prowadzącego ją wówczas amerykańskiego dyrygenta pochodzenia rumuńskiego, Lawrence'a Fostera, piastującego funkcję szefa zespołu w latach 2019-2023. I właśnie z pierwszego sezonu współpracy, z grudnia 2019 roku, pochodzi zapis materiału, który dwa lata później ukazał się na płycie wytwórni audite. Przy okazji, warto zwrócić uwagę na stosunkowo krótki czas pełnienia funkcji naczelnego dyrygenta NOSPR przez ww. artystę. Czyżby to miało coś wspólnego z faktem, że był sceptyczny wobec bojkotu muzyki rosyjskiej, zarządzanego po wybuchu wojny na Ukrainie

przez partyjnego politruka – oficjalnie ministra kultury, a ochoczo realizowanego przez tchórzy na stanowiskach kierowniczych w polskich instytucjach kultury. Sądzę, że pod taką dyрекcją, jaką jeszcze do niedawna „cieszyła się” nasza orkiestra, niniejsze nagranie nie mogłoby powstać ze względu na zapędy cenzorskie pewnej pani, której odejście - jakże potrzebne! – zostało przywitane, jak ćwierkają wróble na górnolaskich dachach, strzelającymi korkami od szampana...

Nagranie powiększa dyskografię Marca Coppeya jako jednego z czołowych współczesnych wiolonczelistów, wzbogaca również ciekawy i obfitujący w atrakcyjne pozycje katalog niemieckiej wytwórni, która może je zaliczyć do swoich niewątpliwych sukcesów. Przyczyn jest kilka, w tym dwie zasadnicze: bardzo dobra interpretacja oraz znakomita jakość dźwięku, co mnie osobiście bardzo cieszy, ponieważ wspaniała muzyka Szostakowicza zasługuje na najlepszą możliwą rejestrację pod względem technicznym. Taka jest w istocie: z dźwiękiem niezwykle czystym i bogatym w detale, z odpowiednim balansem między solistą a orkiestrą, przekonującym w równej mierze zarówno podczas słuchania tradycyjnego dysku audio, jak i plików elektronicznych (bezstratnych) o wysokiej jakości. Z pewnością jest to zasługa wytężonej pracy realizatorów, ale śmiem podejrzewać, że Sala Koncertowa NOSPR, chwalona za swoją akustykę, również przyczynia się do zdecydowanie pozytywnego odbioru nagrania. Jestem ciekaw, czy będąc w niej na którymś z koncertów, podzieliłbym „od środka” takie przekonanie, bogate o doświadczenia po wizycie we wrocławskim Narodowym Forum Muzyki, która do satysfakcjonujących nie należała.

Sądzę, że katowicka publiczność, zgromadzona w Sali Koncertowej NOSPR 19. grudnia 2019 roku, daleka była od podobnych rozważań, za to bardziej się skupiała na poznawaniu sztuki wykonawczej francuskiego solisty i delektowaniu się naprawdę wybitną interpretacją dwóch najwspanialszych Koncertów wiolonczelowych powstałych w ubiegłym wieku. Świetna współpraca między wirtuozem a dyrygentem, niezbędnym, by oddać mistrzostwo i pomysłowość obu dzieł, stanowi wg mnie jeden z głównych czynników tego sukcesu. Warto mieć na uwadze fakt, że obsada instrumentalna jest dość skromna, można by nawet rzec, że kameralna, co jest przypadkiem prawie wszystkich Koncertów Dymitra Szostakowicza, to jednak faktura i instrumentacja pełnią niezwykle ważną rolę, co musi mieć na uwadze prowadzący orkiestrę kapelmistrz. W przypadku Pierwszego udział waltorni jest tutaj szczególnie istotny; przysłuchując się naprawę uważnie i jednej, i drugiej kompozycji, można mieć czasem wrażenie obcowania wręcz z symfonią koncertującą, tak ważne i zapadające w pamięć momenty dopowiadania, uzupełnienia, rozwijania i wzbogacania fraz wiolonczeli stają się udziałem sekcji dętej i perkusji, wchodzących w liczne dialogi z instrumentem solowym. Są też oczywiście dowodem genialnej znajomości możliwości wyrazowych i technicznych orkiestry przez Dymitra Szostakowicza, który nawet z małą obsadą potrafił zrealizować w pełni swoje zamierzenia.

Marc Coppey świetnie się rozumie z muzykami katowickiej radiówki, a ci pokazują się z najlepszej strony, podobnie jak dyrygent. Ich kreacja opiera się na żywych tempach, narracji wciągającej i angażującej słuchacza od pierwszej do ostatniej minuty, utrzymującej go w napięciu, a przecież muzyka rosyjskiego mistrza należy do szczególnie intensywnej i wymagającej koncentracji. Solista dysponuje pięknym i bardzo nasyconym brzmieniem, wydobywanym z oryginalnego i szlachetnego instrumentu („Van Wilgenburg” Matteo Goffrillera, Wenecja 1711), pasującym do wyrazistych, produkowanych z pasją i precyzją dźwięków orkiestry, tworząc jeden, wspólnie oddychający, grający i rozumiejący w identyczny sposób zapis partytury organizm. Nie „ulepszają” czegoś, czego się nie da poprawić, realizując starannie zapis nutowy i wkładając maksymalne zaangażowanie, pozwalają muzyce Dymitra Szostakowicza przemówić w pełni swojego niekwestionowanego bogactwa. Tempa, tam gdzie trzeba, są dość żywe, co nadaje wstępnemu Allegretto z Pierwszego odpowiedni dynamizm i energię, ale pozostawiają równie szeroki margines na oddech, refleksję i powagę, o czym najlepiej świadczy wyjątkowo skupione i przejmujące w wyrazie następujące po nim Moderato, a zwłaszcza Largo z Drugiego – czyżby tutaj kompozytor składał hołd ofierze komunistycznego reżimu, wybitnej poetce Annie Achmatowej? Wirtuozeria, będąca jednocześnie wyzwaniem dla wykonawców, jak i atrakcją dla publiczności, uznającej I Koncert za wyjątkowo mile widzianą pozycję sal koncertowych i katalogów płytowych, zamienia się w następnych w bolesne, nastrojowe monologi i dialogi wiolonczeli operującej wszystkimi rejestrami i podejmującej niezwykle zróżnicowane wyrazowo i stylistyczne myśli, z parodiami i cytatami popularnych melodii, piosenek i innych utworów, nadając Drugiemu status dzieła wyjątkowo spójnego, surowego, mrocznego – i genialnego (jest moim ulubionym; uważam go za jedno z największych dzieł literatury wiolonczelowej). Niezbędne jest utrzymanie w pełni koncentracji na śledzenie rozwijającej się i prowadzonej konsekwentnie narracji, by móc

docenić i mistrzowsko skomponowane dzieła, i ich znakomite wykonanie, które nie pozostawia odbiorcy obojętnym.

Co jakiś czas pojawiają się kolejne rejestracje fonograficzne Koncertów wiolonczelowych Dymitra Szostakowicza. Z nowszych, powstałych niedawno, darzę szczególnym sentymentem nagranie o kilka lat wcześniejsze, opublikowane przez rosyjską Melodię, z udziałem młodych laureatów Konkursu Piotra Czajkowskiego w Moskwie: Aleksandra Buzłowa i Aleksandra Ramma. Niniejsze nagranie w pełni zaspokaja moje oczekiwania i stanowi źródło wielkiej satysfakcji podczas słuchania za sprawą wzorowej realizacji technicznej ze świetnym dźwiękiem oraz wybitnej, przykuwającej uwagę kreacji. To sprawia, że płytę wytwórni audite rekomenduję miłośnikom wielkiej symfoniki i wiolonczeli w naprawdę dobrym wydaniu.





Zoltán Kodály: Chamber Music for Cello

Zoltán Kodály

CD aud 97.794

www.pizzicato.lu 03/03/2022 (- 2022.03.03)

source: <https://www.pizzicato.lu/marc-coppey-ver...>



Marc Coppey verschafft den Einblick bei Kodaly

Die wesentlichen Kammermusikwerke für das Cello von Zoltan Kodaly hat der aus Straßburg stammende Marc Coppey zusammen mit Freunden für eine randvolle CD eingespielt. Dabei unterstützt ihn Barnabas Kelemen auf der Violine im Duo und in den Werken mit Klavier Matan Porat. Neben dem Duo sind dies die Solosonate, die Sonate mit Klavier und noch ein Lento mit Klavier.

Coppey spielt gleich in der Solosonate herausfordernd direkt, so dass seine Interpretation den Zuhörer mit ihrer Intensität anspricht. Das ergibt eine Sichtweise, die man nicht nebenbei abtun kann. Man wird als Zuhörer sofort eingesogen ins Geschehen. Diese Qualität des Herangehens kann Coppey die gesamte Strecke über überzeugend halten. In der Sonate mit Klavier lässt er der einleitenden Fantasia einen weiten Raum der Entfaltung und Ruhe, der im Vergleich zum Vorhergehenden entspannt klingt und sich erst im Laufe des Satzes wieder etwas aufbaut. Ob das anschließende Adagio einmal als weiterer Satz zu der nur zweiteiligen Sonate gedacht war, wird sich nicht nachvollziehen lassen. Aber auch als Einzelsatz mit der ausgreifenden, an das Cymbal erinnernden Klaviereinleitung und Bezügen zur Volksmusik der ungarischen Heimat entfaltet Kodaly seine ebenso persönliche wie auch heimatgebundene Stimme. Das Duo, das nicht nur mit technischen Hürden, sondern auch spielfreudigen Szenen garniert ist, schließlich bietet den reizvollen Abschluss. Auch hier sind Kelemen und Coppey sich in der gepflegt zugreifenden Herangehensweise einig und es gelingt ihnen, die modernen Seiten der Komposition hervorzuheben.

The essential chamber music works for cello by Zoltan Kodaly have been recorded by Marc Coppey, a native of Strasbourg, together with friends for a brimming CD. He is supported by Barnabas Kelemen on the violin in the Duo and Matan Porat in the works with piano. Besides the Duo, these are the Solo Sonata, the Sonata with piano and another slow piece with piano.

Coppey's playing is challengingly direct right from the Solo Sonata, so that his interpretation jumps at the listener with its intensity. This makes for a point of view that cannot be ignored. As a listener, one is immediately sucked into the action. Coppey is able to maintain this interpretative quality convincingly throughout the entire track. In the Sonata with Piano, he allows the opening Fantasia a wide space of development and tranquility, sounding relaxed compared to the preceding and only building up a bit in the course of the movement. Whether the subsequent Adagio was once intended as a further movement to the sonata, which is only in two parts, will be impossible to ascertain. But even as a single movement, with its expansive piano introduction reminiscent of the cymbal and references to the folk music of the Hungarian homeland, Kodaly unfolds his voice, which is as personal as it is tied to his country. Finally, the Duo, garnished not only with technical hurdles but also scenes of joyful playing, provides the delightful conclusion. Here, too, Kelemen and Coppey are united in their cultivated approach, and they succeed in bringing out the modern sides of the composition.

www.highresaudio.com März 2022 (- 2022.03.04)
source: <https://www.highresaudio.com/de/review/m...>



LISTENING TIPP

Der Cellist Marc Coppey [...] spielt in der Solosonate herausfordernd direkt, mit den Zuhörer anspringender Intensität auf und lässt die Sonatine in all ihrer Schönheit aufblühen. Matan Porat am Klavier und Barnabás Kelemen mit seiner Violine, beide Meister ihres Fachs, erweitern die Klangwelt des formidablen Cellospiel Marc Coppeys ganz im Sinne des ungarischen Komponisten in Sachen Farbigkeit und Rhythmus.

Full review text restrained for copyright reasons.

www.artalinna.com 14 AVRIL 2022 (- 2022.04.14)
source: <http://www.artalinna.com/2022/04/14/le-v...>



LE DISQUE DU JOUR

LE VIOLONCELLE PARLE

[...] c'est merveille d'entendre Marc Coppey en saisir l'urgence comme les méditations, faire résonner les registres si différents

Full review text restrained for copyright reasons.

www.arts-spectacles.com Jeudi 14 Avril 2022
(- 2022.04.14)
source:
<https://www.arts-spectacles.com/Marc-Cop...>

SORTIR *ici et ailleurs*
suspension des arts et des spectacles du sud-est de la France ... et ailleurs
www.arts-spectacles.com



Marc Coppey revisite les grandes pages du violoncelle romantique et modern

Enregistrer la sonate pour violoncelle seul de Kodaly est l'aboutissement d'une longue et intense fréquentation de cette partition parmi les plus redoutables et les plus fascinantes du répertoire. Une œuvre pour laquelle Marc Coppey a bénéficié des précieux conseils du grand violoncelliste et pédagogue Janos Starker, qui étudia lui-même auprès du compositeur hongrois.

Full review text restrained for copyright reasons.

The Art Music Lounge MARCH 21, 2022 (- 2022.03.21)
source:
<https://artmusiclounge.wordpress.com/202...>



Coppey's Fiery Kodály

[...] considering the fact that Várdai is Hungarian and Coppey is French, the latter really "gets" this music in the same gutsy, energetic style. And, to be honest, Coppey has the better tone: rich, deep and full [...] Moreover, Coppey's richer tonal palette allows him to access a greater range of sounds and colors from his instrument. Another thing that works in his favor is the sound quality. [...] This now my go-to recording of these pieces. As good as Várdai was, Coppey outstrips him.

Full review text restrained for copyright reasons.

www.musicweb-international.com Thursday April 28th (- 2022.04.28)

source: <http://www.musicweb-international.com/cl...>



Kodály was less prolific than his great friend Bartók and most of his works come early in his life. Composition was for him secondary to improving music education in Hungary, and the Kodály method became famous and influential. His chamber works, in particular, are all early. The main ones are his two string quartets, which are moderately well known, and these works for cello.

In them he practises a fusion of traditional Western music with the techniques he and Bartók had learned from the folk music they assiduously collected. These used different scales and rhythms from those in the Austrian and German music which had previously been dominant. Kodály was also influenced by Debussy, who himself had been impressed by the music of East Asia which he had heard at the Paris Expositions Universelles and from which he had adopted techniques in his own music.

The three works here are similar in their idiom and all require a great deal of virtuosity from the cellist. The instrument is frequently taken up into its highest register, is required to perform complicated double and multiple stopping and deliver a range of special sound effects. Kodály also uses frequent changes of tempo and a good deal of freedom in rhythm, to give the impression of improvising, though everything is carefully notated.

We begin with the sonata for solo cello. This was, I believe the first such work since the cello suites of Bach, although Max Reger was also writing for the solo cello at around the same time. Kodály requires the cello to adopt scordatura, a baroque device in which the tunings of the strings are different from the standard ones. Here, the two lower strings, normally C and G, are tuned down to B and F-sharp, which changes the timbre and resonance of the instrument and not only in the lower range. There are three movements, respectively fast, slow and fast, and the first movement particularly exploits the higher range. The central Adagio has the feel of an improvisation while the final Allegro is one of those fast dance movements which Bartók also liked to write.

The Sonata for cello and piano is in only two movements, Kodály having rejected his original opening movement. We begin with a Fantasia, starting with the cello unaccompanied. When the piano joins in, it is given the kind of writing we associate with the Hungarian cimbalon, in which the player uses beaters directly on the strings. We then have another fast movement, but with sudden pauses and virtuosic outbursts and, surprisingly, with a quiet ending.

Some twelve years after composing this sonata Kodály thought again about providing an opening movement and wrote one, though it was not published until 1969, after his death. It is titled Sonatina. It begins with a piano solo and then moves into an elegiac movement. It is a little strange that on this disc it is placed after, rather than before, the work for which it was written as a prelude.

Finally, we have the Duo for violin and cello. This preceded Ravel's rather better-known sonata for this combination, which dates from 1920-2. This is in three movements. In it the violin and cello vie with each other, throwing scraps of melody to and fro and urging each other to technical display. Kodály writes for this difficult combination as to the manner born, and the result is an exhilarating work.

The solo cello sonata is the best-known of these works and has become famous. At first it was received poorly, but the composer said presciently 'In twentyfive years no cellist will be accepted who has not played it.' It was the cellist János Starker who made the work well-known, first playing it to the composer in 1939 when he was fifteen. He went on to record it four times. I must admit to not having heard a performance by him, but I can't believe it is superior to the one here by Marc Coppey, whose playing seems to me outstanding. I was gripped throughout. He is also very ably partnered by Matan Porat in the sonata for cello and piano and by Barnabás Kelemen in the Duo. These works are all masterpieces and here they receive performances they deserve. The recording is superb – splendidly present without being harsh. The booklet is good, though it discusses the works in chronological order and not that on the disc. It is a shame that

Kodály did not continue to write chamber music.

Fono Forum Juni 2022 (- 2022.06.01)



Die Cello-Kammermusik von Kodály ist eine große technische Herausforderung, braucht aber auch ein hohes Maß an Ausdrucksfähigkeit und ein tiefes Verständnis der ganz eigenen Musiksprache Kodálys. Der Cellist Marc Coppey bringt das alles mit und geht die hochexpressive Musik mit bewundernswerter Ruhe und Ausgeglichenheit an und trägt so mit leichter Hand zum Verständnis dieser Musik bei. Mit Barnabás Kelemen hat er sich für das Duo einen Kodály-Experten eingeladen, der mit seinem ausdrucksstarken Spiel ein perfekter Partner ist.

Radio France vendredi 6 mai 2022 (- 2022.05.06)
source: <https://www.radiofrance.fr/francemusique...>



BROADCAST

L'invité du jour

Des élans passionnés de Saint-Saëns et de Lalo, aux accents révolutionnaires de Kodaly, Marc Coppey célèbre, à travers ses deux nouveaux albums, quelques-uns des plus beaux chefs d'œuvres du répertoire pour violoncelle.

Full review text restrained for copyright reasons.

Preis der Deutschen Schallplattenkritik 16. Mai 2022 (- 2022.05.16)
source: <https://www.schallplattenkritik.de/beste...>



Bestenliste 2/2022 PdSK

Gewinner Kategorie "Kammermusik"

Im Jahr 1915, als Kodály seine Cello-Solosonate schrieb, verzweifelte die Interpreten noch an den damals ungewöhnlichen Techniken, den hohen Lagen, zum Beispiel, oder dem Einsatz des linken Daumens. Heute kommt kein Cellist daran vorbei. Dem Franzosen Marc Coppey ist Kodálys Musiksprache in Fleisch und Blut übergegangen, so natürlich und leicht, so frei präsentiert er sie. Er lässt sein wunderbar sonores Goffriller Cello vielfarbig leuchten, spannendste Geschichten wispern oder mit energetischem Nachdruck erzählen. In dem Pianisten Matan Porat und dem Geiger Barnabás Kelemen hat Coppey kongeniale Partner.

Record Geijutsu 01.05.2022 (- 2022.05.01)



Japanische Rezension siehe PDF!

Diapason N° 712 JUIN 2022 (- 2022.06.01)



Beauprogramme, qui reflète la période (environ de 1908 à 1921) la plus féconde et prospective de Zoltan Kodaly, celle où, forte de la découverte de Debussy et de la collecte, avec son ami Bartok, de chants paysans de Hongrie et de Roumanie, son activité créatrice se concentre sur la musique de chambre et se lance dans l'exploration d'un langage neuf.

Premier chef-d'œuvre du genre depuis les Suites de Bach, la prodigieuse Sonate pour violoncelle seul op. 8 (1915) révèle une utilisation toute personnelle de la forme sonate et une exploitation proprement fabuleuse des ressources expressives et techniques de l'instrument : il n'est pas étonnant qu'elle ait servi d'étalon aux meilleures pages pour violoncelle seul écrites plus tard par Ligeti, Zimmermann, Xenakis, Berio et quelques autres. Marc Coppey en offre une interprétation austère. La volonté d'introspection et le refus du spectaculaire deviennent ici un défi, tant l'œuvre semble réclamer la flamboyance virtuose la plus éclatante, assumée et intégrée dans des versions légendaires (Starker, Fournier, Perényi) comme dans des références plus récentes (Mørk, Phillips). Mais notre violoncelliste strasbourgeois, s'astreignant à un rigoureux respect de la lettre, insuffle une intensité très convaincante dans les trois mouvements puissamment architecturés.

Tout aussi économe d'effets, l'approche de la Sonate op. 4 (1909) avec le pianiste Matan Porat apporte son lot de détente et de fantaisie, fascinant paradoxe s'agissant d'une partition aussi ramassée, pétrie d'invention, d'ambiguïtés tonales et rythmiques. Ce climat poétique et d'une grande beauté lyrique trouve un prolongement dans la brève Sonatine (mouvement peut-être originellement destiné à la sonate précédente), tandis que les trois mouvements du Duo op. 7 (1914) nous ramènent à l'ampleur et à la substance de l'Opus 8, épanouies en un magnifique contrepoint linéaire. Marc Coppey et l'excellent violoniste hongrois Barnabas Kelemen, malgré leur flexibilité de diction, privilégient l'aspect anguleux et l'extrême modernité de l'écriture davantage que son côté rhapsodique.

Rhein-Main Magazin 07/22 (- 2022.07.01)



Zoltán Kodály war der ungarische Nationalkomponist des 20. Jahrhunderts. Aber er war auch einer der bedeutendsten Komponisten für das Violoncello, dem er die leidenschaftlichen und grandios angelegten Werke dieser CD widmete. Der französische Cellist Marc Coppey, der zuletzt für seine Aufnahme der Cellokonzerte von Dmitri Schostakowitsch für audite international gefeiert wurde, hat für die Neuauflage von Kodálys bahnbrechenden Stücken zwei Meister ihres Fachs eingeladen: den ungarischen Geiger Barnabás Kelemen und den israelischen Pianisten Matan Porat.

**Classica – le meilleur de la musique classique & de la hi-fi N° 244 -
Juillet-Août 2022 (- 2022.07.01)**

CLASSICA
CLASSICA
le meilleur de la musique classique & de la hi-fi

[Marc Coppey] d'autant qu'il y déploie un imaginaire sonore parfaitement assorti aux phrasés anguleux de l'ouvrage. Tout sonne juste dans ce premier mouvement tiré au cordeau, où l'accentuation acérée du discours s'accompagne d'une grande richesse de timbres. On admire le soin extrême apporté aux nuances dans un Adagio à la fois ascétique et profondément tourmenté.

Full review text restrained for copyright reasons.

www.on-mag.fr 21 septembre 2022 (- 2022.09.21)
source: <https://www.on-mag.fr/index.php/topaudio...>

ON-mag.fr

CD : la musique de chambre pour violoncelle de Zoltán Kodály

La prise de son dans une église berlinoise à l'acoustique ouverte, dispense un excellent relief sur les instruments.

Full review text restrained for copyright reasons.

[Das Orchester](https://dasorchester.de) 10/22 (- 2022.10.01)
source: <https://dasorchester.de/artikel/werke-vo...>

das
Orchester

Marc Coppey [...] spielt Kodálys Musik mit Verve, Passion und zugleich perfekter Detailkontrolle. Die halsbrecherischen Schwierigkeiten der Solosonate erklingen unter seinen Händen mühelos

Full review text restrained for copyright reasons.

**Classica – le meilleur de la musique classique & de la hi-fi N° 259 - Février
2024 (- 2024.02.01)**

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L'œuvre en bref

Sonate pour violoncelle seul de Zoltán Kodály

[...] tandis que Marc Coppey, chambriste confirmé et plus idiomatique, manifeste quelques baisses de tension dans le finale.

Full review text restrained for copyright reasons.



French Cello

Léon Boëllmann | Camille Saint-Saëns | Gabriel Fauré | Édouard Lalo

CD aud 97.802

Audio 5/2022 (- 2022.05.01)



KLANG TIPP / AUDIOphile Pearls

Später als Klavier und Violine wurde das Cello als konzertantes Soloinstrument entdeckt. Frankreich spielte dabei eine führende Rolle. Aus dieser Tradition schöpfen der Franzose Marc Coppey, einer der besten Cellisten weltweit, und das Straßburger Philharmonieorchester mit John Nelson am Pult für das Album „French Cello“. Léon Boëllmanns melodiose „Variations symphoniques“ machen den Auftakt. Schon hier zeigen sich Coppeys souveräne Bogenführung, seine natürliche Phrasierung und sein ausdrucksstarkes Spiel. Das Orchester begleitet den Solisten sensibel und ist in den Tutti stets hellwach. All das gilt auch für die beiden Hauptstücke, Édouard Lalos Konzert und Camille Saint-Saëns' 1. Konzert. Dass das beliebteste aller Cello-Stücke, Saint-Saëns' Schwan aus dem „Karnival der Tiere“, diese äußerst klar und balanciert aufgenommene CD beschließt, ist absolut folgerichtig. Dieses exzellente Album ist ein Muss für alle Cello-Fans und für solche, die es werden wollen – superbe!

www.pizzicato.lu 09/04/2022 (- 2022.04.09)

source: <https://www.pizzicato.lu/pariser-celloge...>



Pariser Cellogeschichten

Obwohl die Interpreten alle mit der Stadt Straßburg verbunden sind – Coppey wurde dort geboren, das Orchester hat dort seinen Sitz und Nelson ist mit dem Orchester durch seine Berlioz-Aufnahmen gut bekannt – geht es hier um Cellomusik, die der Stadt Paris zugerechnet wird. Zwei Konzerte, von Lalo und Saint-Saëns sowie die recht freien Symphonischen Variationen von Leon Boëllmann werden durch die Elegie von Fauré und den Schwan von Saint-Saëns ergänzt.

Mit immer schönem Ton, frei von technischen Geräuschen, und einem singenden Ansatz trägt Coppey seine Auswahl an Werken vor. Sicherlich liegt ihm die Musik seiner Heimat besonders am Herzen und auch in der Hand, so dass er mit Eleganz die Soli spielt. Hier ist ein Cellist am Werk, der sein Können zur kunstvollen Darstellung der Musik einsetzt und nicht mit reiner Oberflächlichkeit glänzen möchte. Beim Schwan aus dem Karneval der Tiere erzielt Coppey eine wunderbare Deutung, die den majestätisch gleitenden Vogel verbildlicht, ohne deswegen ins Kitschige abzugleiten. So setzt er zusammen mit dem Orchester einen sehr positiven Schlusspunkt.

Das Philharmonische Orchester Straßburg unter John Nelson zeigt seine Bereitschaft, sich im Interesse der Werke und des Solisten gehaltvoll in das Geschehen einzubringen. So erzielen sie eine plastische Begleitung, die den Stücken Gestalt gibt.

Es erscheint allerdings schon widersprüchlich, wenn im Beiheft u. a. Saint-Saëns die Ausformung eines französischen Stils in der Musik weit weg vom blendenden Virtuositentum und vom Klangrausch eines

Richard Wagner zugewiesen wird, und dann die Aufnahme mit einem voluminösen und kraftvollen Klang aufwartet. So kann die Zierlichkeit des Mittelsatzes und die Einfachheit der Musik, so wie sie im Text vorgestellt wird, aufnahmetechnisch nicht transportiert werden, im Gegenteil. Das soll jetzt die Interpretation nicht abwerten, sondern auf die Diskrepanz hinweisen, wie sie öfters zwischen Booklet-Texten und Aufnahmen festzustellen ist.

Although the performers are all associated with the city of Strasbourg – Coppey was born there, the orchestra is based there, and Nelson is well acquainted with the orchestra through his Berlioz recordings – this is cello music attributed to the city of Paris. Two concertos by Lalo and Saint-Saëns and the rather free Symphonic Variations by Leon Boëllmann are complemented by Fauré's Elegy and the Swan.

Coppey performs with a beautiful tone, free of technical noise, and with a great lyricism. Certainly the music of his homeland is especially close to his heart and hand, so he plays the solos with elegance. Here is a cellist at work who uses his skills to present the music artfully and does not want to shine with pure superficiality. In the Swan from the Carnival of the Animals, Coppey achieves a wonderful interpretation that depicts the majestically gliding bird without slipping into kitsch. Thus, together with the orchestra, he sets a very positive final point here.

The Strasbourg Philharmonic Orchestra, under the baton of John Nelson, shows its willingness to engage in the action with substance in the interest of the works and the soloist. In this way they achieve a vivid accompaniment.

Yet we also must say that it seems contradictory when in the booklet Saint-Saëns is presented as a composer of a French style which is far away from the dazzling virtuosity and the majestic sound of a Richard Wagner, and then the recording has a full volume and massive power. Thus, the daintiness of the middle movement and the simplicity of the music, as claimed in the text, cannot be conveyed recording-wise, on the contrary.

This is not meant to devalue the interpretation, but to point out the discrepancy that can often be found between booklet texts and recordings.

Crescendo Magazine 8 avril 2022 (- 2022.04.08)

source: <https://www.crescendo-magazine.be/glorif...>



Glorification du violoncelle français par Marc Coppey

Dans cet enregistrement [...] Marc Coppey fait la démonstration des qualités d'interprète sensible qu'on lui connaît et de la plénitude de son jeu.

Full review text restrained for copyright reasons.

www.arts-spectacles.com Jeudi 14 Avril 2022
(- 2022.04.14)

source:

<https://www.arts-spectacles.com/Marc-Cop...>

SORTIR *ici et ailleurs*
suggestion des arts et des spectacles du sud-est de la France ... et d'ailleurs
www.arts-spectacles.com



Marc Coppey revisite les grandes pages du violoncelle romantique et modern

Von den leidenschaftlichen Ausbrüchen von Saint-Saëns und Lalo bis hin zu den revolutionären Akzenten von Kodaly feiert Marc Coppey mit seinen beiden neuen Alben einige der schönsten Meisterwerke des Cello-Repertoires.

Full review text restrained for copyright reasons.

Audio 5/2022 (- 2022.05.01)



AUDIOphile Pearls, Vol. 32

Richtig gute Musik

12. CAMILLE SAINT-SAENS: CELLO CONCERTO NO. 1, ALLEGRO NON TROPPO

Gleich mittendrin im Geschehen ist man beim Kopfsatz von Saint-Saens' 1. Cellokonzert. Solist Marc Coppey und seine Mitstreiter sorgen dafür, dass man den rasanten Start gut übersteht und sich danach vorübergehend entspannen kann, bevor das Tempo wieder anzieht. Coppey beherrscht sein Cello so souverän, dass man sich seiner kurzweiligen und klanglich überragend aufgenommenen Reise gerne anvertraut.

[Radio France](http://www.radiofrance.fr) vendredi 6 mai 2022 (- 2022.05.06)

source: <https://www.radiofrance.fr/francemusique...>



BROADCAST

L'invité du jour

Des élans passionnés de Saint-Saëns et de Lalo, aux accents révolutionnaires de Kodaly, Marc Coppey célèbre, à travers ses deux nouveaux albums, quelques-uns des plus beaux chefs d'œuvres du répertoire pour violoncelle.

Full review text restrained for copyright reasons.

Record Geijutsu 01.05.2022 (- 2022.05.01)



Japanische Rezension siehe PDF!

Asahi Shimbun May 19th 2022 (- 2022.05.19)



Japanische Rezension siehe PDF!

Shimbun Akahata 01.05.2022 (- 2022.05.01)



Japanische Rezension siehe PDF!

ClicMag N° 105 - Juin 2022 (- 2022.06.01)



Une virtuosité sans faille, une sonorité à la fois claire et chaleureuse, un sens du style impeccable, ni sentimental ni empesé, tout est là sur un Goffriller de toute beauté.

Full review text restrained for copyright reasons.

Fono Forum Juli 2022 (- 2022.07.01)



Ein Programm, das Sinn macht. Zentrale Werke des konzertanten französischen Repertoires für Violoncello und Orchester sind hier versammelt. Eines davon ist eine Rarität. Nur selten einmal erklingen sie im Konzertsaal: Die "Variations symphonique" op. 23 von Léon Boëllmann.

Der bereits im Alter von 35 Jahren verstorbene Boëllmann wurde vor allem als Organist bekannt und gefeiert. Er komponierte aber nicht nur für dieses Instrument, sondern schrieb auch sinfonische Musik, Kammermusik, Lieder und Chorwerke. Die "Sinfonischen Variationen" für Cello und Orchester sind ein Juwel, salonhafte Romantik und Eleganz kommen hier glücklich zusammen.

Der französische Cellist Marc Coppey erfüllt den speziellen Charakter dieser Musik, ihre Eleganz und Eloquenz. Er spielt sie mit beseeltem Ton, meidet aber emotionalen Überdruck. Er gestaltet intensiv, aber immer kultiviert und mit einer gewissen Noblesse, die Musik darf erblühen, aber sie wird nicht im gefühligen Überschwang erdrückt. Auch die populärsten französischen Cellokonzerte der Romantik von Saint-Saëns und Édouard Lalo sieht Coppey aus diesem Blickwinkel. Beseeltheit ja, aber bitte nicht übertreiben. So folgt die Interpretation dieses französischen Celloprogramms einer einheitlichen gestalterischen Linie, die von Klarheit, beherrschter Emotion und luzider Tonschönheit geprägt ist. Als liebenswerte Zugaben tauchen dann auch noch "Der Schwan" aus dem "Karneval der Tiere" von Saint-Saëns und die melancholische "Elegie" von Gabriel Fauré auf. Angenehm und gefällig rundet sich das Bild.

De Gelderlander 15-06-22 (- 2022.06.15)

source: <https://www.gelderlander.nl/luister-mee/...>

 de Gelderlander

Marc Coppey: fakkeldrager van de Franse cellotraditie

In de negentiende eeuw maakte de cello een regelrechte opmars in de concertzaal en de salon. Vooral in Frankrijk tekenden diverse generaties spelers voor een briljante traditie, gevoed vanuit het Parijse conservatorium. Eén van de huidige fakkeldragers is Marc Coppey (1969), ooit protégé van legendarische musici als Menuhin en Rostropovitsj. Voor het Duitse label Audite nam deze Straatsburger enkele van de mooiste stukken uit het Franse romantische repertoire op. [...]

Rhein-Main Magazin 07/22 (- 2022.07.01)



Seit mehr als zwei Jahrhunderten gibt es am Pariser Conservatoire eine glorreiche Cellotradition, die seit 2003 von Marc Coppey fortgeführt wird. Als Hommage an den Geist seiner Vorläufer präsentiert er, vereint auf einer CD, drei der berühmtesten Cellokonzerte des 19. Jahrhunderts von Camille Saint-Saëns, Édouard Lalo und Léon Boëllmann. Mit den beiden Konzerten von Saint-Saëns und Lalo sind gewichtige Schlachtrösser der französischen Celloliteratur vertreten, die man nicht nur technisch beherrschen, sondern vor allem musikalisch durchdringen muss, um ihre Feinheiten zu erkennen.

Gramophone July 2022 (- 2022.07.01)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

A glorious richness sets apart this generous and captivating recital of French pieces for cello and orchestra performed by Marc Coppey on Audite.

**Classica – le meilleur de la musique classique & de la hi-fi N° 244 -
Juillet-Août 2022** (- 2022.07.01)

 **CLASSICA**

Marc Coppey compte aujourd'hui parmi les violoncellistes français de premier rang. Il possède évidemment toute la technicité imaginable mais surtout un timbre personnel qui sied bien aux climats poétiques et lyriques, et qui attire l'attention dans des pages rebattues comme l'Élégie de Fauré ou Le Cygne de Saint-Saëns.

Full review text restrained for copyright reasons.

www.musicweb-international.com Wednesday August 10th (- 2022.08.01)
 source: <http://www.musicweb-international.com/Ci...>



A distinguished French cellist and a French orchestra present a fine programme which celebrates the important role of the cello in late 19th century France. This is a shrewd selection: the works by Saint-Saëns and Fauré are familiar, that by Lalo less so, and (outside the organ loft) the music of Léon Boëllmann remains obscure.

I was very glad to discover Boëllmann's concertante work, as I suspect will be many music lovers. Its thirteen minutes contain plenty of rewarding music, and no note-spinning. The title pays homage to Franck's piece for piano and orchestra, and it sounds to me almost in the same class as that work. The commanding Moderato maestoso opening introduces the cello at once with the first theme. The Andantino second theme has an appealing lyrical fragility, but is still strong enough to generate some lively variations, and crown the final apotheosis. There are several taxing display opportunities which Marc Coppey relishes. He is a fine advocate of this compact and engaging piece.

Is there a finer cello concerto than Saint-Saëns's A minor? Maybe, but few that are over in less than twenty minutes and offer such opportunities for a skilled cellist. The soloist has a showcase for all the instrument can offer, including becoming a chamber musician, or one who is primus inter pares. Coppey's playing is impressive. In particular, there is a rapturous quality to his playing of the lyrical music in both of this work's outer movements.

The disc inevitably offers Saint-Saëns's The Swan. This perhaps best known of all cello works is played here in Paul Vidal's arrangement for cello and chamber orchestra, and it casts the usual serene spell.

Another arrangement for cello and orchestra, this time by the composer, is Fauré's noble Élégie, originally a fragment of an abandoned cello and piano sonata. Coppey gives it a spontaneous-sounding account, at times almost improvisatory in feeling. The cellist's tone and line are deployed in the service of a haunting interpretation, aided by touching flute and oboe contributions from the Strasbourg players under John Nelson, attentive collaborators throughout.

Lalo is best known for a single work, his Symphonie espagnole. His Cello Concerto could well stand alongside it if it received more performances as good as this one. The stormy opening is stirring, and the lyrical passages silken, in Coppey's treatment of the opening movement, at thirteen minutes the longest track on the disc. The central intermezzo shifts neatly between slow and fast music, transitions which Nelson and Coppey manage without any undue jolt. The sprightly rondo finale is a spirited dance, delivered by all concerned.

The sound is reasonably good, if a bit lacking in terms of realistic orchestra colour. The recorded balance favours the cello, as is common, but sometimes a bit too much. It is tolerable when the orchestral music is loud, but less so when the music is quiet for both soloist and orchestra. Thus in the Allegretto con moto minuet of Saint-Saëns's concerto and the swift passages of Lalo's Intermezzo the solo instrument dominates the aural picture so much that it covers details in the orchestral contribution. One paradox of an instrument captured so close up is that the quality of a pianissimo is less easy to appreciate.

It is instructive to compare this performance of Saint-Saëns's pieces with that which Mischa Maisky and the Orpheus Chamber Orchestra recorded in 1998 for Deutsche Grammophon. There is a similarly forward cello but its prominence is better balanced and accommodated within the whole musical picture. Perhaps it helps that Maisky is both soloist and conductor, so there is just one view of the right balance.

Still, I would not wish to exaggerate this aspect of a fine disc, for I soon adjusted to it. It may worry some listeners more than others, and most will simply wish to get as close to such fine cello playing as they can. And it could be difficult to find exactly this well-chosen programme in such consistently good performances.

Diapason N° 714 - Septembre 2022 (- 2022.09.01)



Enregistré avec beaucoup de soin à Strasbourg par les équipes d'Audite, le programme offre un panorama du répertoire concertant français pour violoncelle de la fin du XIXe. Sans forcer son magnifique instrument (un Goffriller de 1711, le « Van Wilgenburg »), Coppey déploie une palette de couleurs, de dynamiques, de vibratos et une virtuosité d'archet qui ne laissent rien à désirer. La prise de son très claire, à la fois proche et bien spatialisée, permet d'apprécier le travail tout aussi léché de John Nelson avec un Philharmonique de Strasbourg à la sonorité pleine et équilibrée.

Malgré une entente profonde entre le chef et le violoncelliste, ravi de jouer avec l'orchestre de sa ville natale, l'ensemble n'est pas toujours rigoureusement parfait, ça est déstabilisé par les rubatos si personnels du soliste. Dans l'Elégie, prise bien plus lentement que ne le demandait Fauré, on frise parfois l'apoplexie à l'orchestre. Mais la maturité du musicien français et son enthousiasme font merveille chez Böellmann, Saint-Saëns et Lalo. Mention spéciale pour le Concerto en ré mineur de ce dernier où les interprètes – Coppey s'y montre particulièrement brillant – savent chercher la grandeur et chasser l'emphase qui guette toujours la partition. Dommage que l'éditeur allemand n'ait pas cru utile de faire figurer une version française de son excellente notice ; la traversée du Rhin s'en serait trouvée facilitée.

Das Orchester 10/22 (- 2022.10.01)

source: <https://dasorchester.de/artikel/french-c...>



Coppey agiert souverän, lässt sich trotz der Anwesenheit des großen Orchesters nicht zu permanentem Forte-Spiel verleiten, sondern balanciert vielfältig die Volumen aus [...], führt [...] das immer wieder stark ausgeprägte Laufwerk seines Parts mit sicherer Virtuosität und Vitalität aus, die dialoghaften Passagen erklingen vollendet.

Full review text restrained for copyright reasons.

www.on-mag.fr 29 mars 2023 (- 2023.03.29)

source: <https://www.on-mag.fr/index.php/topaudio...>



CD : le violoncelle français concertant

Partout l'écriture extrêmement expressive pour le violoncelle offre à l'interprète matière à briller aussi bien qu'à faire montre de noblesse de jeu dans la meilleure tradition française.

Full review text restrained for copyright reasons.

Musik & Theater Jg. 44, Mai 2023 (- 2023.05.01)



Das Cello auf dem Boulevard

Coppey bringt mit scheinbarer Leichtigkeit all die Virtuosität und Gestaltungskraft auf, die für die Wiedergabe dieser Literatur vonnöten sind, und zu deren Zurschaustellung sie auch entstanden sind.

Full review text restrained for copyright reasons.

Nineteenth-Century Music Review 30 January 2024 (- 2024.01.30)

source: <https://www.cambridge.org/core/journals/...>



In the nineteenth century, the Paris Conservatoire – now known officially as the Conservatoire national supérieur de musique et de danse de Paris, or by its acronym CNSMDP – was a European centre of virtuosic cello pedagogy. This vaunted status was earned through a series of celebrity professors that cycled through the institution in its first half-century, including Louis Duport, Charles-Nicolas Baudiot, and Auguste-Joseph Franchomme.¹ These teachers and their students cultivated a style of soloistic playing that focused on advanced bow techniques, which became a hallmark of French playing, as Valerie Walden notes.² Such virtuosity provided fertile ground for French composers, who by the end of the century were writing expansive and ambitious works for the instrument, putting it second only to the violin in terms of string solo repertoire. The album “French Cello”, released by audite and featuring soloist Marc Coppey, presents five of those works in exemplary interpretations, which are contextualized by excellent and approachable liner notes by German musicologist and music critic Michael Struck-Schloen, with English translations by Viola Scheffel.

Coppey is both a product of the Conservatoire and a member of its faculty, and clearly intends to honour this lineage. While elsewhere in his discography and concert repertoire, Coppey is a passionate champion of contemporary and lesserknown works for solo cello, this is not the matter of the day. Press text for the album rightly refers to the concertos by Camille Saint-Saëns and Édouard Lalo as ‘warhorses’, and four out of five of these works are pedagogical mainstays. Both ‘The Swan’ by Camille Saint-Saëns (1886, pub. 1922) and Gabriel Fauré’s Elégie (1880) are included in the Suzuki method books for the cello, and the [...]



Fauré authentique

Gabriel Fauré

CD aud 97.825

www.pizzicato.lu 03/05/2024 (- 2024.05.03)

source: <https://www.pizzicato.lu/die-zwei-faures...>



Die zwei Faurés

Marc Coppey rahmt die beiden Cellosonaten von Gabriel Fauré mit kleineren Stücken aus der Gattung der Salonmusik, wie sie Gabriel Fauré liebte. Der Komponist war oft im Salon der Princesse Edmond de Polignac-Singer zu Gast, mit der er eng befreundet war, sowie in jenem von Marguerite de Saint-Marceaux, der Frau des Bildhauers René de Saint-Marceaux, am Boulevard Malesherbes, wo Fauré seinen Schüler Maurice Ravel in die Pariser Gesellschaft einführte.

Man kann diese kleineren Stücke, die eher das Spiegelbild eines zarten und poetischen Temperaments sind als das Produkt einer starken und ausgeprägten Persönlichkeit, wie Süßigkeiten verzehren. In Schönheit. Manchmal auch träumend. Die Frische, mit der Coppey und Dumont spielen, bringt zudem eine gute vitale Qualität in die Musik. Die Interpretationen sind gut strukturiert und bewundernswert ausgewogen.

Die beiden Sonaten für Violoncello und Klavier gehören zum Spätwerk von Gabriel Fauré, in dem dieser Hauch von Salonmusik, der Faurés Kompositionen lange Zeit beeinträchtigte, völlig verschwunden ist. Die Interpretationen werden Faurés festerer Handschrift und den ihn beeinflussenden äußeren Umständen – Kriegswirren, Krankheit – gerecht und nutzen gleichzeitig die harmonischen Raffinessen der beiden Werke voll aus. Die beiden Interpreten bemühen sich in flüssigem Spiel erfolgreich, die Beredsamkeit der Musik aufrecht zu erhalten und jegliche Monotonie zu verhindern.

English Translation:

Marc Coppey frames the two cello sonatas by Gabriel Fauré with smaller pieces from the genre of salon music that Gabriel Fauré loved. The composer was a frequent guest at the salon of Princess Edmond de Polignac-Singer, with whom he was close friends, as well as at the salon of Marguerite de Saint-Marceaux, wife of the sculptor René de Saint-Marceaux, on the Boulevard Malesherbes, where Fauré introduced his pupil Maurice Ravel to Parisian society.

These small pieces, which reflect a delicate and poetic temperament rather than a strong and distinctive personality, can be consumed like sweets. In beauty. Sometimes even like in a dream. The freshness with which Coppey and Dumont play also brings a good vitality to the music. The interpretations are well structured and admirably balanced.

The two sonatas for violoncello and piano are among the late works of Gabriel Fauré, in which the touch of salon music that for a long time marred Fauré's compositions has completely disappeared.

The interpretations do justice to Fauré's firm style and the external circumstances that influenced him – the turmoil of war, illness – while at the same time making full use of the harmonic refinements of both works. The two performers succeed in preserving the eloquence of the music and avoiding any monotony in their fluid playing.

klassik.com 13.05.2024 (- 2024.05.13)

source: <https://magazin.klassik.com/reviews/revi...>



Gegen die Erwartungen

Marc Coppey und François Dumont betonen die unkonventionelle Seite Gabriel Faurés

Spannungsvolle Tempi, feinst ausgearbeiteter Klavieranschlag und Celloton und ein unbedingter Wille zum Dienst an der Musik ermöglichen zusammen mit hervorragender Aufnahmetechnik [...] Interpretationen, die besonders stark aufhorchen lassen.

Full review text restrained for copyright reasons.

Gramophone June 2024 (- 2024.06.01)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Just as the musical world has moved on from the polarity of authentic versus modern performance, here comes the A-word again. This recital's claim to authenticity is first and foremost based on François Dumont's 1891 Erard piano, from the Musée de la Musique in Paris, illustrated in glossy photos in the digital booklet; its sound is light and transparent but not heard to its best advantage, I fear. The notes also bring up Marc Coppey's cello-playing as a marker of authenticity. But here the argument is soggy, resting on the assertions of his 'fully engaging with the fluid rhetoric of Faure's musical language' and eschewing 'a perpetual espressivo, which would be stylistically incongruous'.

Well, it's true that Faure's scores are not burdened by excessive indications, but espressivo certainly appears regularly, not least in the First Sonata. And whatever the theory, the cello sound falls short in terms of charm, sophistication and eloquence. The shortcomings of the current disc are particularly apparent in comparison with existing recordings, of which there are more than might be expected and whose numbers may swell as the centenary year proceeds. Particularly short-changed are those pieces that balance poise with pathos, such as the famous *Elégie*. Compare here the austerity and dryness of Coppey and Dumont with the elegantly weighted sound world of Isserlis and Devoyon or the quiet wistfulness of Gagnepain and Dayez on period instruments.

As with those discs, at the heart of Coppey and Dumont's programme are the two late sonatas. These are a far cry from the Fauré of sweet melodies and salon-music airiness. Darkly serious and densely textured, each sonata is a kaleidoscope of complex and unexpected harmonies and rhythmical patterns. The First, composed in 1917, clearly carries the scars of the Great War and its associated disillusionments; the jagged lines and a general feeling of unease of the first movement lead to a posttraumatic and elusive second and an impatiently flowing finale. Belonging to the period following Faure's resignation from the Conservatoire due to health issues, not least his incipient deafness, the Second Sonata is marked by greater inwardness and withdrawal, and even the playfulness of the dialogue of melodies in the first movement is now surrounded by a melancholic haziness. The second movement, echoing 'the *Elégie*', is a transcription of a funeral march composed for the centenary of Napoleon's death, to be performed at Les Invalides. Here again, I find Coppey and Dumont merely plodding, where Isserlis and Devoyon are majestic, and Gagnepain and Dayez are poetically mournful.

The interleaved shorter pieces return us to the Fauré of salon music, from the undulating melodies of the *Sicilienne* (originally incidental music to Molière's *Le bourgeois gentilhomme*) to the sunlit, Catalan-tinted *Sérénade* (dedicated to Casals) and the rather insignificant but charming *Morceau de lecture* for two cellos (one of Fauré's conservatoire exam pieces). There is also the obligatory 'Après un rêve' in Casals's arrangement, here stark and direct rather than amorous and longing. The closing *Berceuse* from the Dolly suite in Coppey's arrangement is no match for the magical ending of Isserlis's disc, with its original version

of the Op 67 Romance for cello and organ recorded in a church setting. If authenticity is still a thing, that fits the bill far more persuasively.

www.hiresaudio.com 05.06.2024 (- 2024.06.05)

source: <https://www.hiresaudio.com/en/review/m...>



LISTENING TIPP

unpretentious music that reveals all its emotion to the listener in its purest form without ever overdoing it. On this album, the sound is also excellent.

Full review text restrained for copyright reasons.

Crescendo Magazine 11 juin 2024 (- 2024.06.11)

source: <https://www.crescendo-magazine.be/violon...>



Violoncelle et piano de Gabriel Fauré : une intégrale plus que complète

Cet album est un bel hommage à Fauré ; il rappelle la place qu'occupe Marc Coppey sur la scène internationale du violoncelle et permet d'écouter la superbe sonorité de son Goffriller. Quant à la présence du piano Érard, que joue François Dumont avec souplesse, elle fait connaître un instrument de qualité, judicieusement sorti du musée.

Full review text restrained for copyright reasons.

www.musicweb-international.com JULY 1, 2024 (- 2024.07.01)

source: <https://musicwebinternational.com/2024/0...>



Gabriel Fauré's works for cello and piano fall into two basic categories: the short "salon" pieces, generally lyrical and expressive, and the two sonatas, written late in his life after deafness had taken hold, much more challenging to the listener, especially the First. The juxtaposition of the two types of music on the one disc, while making sense for the collector, can lead to some rather jarring track transitions.

If you know his piano quartets, quintets or violin sonatas, but are hearing the cello sonatas for the first time, then you will probably be surprised by the harshness (in places) and the (relative) lack of beautiful melodies. If, however, you know and like the cello sonatas, then you will be reading this on the basis of whether to invest in this new set. I don't actually fall into either of these categories, having heard the sonatas before (Poltera & Stott on Chandos), but not being all that keen on them. Had I heard Coppey and Dumont's recording first, then the "not being all that keen" opinion would have been "considerably disliked" instead. Theirs are very cool and unemotional readings (and that also applies to the shorter pieces as well). This approach simply doesn't strike me as being right for Fauré. Yes, the First Sonata was written during the horrors of the First World War, so is hardly going to be sunny, but to make it so lacking in poetry ...? The title of the recording – Authentique is "explained" in the booklet notes as referring to the interpretation, which "fully engages with the fluid rhetoric of Fauré's musical language and does not impose a perpetual espressivo, which would be stylistically incongruous", and also the use of an 1891 Érard piano, such as Fauré would have used. There's no denying the latter is authentic, though the difference in sound compared to a 21st century grand is relatively small, less resonant and rich (or more transparent, as per the booklet). As for Coppey's interpretation, I doubt any cellist uses a "perpetual espressivo" in Fauré or anywhere else, but some is appropriate and there seems to be an almost complete absence of it here.

Sadly, I haven't finished being negative. The main problem for me is the sound of the cello: lacking in warmth, even nasal. While this actually suits the interpretations, it also magnifies the problem. I have not heard Marc Coppey on other recordings to know whether this is his standard mode of playing (and frankly, I have no incentive to find out).

Were this the only recording to comprise Fauré's output for these instruments, this release might have some appeal. However, there are others bearing more or less the same title as this, including one by Steven Isserlis and Pascal Devoyon (RCA), which has received considerable acclaim. I haven't heard this in its entirety, but I did stream a selection to allow me to make a comparison, one which is entirely in favour of Isserlis and Devoyon. The cello sound is so much warmer, the interplay between the two instruments clearer and the general feeling is more what I associate with Fauré.

Back when I began with MusicWeb, we had a system where recordings could be "awarded" a ThumbsUp (now called recommended), but also ThumbsDown for real disappointments. We haven't used these for a long while, but if the ThumbsDown was still in existence, the recording would certainly "merit" it. I'm now going to listen to Domus play Fauré's piano quartets to remind me of what his music should sound like.

Classica – le meilleur de la musique classique & de la hi-fi N° 264 - Juillet / Août 2024 (- 2024.07.01)

CLASSICA
le meilleur de la musique classique & de la hi-fi

Splendidement âpre

Marc Coppey et François Dumont présentent avec une transparence et une sobriété idéales l'oeuvre pour violoncelle et piano de Fauré

[...] on ne peut qu'admirer le raffinement des nuances apportées par nos deux musiciens à l'agogique, aux rapports dynamiques et chromatiques dans leur échange musical d'une sobre densité. Et au-delà se réjouir de l'authenticité sonore que nous propose une poignée de versions au sommet desquelles trônaient Gagnepain et Dayez, désormais surclassés par Coppey et Dumont grâce à une prise de son et un pianiste superlatifs.

Full review text restrained for copyright reasons.

Musik & Theater JG. 45 Juli / August 2024 (- 2024.07.01)

Musik & Theater
Das Schweizer Kultur-Magazin mit internationaler Kompetenz

Cello-Enthusiast

Man staunt und staunt: Die beiden großen Sonaten müssen Vergleiche mit Brahms kaum scheuen, und die leichtgewichtigeren Werke (Salonmusik?) erhalten hier in süperben Interpretationen das ihnen adäquate, zustehende Gewicht.

Full review text restrained for copyright reasons.

Neue Musikzeitung 25. Oktober 2024 (- 2024.10.25)

source: <https://hoerbar.nmz.de/2024/10/faure-mar...>

nmz
neue musikzeitung

der profunden Einspielung [gelingt] der Spagat zwischen den sensiblen kleineren, für den Salon bestimmten Charakterstücken und den beiden großen Sonaten aus späterer Zeit, mit denen Fauré während und noch einmal nach dem Ersten Weltkrieg ganz eigene Akzente setzte. Dass Marc Coppey (Violoncello) und François Dumont (Klavier) hier ein großer Wurf gelungen ist, wird schon nach wenigen Takten deutlich.

Full review text restrained for copyright reasons.

Diapason N° 744 - Mai 2025 (- 2025.05.01)



D'un côté, une collection d e pièces de salon d 'humeur souvent légère, complétée ici par quelques arrangements et un brévisime duo pour violoncelles, de l'autre, deux sonates d'une audacieuse rudesse, teintée d'amertume : Fauré se reflète tout entier dans son oeuvre pour violoncelle et piano. De la Berceuse op. 16, dont le balancement et l'expression charmeuse préfigurent les premières barcarolles, au lyrisme poignant de la Sonate op. 117. Marc Coppey et François Dumont dessinent en parfaite oomplicité un portrait frappé au sceau de l'impatience et de la mélancolie.

La sonorité nacrée d'un Erard de 1891 (emprunté au Musée de la musique) s'apparie au jeu buriné et décanté du pianiste. Un accordage un peu bas (la à 435 Hz) rehausse les harmoniques du vénérable instrument d'un liseré d'or, rai de pure lumière dans les ténèbres de la Sonate op. 109. Si le nocturne Andante profite de la complémentarité de ces timbres corsés, un contrepoint serré et un piano étonnant de staccato (qui sera affaire de goût) soutiennent l'écriture jaillissante des volets extérieurs. Le dialogue y tourne au corps-à-corps! Dans l'Andante de l'Opus 117, ils doivent s'incliner devant la noblesse et l'intensité terrassante de Paul Tortelier (nos Indispensables) ; la page recycle, il est vrai, un Chant funéraire commémorant la mort de Napoléon 1er. La méditation intimiste qu'ils cultivent là nous ramène à l'Elégie op. 24, près de quarante ans en arrière.

Habilement transcrite par le violoncelliste, la Berceuse de Dolly referme ce riche et exhaustif panorama sur une note tendre.

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