



EDGAR MOREAU, cellist



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– OBERON'S GROVE (NY)

"This cello prodigy belongs in the family of the greatest artists of all time. The audience gave him an enthusiastic ovation in recognition of a divinely magical evening."

– LA PROVENCE

"He is just 20 years old, but for the past five years, this young musketeer of the bow has been captivating all of his audiences. He is the rising star of the French cello."

– LE FIGARO

"Edgar Moreau captivates all those who hear him. Behind his boyish looks lies a performer of rare maturity. He is equally at ease in a chamber ensemble, as a soloist with orchestra or in recital, and his facility and pose are simply astounding."

– DIAPASON (Debut CD: "Play")

European Concert Hall Organization's 2016-2017 Rising Star
2015 Arthur Waser Foundation Award, in association with the Lucerne Symphony (Switzerland)
2015 Solo Instrumentalist of the Year, Victoires de la Musique
Tchaikovsky Competition, 2011, Second Prize and Prize for Best Performance of the Commissioned Work
First Prize, 2014 Young Concert Artists International Auditions
Florence Gould Foundation Fellowship
The Embassy Series Prize (Washington, DC) • The Friends of Music Concerts Prize (NY)
The Harriman-Jewell Series Prize (MO) • The Saint Vincent College Concert Series Prize (PA)
Chamber Orchestra of the Triangle Prize (NC) • University of Florida Performing Arts Prize
The Candlelight Concert Society Prize (MD)

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Photo: Matt Dine



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EDGAR MOREAU, cello

“The rising star of the French cello,” cellist **Edgar Moreau** consistently captivates audiences with his effortless virtuosity and dynamic performances (*Le Figaro Magazine*). Mr. Moreau won First Prize in the 2014 Young Concert Artists International Auditions, was awarded six concert prizes at the YCA Auditions, and is recipient of the Florence Gould Foundation Fellowship of YCA. He has been selected as one of the European Concert Hall Organization’s 2016-2017 Rising Stars, and will embark upon a European tour of more than a dozen major concert halls including Barbican, Concertgebouw and Musikverein. His album of Baroque concertos with Il Pomo D’Oro was released last season on the Warner Classics label. At the 2016 ECHO KLASSIK awards, Mr. Moreau received the Prize for Newcomer for his CD release *Giovincello* on ERATO (Warner Classics). His playing is also included on Erato/Warner Classic’s release of a new Debussy “Sonatas & Trios” recording to mark the centennial of the composer’s death.

Edgar Moreau has performed concertos with the Los Angeles Philharmonic, the Seattle Symphony Orchestra, the Boise Philharmonic, and the Edmonton Symphony Orchestra, and recitals at La Jolla Music Society, Chamber Music Society of Palm Beach, Artist Series Concerts in Sarasota, SILL Music Mondays, Candlelight Concert Society, and the Embassy of France. He has also performed in the U.S. at the Harriman-Jewel Series, Missouri State University, the Center for Arts in Natick, the Port Washington Library, Congregation Rodef Shalom, the Levine School of Music, the Embassy Series, and at Merkin Concert Hall, where he made his New York recital debut in the Young Concert Artists Series.

He has soloed with the Barcelona Symphony Orchestra, the Brussels Philharmonic, the Sinfonia Iuventus Orchestra in Poland (Krzysztof Penderecki, conductor), the Orchestre Philharmonique de Radio-France (Myung-Whun Chung, conductor), the Simon Bolivar Orchestra in Caracas, the Zurich Chamber Orchestra, the Mariinsky Orchestra in Toulouse (under Valery Gergiev), the Orchestre National de France in Paris, the Orchestre du Capitole de Toulouse, the St. Petersburg Philharmonic (under Jean-Claude Casadesus), the Orchestre de la Suisse Romande in Switzerland, and in Asia with the Malaysian Philharmonic in Kuala Lumpur and the Hong Kong Sinfonietta.

At the age of 17, he captured Second Prize and the Prize for the Best Performance of the Commissioned Work at the 2011 Tchaikovsky Competition under the chairmanship of Valery Gergiev. In 2013, he was named “New Talent of the Year” at the Victoires de la Musique in France, and in 2015, he was named “Solo Instrumentalist of the Year.” As recipient of the 2015 Arthur Waser Award, he receives a grant of CHF 25,000 and makes his debut with the Lucerne Symphony Orchestra.

Born in 1994 in Paris, Edgar Moreau began playing the cello at the age of four and the piano at six. He studied with Philippe Muller at the Conservatoire National Supérieur de Paris, and currently works with Frans Helmerson at the Kronberg Academy. His first CD, “Play,” a collection of short pieces, is available on Warner Classics label. He plays a David Tecchler cello, dated 1711.

EDGAR MOREAU, cello

REPERTOIRE WITH ORCHESTRA

BEETHOVEN	Triple Concerto
BLOCH	Schelomo
BOCCHERINI	Concerto No. 2 in D Major
BRUCH	Concerto No. 9 in B flat Major
SHOSTAKOVICH	Concert No. 1 in E flat Major, Op. 107 Concerto No. 2, Op. 126
DVOŘÁK	Concerto in B Major, Op. 104 Waldesruhe (Silent Woods), Op. 68, No. 5 Rondo in G minor, Op. 94
ELGAR	Concerto in E minor, Op. 85
HAYDN	Concerto No. 1 in C minor Concerto No. 2 in D Major
HONEGGER	Concerto
KABALEVSKI	Concerto No. 1 in G minor
KHATCHATURIAN	Concerto in E Major
LALO	Concerto in D Minor
PROKOFIEV	Symphonie Concertante Op. 125
SAINT-SAËNS	Concerto No. 1 in A minor, Op. 33
SCHUMANN	Concerto in A Minor, Op. 129
TCHAIKOVSKY	Variations on a Rococo Theme, Op. 33 Pezzo Capriccioso, Op. 62



Edgar Moreau, cellist

STRINGS

Review: Seattle Symphony's Shostakovich Concerto Festival

Thomas May | Strings | January 26, 2017



The Seattle Symphony just offered a rare chance to hear all six of Dmitri Shostakovich's solo instrumental concertos back-to-back in a two-day marathon (January 19–20) featuring three young virtuosos, all led by the ensemble's associate conductor, Pablo Rus Broseta.

The other two soloists were string players, representing Shostakovich's works for the great personalities on their respective instruments with whom he developed profound friendships (cellist Mstislav Rostropovich and violinist David Oistrakh). The Paris-born cellist Edgar Moreau, who won first prize in the 2014 Young Concert Artists International Audition and is a European Concert Hall Rising Star, is currently working with Frans Helmerson at the Kronberg Academy. He gave deeply affecting performances of the two cello concertos, braving the daunting shadow cast by Rostropovich, their champion and dedicatee.

The Russian cello legend famously learned the Cello Concerto No. 1 in E-flat major, Op. 107, within a mere four days for its 1959 premiere. Moreau's performance was riveting throughout. He captured the nervous sense of paranoia that courses through the first movements, its argument permeated by ceaseless iterations and transformations of the deceptively simple four-note motif the cello announces at the start. His cantabile and sensitively phrased harmonics in the Moderato provided an oasis of taut contemplation that heightened into the lengthy cadenza Shostakovich develops as a separate movement of its own. Moreau carried across the composer's notion of a cadenza not just as virtuoso display, but as moral monologue—the "words" too dangerous to be said.

What we heard was a rapt, existential soliloquy, its plucked chords urging the soloist to pursue his thoughts in new directions—only to confront unexpected gateblocks. The frenzy in the final movement intensified the sense of confrontation and struggle that Shostakovich adapted from the Romantic concerto and updated to a more perilous era. Kudos to horn player Jeff Fair, whose prominent role nearly amounts to the co-soloist status of the trumpet in the First Piano Concerto.



Edgar Moreau, *cellist*

STRINGS

Review: Seattle Symphony's Shostakovich Concerto Festival

Thomas May | Strings | January 26, 2017

The Cello Concerto No. 2 in G major, Op. 126 (1966), is one of Shostakovich's most enigmatic scores, a quasi-symphony written between the Thirteenth and Fourteenth Symphonies, featuring little extroverted display for the soloist. Moreau, playing his David Tecchler cello from 1711, seemed to survey the landscape ahead as he traced the wide-ranging span of his opening statement. Even in seemingly relaxed moments—the playful glissandi of the Scherzo—the impression was never innocent, never untethered from the menace that lurks beyond. The finale's Mahlerian climax dissipated like a fever dream, and the brooding, haunted character of the first movement returned, dissolving the music and leaving Moreau in a state of isolation by the end, accompanied only by ticking percussion—one of the most chilling conclusions in Shostakovich.



Edgar Moreau, cellist



Cellist Edgar Moreau of YCA

Philip Gardner | Oberon's Grove | February 2, 2016



Photo: Julien Mignot

Tuesday February 2nd, 2016 - Young Concert Artists presenting the New York recital debut of French cellist Edgar Moreau, with Jessica Xylina Osborne, pianist, at Merkin Hall.

Greeting us this evening, Young Concert Artists founder and director Susan Wadsworth spoke of a performance she had attended had at the Verbier Festival where Edgar Moreau was performing in a chamber music concert. Susan was so impressed by the young cellist that she invited him to participate in YCA's audition process; Mr. Moreau agreed, and he won first prize. And *voilà!*...he's onstage at Merkin Hall, to the delight of a large and enthusiastic crowd at Merkin Hall.

Mr. Moreau is a handsome and charismatic fellow, which is all to the good, but none of that would matter if he didn't have the technique, artistry, and passion to set himself apart from other attractive young musicians. Tonight, in a demanding program, he established his credentials as a player of remarkable caliber. His intriguing presence, marvelously messy hair, and expressive face - a far-seeking gaze, a hint of a smile, an ever-so-slight trace of madness - were all reflections of the inner poet. There's something wonderfully Olde World about Edgar Moreau, like a re-incarnation of someone who might have made music with Schubert, or been friends with Chopin. He plays a 1711 David Tecchler cello.

Opening with Johann Sebastian Bach's Sonata No. 3 in G minor, BWV 1029, Mr. Moreau immediately began to display his musical flair and his distinctive persona. Serious and impassioned, he seems to live the music. The young cellist was most fortunate tonight to have as his musical accomplice the excellent pianist Jessica Xylina Osborne. Together they played the Bach sonata's opening *Vivace* at a very swift pace - exhilarating! - and then moved on to a deeply felt *Adagio* in which Mr. Moreau's incredibly beautiful tone spoke directly to the heart and soul. For the concluding *Allegro*, I simply write "Wow!" on my playbill: the evening was off to a grand start.



Edgar Moreau, cellist



Cellist Edgar Moreau of YCA

Philip Gardner | Oberon's Grove | February 2, 2016

César Franck's *Sonata in A major* began life as a violin sonata, or at least that's how it was first publicly performed. The familiar themes take on a darker hue (and perhaps an even more poignant expressiveness) when played on a cello. In this sonata, brimming with melodic inspiration, Mr. Moreau demonstrated a sublime mastery of the gradations of vibrato, with an astute measuring of the music's lyricism. The resonance of his playing was spine-tingling, and Ms. Osborne brought wonderfully nuanced pianism into the mix. The two musicians seemed to inspire one another constantly, and their rapport was telepathically keen. The sonata's "false ending" produced a charmingly mis-timed volley of applause, but the intrepid artists were able to immediately re-establish the atmosphere and carry on to the actual end, where the audience could at last unleash their applause and shouts of "bravo!" The Moreau-Osborne duo is truly simpatico.

Alfred Schnittke's *Sonata No. 1 for cello and piano* dates from 1978; this was my second *live* experience of this complex and very rewarding piece.

It opens with the cello alone, soon joined by the piano in a *misterioso* mood. A slithering, scurrying passage played deftly by Mr. Moreau evokes thoughts of Klytemnestra's murder in Strauss's ELEKTRA. The piano gets emphatic, and the two instruments set forth on a rumbling race. A jazzy bit of *agitato* leads to a relentlessly driven passage: things go rather dotty, and then wild. A big crash! Then Ms. Osborne ripples up the keyboard. Passion soars, almost to the point of insanity, only to suddenly go quiet. Dense emotion from the cellist - like a prayer, deeply sorrowful and full of yearning.

The mood is broken by some jazzed-up plucking, but then the cello plunges to the darkest depths. Here Mr. Moreau astounded me with a prolonged one-handed *pianissimo* on the lowest string of his cello - it seemed eternal - whilst Ms. Osborne played dreamily. A delicate plucked coda, then the cello sustains in the low register as the piano drifts into a stratospheric fade-out. Magical!

The Schnittke, which held the audience in a rapt silence throughout, showed the two artists at their absolute finest - high praise - and drew admiring waves of applause as the musicians took their bows.

The evening's concluding work, Chopin's *Introduction and Polonaise Brillante, Op. 3* represents the only instrument other than piano for which the composer wrote anything of consequence. Tonight the composer's melodious purity and - later - a sense of stately joy were set forth with ample radiance by Mr. Moreau and Ms. Osborne. The pianist gets quite rhapsodic before the two burst into the '*alla polacca*' where cello and piano take turns playing rhythm and melody.

A warm and wonderfully sincere standing ovation greeted the artists, and an encore was most welcome: a splendid *czardas* where Mr. Moreau dug into the gypsy passions of the opening slow theme before he and Ms. Osborne set off virtuosic fireworks in a delicious romp. The audience could not wait for the final note to be sounded before unleashing a gale of applause and cheers.



Edgar Moreau, cellist

LE FIGARO
MAGAZINE

Edgar Moreau: A Star

Jacqueline Thuilleux | *Le Figaro Magazine (France)* | July 3, 2014

He is not even 20 years old, but for the past five years, this young musketeer of the bow has been captivating all of his audiences. He is the rising star of the French cello.

This spring, he will turn 20. With his curly, sometimes tousled mane of hair, his sleepy, youthful face, his sulky pout, and his loud bursts of laughter, he doesn't even look *that* old. But when he takes hold of the bow, the metamorphosis of this so-called "Little Prince" is striking: everything expands- his respiration, his shoulders, his facial expression. A breath takes hold of the young man, who becomes one with this cello, carried by its song. His 20th birthday coincides with the release of his first CD on the Erato label, and Edgar Moreau will celebrate the occasion in all the places where his growing reputation is taking him: from Paris in March with the Orchestre national de France, to the Festival de Pâques in Aix-en-Provence in April and the Festival de Saint-Denis in June. International projects on the horizon include engagements in Japan, in the United States, in South America and in Berlin, and the charismatic Russian conductor Valery Gergiev hasn't let him out of his sight since they met in Moscow during the Tchaikovsky competition in 2001.

Pianists are known to be solitary creatures who keep to themselves; violinists often dream with their eyes closed; the winds exude a sense of balance. The cellist, on the other hand, is like an untamed animal: like Paul Tortelier with his white mane, or Pablo Casals and Mstislav Rostropovitch- real forces of nature. Without a doubt, the fact that he "straddles" the instrument and that the position of his left arm is more natural than that of other string players allows the cellist's body to move more freely. As for Edgar Moreau, he imagines himself as a cheetah, and he certainly has the speed and the spring for the part.

Of course, some of these cello giants were world celebrities: for example Jacqueline du Pré, taken too soon from the music world by illness; and today, Yo-Yo Ma, passionate about international projects. But since it is so often dependent on other instruments, the cello is rarely the star of the show: the repertoire written for the cello, with the exception of Bach's *Suites for solo cello*- at once hellish and heavenly for a performer- requires the support of the piano, collaboration with other instruments of a quartet, or the presence of the orchestra in the few famous concerti that electrify audiences: Haydn and Schumann, Dvorak, Saint-Saëns and Elgar. As a result, cellists have to find a partner who breathes the same air as they do: Edgar Moreau has found one in the person of the talented pianist Pierre-Yves Hодique, who accompanies him on his CD. "Some people never find it, but we have a mutual affinity which we discovered four years ago and which is enduring."

He discovered the sound of the cello at 3 and a half years old

His history begins like a fairy tale: his father is an antique dealer, his mother a Hebrew translator; he has one sister and two brothers. High culture is an important part of family life, but not necessarily music, until one day the boy has a Eureka moment. Edgar remembers: "I was in a boutique in the



Edgar Moreau, cellist

LE FIGARO
MAGAZINE

Edgar Moreau: A Star

Jacqueline Thuilleux | *Le Figaro Magazine (France)* | July 3, 2014



Gifted with astonishing reflexes, the young artist brandishes his bow like a foil.

Drouot neighborhood with my father when, suddenly, from the back of the store emerged the sound of the cello. There was a little girl who was having a private lesson. I immediately fell in love with the instrument. I was only three and a half years old, but I wouldn't stop pestering my parents about it, until they finally contacted professor Carlos Beyris, who taught the Suzuki method. Everything afterwards unfolded seamlessly, from the conservatory in Boulogne-Billancourt (where I also studied piano), all the way to the Conservatoire National Supérieur de Musique. And I never for a minute doubted my partnership with the cello, for me the most complete of all the instruments."

As soon as his family becomes aware of the boy's talents, they are fully supportive and commit to his career, traveling with him to the great European musical centers, including Salzburg. The child hears all the great performers, notably Rostropovich among them: "I heard him the last two times he played Haydn at the Salle Pleyel... I must have been four years old, and he fascinated me." In 2001, there is even a meeting with a younger "elder," a certain Gautier Capuçon, Renaud's brother, who gives the young boy an autograph which the latter holds on to faithfully. What's more, his father buys him a magnificent cello, a 1711 David Tecchler, setting it aside for a later time... That time comes when Edgar is 15, at the Rostropovich competition in Paris, where he wins the top prize for a young soloist. "That's when my dad entrusted me with [the cello], and I still play it. It is a marvel of marvels." We definitely cannot deny that fact. In 2011, Edgar is awarded second prize at the prestigious Tchaikovsky competition in Moscow, before being named Best New Classical Artist by Adami in 2012, Best New Artist at the 2013 Victoires de la musique classique (the French equivalent to the US Grammy awards, France's top music awards), and again soloist of the year at the 2014 Victoires. The wheels had started to turn.



Edgar Moreau, cellist

LE FIGARO MAGAZINE

Edgar Moreau: A Star

Jacqueline Thuilleux | Le Figaro Magazine (France) | July 3, 2014

While Edgar Moreau is the young beacon, a generation of superb French cellists is currently shining: Gautier Capuçon, Yan Levionnois, Jean-Guihen Queyras, and of course talented female cellists like Anne Gastinel and Emmanuelle Bertrand. Held back for so long by the difficulty of playing the instrument in a skirt- even going so far as to play “sidesaddle”- women have been freed by the arrival of pants! But what is it that gives Edgar an edge? Is it personality, charisma, musical intuition? His technique is golden, his sonority expansive, generous, velvety, and without the vibrato that tends to thicken the voice of the cello. The character pieces on his CD, including Bloch’s *Prière*, and Fauré’s *Elegie*, are gripping in their profound, solemn lyricism. Then, in Popper and Paganini, he takes off with the lightness of a hummingbird. Stunning! In his playing, one clearly senses the finesse of the French school, where the manipulation of the bow evokes the art of fencing for its flexibility and the speed of its reflexes.

“Today,” Edgar says, “I’m curious about everything, from baroque music to Xenakis, and I am still too young for my musical path to be set. [Georges] Braque said that one day, an artist finds himself. I will wait for my time, with the hope, for example, of playing under the baton of Daniel Barenboim, and with the dream of being able to realize a few projects with Renaud Capuçon, who has always supported me. I admire him so much, I owe him so much. I have really had so much luck, even if today my father is no longer alive. But the adventure continues: my sister Raphaëlle, a violinist, is incredibly talented, and my brothers David and Jeremy are following the same path.” When will we see a Moreau quartet? Rodin said, “It is force which produces grace.”



Edgar Moreau, cellist

LE NUMERO UN DE LA MUSIQUE CLASSIQUE ET DE LA HI-FI
diapason

Discover: Edgar Moreau, cello

Jean-Michel Molkhou | Diapason Magazine | April, 2014

Play: Works by Monti, Elgar, Paganini, Glazounov, Rostropovich, Fauré, Dvorak, Poulenc, Saint-Saëns, Françaix, Tchaikovsky, Massenet, Popper, Schubert, Gluck, Bloch and Chopin

Technique: 4.5/5

A live recording from September 2013 from the salle Colonne in the Church Saint-Pierre in Paris. Produced by Nicolas Bartholomé.

He is not yet 20 years old, but he has already made a name for himself as the new French cello prodigy. A student of Philippe Muller, laureate of the Rostropovich Competition in 2009, and winner of the second prize at the Tchaikovsky competition in 2010, Edgar Moreau captivates all those who hear him. Behind his boyish looks lies a performer of rare maturity, one with an already extensive repertoire. He is equally at ease in a chamber ensemble, as a soloist with orchestra or in recital, and his facility and poise are simply astounding: you would swear he had played it all in another lifetime!

For this, his first recording, Edgar Moreau chose a selection of short pieces of charm and virtuosity. His splendid, always luminous sound is matched unfailingly and in the best of tastes by his partner, Pierre-Yves Hodique. This symbiotic collaboration is particularly evident in Chopin's Introduction et polonaise, where the two musicians truly play as equals. With his rich and inviting sound (in Elgar), brilliant but not flashy (in Paganini), seductive without a hint of exaggeration (in Tchaikovsky), Moreau moves with effortless virtuosity from sparks (Monti's Czardas) to candor (Fauré's Elegie). Under his fingertips, everything flows so naturally, everything flows from the source. The most deeply reflective pages of Bloch or Glazounov are delivered with touching innocence - a reflection of the cellist's true character-, while his choice of aria transcriptions highlights the natural singing quality of his technique. Sparkling in Popper's Danse des elfes, ethereal in Jean Françaix's Mouvement perpetual, tender in Poulenc and Schubert, Edgar Moreau has already affirmed his place in the long line of great cellists of the French school.





Edgar Moreau, cellist

La Provence

Edgar Moreau: Champagne for every piece

La Provence (France) | February 16, 2014

It would be a mistake indeed to think that Edgar Moreau's teenage look conceals a lack of technique or depth. In fact, the cello prodigy, who will turn 20 years old this year, belongs to the family of the greatest artists of all time.

Audiences here in Provence who had the chance to hear him in concert with David Kadouch at the Criée hall in Marseille in 2013 or in Aix at the Festival de Pâques are already familiar with his virtuosity and know that his medal at the *Victoires de la musique* won that same year was well-deserved. On Friday night, the audience at the Jeu de Paume gave him an enthusiastic ovation in recognition of a divinely magical evening, which offered the perfect marriage of excellent performance and the right choice of repertoire.



This talented young artist proved that everything the public in Aix had come to believe about him at the Festival de Paques was true. First we must point out how deeply pianist Pierre-Yves Hodique (born in 1988) immersed himself in the musical universe created by Edgar Moreau. With restraint and dexterity, he did more than just accompany the cellist, enriching the performance with his own creative spirit. From Victorio Monti which opened the recital, all the way to Tchaikovsky's *Valse sentimentale* which Moreau played for an encore, the cellist offered a richly varied repertoire, shifting easily from Fauré to Dvorak, from Schubert to Glazonov, and from Saint-Saëns to Chopin, with an arrangement for piano and cello of his *Polonaise brillante, op. 3*.

Displaying his virtuosity, especially in the impeccable execution of Paganini's *Variations sur une seule corde* and David Popper's *Danse des elfes*, Moreau creates a keen sense of poetry with his bowing. Very expressive without going overboard, he becomes one with his cello (particularly in Dvorak's *Waldesruhe*); the young soloist plays to serve the music rather than to show off his technical skills.

The result was a sublime moment of transcendence which quickly convinced us that this precocious talent is fast on his way to becoming a mainstay of the European musical scene. Moreau, Champagne for every piece? It sounds like a cheap slogan, but the ad is in no way misleading.



Edgar Moreau, cellist



A beautiful collaboration across three generations

Christian Fruchart | Dernières Nouvelles d'Alsace (France) | July 7, 2013

Renaud Capuçon and Gerard Caussé take the young cellist Edgar Moreau under their wing for a noontime concert of the highest caliber.

Both protective and admiring of the talent of their young partner, violinist Renaud Capuçon and violist Gerard Caussé confirmed the other day the high esteem in which they hold Edgar Moreau, having invited the cellist to play with the trio at the beginning of the season in Vienna. This concert in Colmar, featuring the two stars and their protégé, was supposed to take place at the Koifhus. Because of the huge crowd, it had to be moved to the chapel Saint-Pierre, which was still packed to the gills. On the program were some rarely performed pieces for string trio: one unfinished Schubert work, written in his youth, and a masterpiece by Mozart. Was it the proximity between Schubert's *Allegro D. 471* (written when the composer was 19) and the *Divertimento K. 563*? The performance of the three French instrumentalists somehow felt very "Viennese:" a simmering volcano underneath the cool of a serene *Gemutlichkeit*, a convergence of the minds shying from exhibitionism and individualism for the sake of expressive fusion, in which solos always felt like part of a whole. The *Allegro*, so inspired by Mozart but never actually completed by Schubert, took on nuances of nostalgia and an unexpected sense of lingering unease.

But it was in the grand *Divertimento* by Mozart, written at the same time as his last symphonies, that we really felt what a fine interpretation can do to bring together the ostensibly contradictory facets of this masterpiece. In the opening *Allegro*, from lightness to a sense of gravity; in the *Adagio*, a touch of caress and spirituality; in the two *Minuets*, an impulse to dance and an assault of opposing moods/a thrust of contrasted/contrasting moods... The heights of expression are attained in the variations of the *Andante* and the crescendo after the *mezza voce*, driving toward the dramatic outpouring of passion!

The fact that Mozart gave the title *Divertimento* to this key work written in six movements, each with its distinct voice, is but one more ambiguity of the eloquent lyricism which unfolds seamlessly. The breadth and character the piece is difficult to grasp, but the multi-generational trio know how to bring it fully to the fore.

A beautiful event for which we will never be able to thank the organizers of the festival enough.



Edgar Moreau, cellist

LADEPECHE.fr

L'Orchestre du Théâtre Marinsky: a magnificent backdrop for the new star of the bow, cellist Edgar Moreau

Michel Grialou | La Depeche (France) | January 12, 2013

At the very age when Shostakovich wrote his first symphony- he was not even 19 years old-, our young Parisian-born musician had the audacity to take on the *Second concerto for cello* by the very same Dmitry Shostakovich. The audience was left speechless. A resounding success!

As for the concert, I will talk about the other artists and the program later. For now, however, let me share my admiration for this tour de force performance. Under the fingers of the young artist, the cello (a David Techler from 1711) was able to communicate the composer's intentions, particularly in the most arduous passage for the

soloist. Written when Shostakovich was 60 and weighed down by despair, the concerto contains not a breath of optimism, and Edgar Moreau took it on with all the determination, all the ardor necessary to accomplish such a daring task. Of course, there was also the orchestra, which, under the watchful eye and the baton of a certain Valery Gergiev couldn't help but participate in the success of the whole. Like a Bentley *Mulsanne* with its many cylinders, the eyes, the breath, and the fingers of all the musicians were there to serve but one purpose, to illustrate these few words from the composer: "The right to suffering is truly a right." And, further: "... the great contours of this lyrical narrative which culminates in an intensely dramatic climax- where the cello tears apart the soul." Mission accomplished.



Edgar Moreau and Valery Gergiev