



Edgar Moreau, cellist

LE NUMERO UN DE LA MUSIQUE CLASSIQUE ET DE LA HI-FI
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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 Hodiou. 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.

