

Pauline Bartissol



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](https://www.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.

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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 Francois Dumont's 1891 Erard piano, from the Musee 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 Moliere'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.highresaudio.com 05.06.2024 (- 2024.06.05)

source: <https://www.highresaudio.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.

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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.

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