

# Schubert's Lieder

for voice, violin, cello and accordion  
(Transcriptions :Bernard Cavanna)



**Isa Lagarde**  
(soprano)

**Noëmi Schindler**  
(violin)

**Atsushi Sakai**  
(cello)

**Anthony Millet**  
(accordion)

Bernard Cavanna seizes these Franz Schubert Lieder to deliver fresh transcriptions of the accompaniment originally written for piano, handing over the task to a violin, cello, and an accordion.

Whereas most adaptations of Schubert's Lieder usually involve a symphonic orchestra and transpose these melodies in their own way, using an atmosphere close to opera, the composer Bernard Cavanna preferred to play with the delicate intimacy within the music.

The choice of the accordion takes us back to the distant popular and imaginary origin of Schubertian VolksLieder (folk songs) and the association with both of the stringed instruments used here and allows Cavanna to access an extremely refined and authentic sound palette, and, in turn, this allows him to enrich and invigorate the initial piano part in black and white.

Corinne Schneider

#### List of Lieder ordered chronologically

1 - Romanze	D114-1814
2 - Gretchen am Spinnrade	D118-1814
3 - Am Flusse	D160-1815
4 - An den Mond	D193-1815
5 - Meeres Stille	D216-1815
6 - Heidenröslein	D257-1815
7 - Erlkönig	D328-1815
8 - Litanei	D343-1816
9 - An die Musik	D547-1817
10 - Der Musensohn	D764-1822
11 - Das Wandern	D795-1823
12 - Totengräbers Heimweh	D842-1826
13 - Wandrers Nachtlied II	D870-1826
14 - Der Wanderer an den Mond	D870-1826
15 - Lied der Mignon	D877a-1826
16 - Im Frühling	D882-1826
17 - Die junge Nonne	D828-1828
18 - Frühlingssehnsucht	D957/3-1828
19 - Ständchen	D957/4-1828
20 - Die Taubenpost	D965a-1828

The transcriptions made by Cavanna thus mobilise an extraordinary accordion, a mutant violin (sometimes between banjo and guitar), and a telluric cello (deep bass as one would say of a voice). The result is of breathtaking emotional and "visual" force. Between Cavanna and Schubert there are more than mere similarities. A kinship of spirit, of taste and of ear as attested, for example, by the Trio No. 1 of the younger, a journey with hallucinatory tendencies, as well as the famous Winter Journey of the glorious elder

Pierre Gervasoni/Le Monde



## Isa Lagarde

She started her vocal studies in Paris and was awarded a scholarship for a postgraduate course at the Guildhall School in London. She took part in many masterclasses in Europe and Canada with Christa Ludwig, Gérard Souzay, Martin Isepp, Graham Johnson, Elly Ameling and Margreet Honig.

She has sung main roles in productions at the Capitole de Toulouse, and in the Opera houses of Rennes, Lille, Rouen, Avignon and Lyon. She performed in musicals by Gershwine, Weill and Bernstein in Paris and on tour in France, Belgium and Switzerland.

Isa is very interested in contemporary music and has been involved in many first performances including the works of Bernard Cavanna, Jacques Rebotier and Georges Aperghis.

She is a passionate chamber musician, and she loves to perform very eclectic repertoires, mixing composers and authors of the present and the past.

The same thrill of the popular accordion can be heard in the sublime Lied der Mignon, where Isa Lagarde's pure vocal line and exemplary diction concentrate the emotion

Le Monde

**Press** about of the CD of Lieder transcriptions for soprano, violin, cello and accordion

### Le Monde

Few composers today know the accordion (classical version) as well as Bernard Cavanna (born in 1951). Few are also those who, like him, have used it in ever-changing situations: opera, mass, concerto, chamber music. Unclassifiable composer, Cavanna found in the accordion an accomplice to blur the aesthetic tracks, in particular between popular inspiration and learned writing, as was done by ... Franz Schubert (1797-1828). From then on, the piano was no longer suitable for accompanying the Lieder of the great Viennese composer. The transcriptions made by Cavanna mobilise an extraordinary accordion, a mutant violin (sometimes between banjo and guitar), and a telluric cello (deep bass as one would say of a voice). **The result is a breathtaking emotional and "visual" charge.** Between Cavanna and Schubert there are more than just correspondences. A kinship of spirit, of taste and of ear as attested, for example, by the Trio No. 1 of the younger, a journey with hallucinatory tendencies, as well as the famous *Winterreise* of the glorious elder.

### L'Obs

Schubert becomes popular, grating, more nostalgic than nature.

### Opéra Magazine

two trios for accordion, violin and cello, in which Anthony Millet, Noëmi Schindler and Atsushi Sakai combine their talents to make us hear a music of today filled with mystery and flavour

### ResMusica

For his transcription of thirteen Lieder by the Romantic singer, inviting the warm timbre of Isa Lagarde, Cavanna dares to use the accordéon (Anthony Millet) alongside the violin (Noëmi Schindler) and the cello (Atsushi Sakai). His two trios written for the same instrumental formation confront, and even prolong, the Schubertian universe with a rare happiness.

### La Croix

... it is by playing on the expressive register of the timbres and on the ingenuity of their combinations that Bernard Cavanna evacuated the so marked prevalence of the "black and white" of the keyboards, for the conclusion of a concert acclaimed by a standing audience, worthy reward of this great musical evening.



## Noëmi SCHINDLER

violin



After studying with Pierre Amoyal, she was noticed by the famous pedagogue and violinist Aïda Stucki-Piraccini, who made her her last student. **Noëmi Schindler**, born in Zurich, owes the culmination of her training to this decisive encounter with this extraordinary pedagogue and violinist.

Since then, the Swiss violinist has attracted the attention of the music world with a repertoire ranging from classical to contemporary music. She has given the first performances of numerous works, including the two concertos and the double concerto by Bernard Cavanna and the French premieres of the Partita for violin, piano and orchestra by Lutoslawski and the Violin Concerto by the American composer Augusta Read-Thomas.

"I have rarely heard such a disturbing and subtle performance as that of the young Swiss violinist Noëmi Schindler: the technical difficulties have long since been resolved in favour of a natural phrasing," headlined *Le Monde*.

Noëmi Schindler collaborates with orchestras such as the Orchestre Philharmonique de Radio France, the Orchestre National des Pays de la Loire, the Orchestre National de Lille, the Orchestre de Picardie, the Schweizer Kammerorchester, the Philharmonie de Bohème, the Orquesta Simfonica de Neuquén, Filarmonica Marea neagra, the Bucharest Radio Orchestra.

She plays a violin by Joannes Baptista Guadagnini of Milan



## Atsushi SAKAI

cello



As a cellist, **Atsushi Sakai** has gone through a rich musical path and has distinguished himself to possess an uncommonly eclectic repertoire, ranging from baroque music to contemporary music. He has performed and recorded for numerous French baroque ensembles in the past and is now considered as one of the most remarkable continuo player in Europe. In 2007, he has cofounded Quatuor Cambini-Paris, a string quartet on gut strings specializing in classical and romantic repertoire.

Their recording of the 6 string quartets dedicated to Haydn by Mozart, on Ambroisie/Naïve label released in 2015, has been widely acclaimed by the critics. Quatuor Cambini-Paris has also performed and recorded lesser known French composers such as Jadin, David and Gouvy, and collaborates frequently with Palazetto Bru Zane. Atsushi Sakai is also an adept player for contemporary music and has toured internationally playing works for cello such as B.A. Zimmermann's cello sonata. Over the past few years, he has had the privilege to collaborate closely with composer Bernard Cavanna, recording and premiering his imaginative works.

Atsushi Sakai has devoted his time and energy to viola da gamba throughout his musical career and has established himself as one of the most respected viol player from his generation.

Playing recitals and chamber music with artists such as Christophe Rousset and Marion Martineau, he has performed at prestigious European venues (Amsterdam Concertgebouw, Vienna Konzerthaus, Queen Elizabeth hall, Cité de la musique etc).

In 2016, he has released his first solo album from the Aparté label, recording the five complete suites by Forqueray.

## Anthony MILLET

accordion



Anthony Millet was one of Max Bonnay's first students at the Paris Conservatory (CNSMDP), where he obtained his Diplôme de Formation Supérieure with honors before completing a Cycle de Perfectionnement concertiste. // He is a founding member of the Trio K/D/M with Gilles Durot and Bachar Khalifé, of the Aeolina Quartet, and of the Duo Migrateur with saxophonist Jean-Pierre Baraglioli. He has been invited to perform as a soloist by various organisations such as the Opéra de Paris, the Comédie Française, the Ensemble Intercontemporain, the Orchestre de Paris, the IRCAM, and the ensembles TM+, Aleph, Accroche note, l'Itinéraire, Ars Nova. He regularly performs the contemporary accordion repertoire and works with composers. He has given first performances of works by Beytelmann, Bousch, Campo, Cavanna, D'Adamo, Dupin, Drouet, Escaich, Filidei, Fiszbein, Giner, Gubitsch, Ianotta, Naon, Narboni, Matalon, Pontier, Soh, Stroppa, Verunelli ....// In parallel with his activities as an artist, he teaches the accordion at the conservatories in Montreuil and Vitry-sur-Seine. He is also assistant professor of the accordion class at the Conservatoire de Paris (CNSMDP).

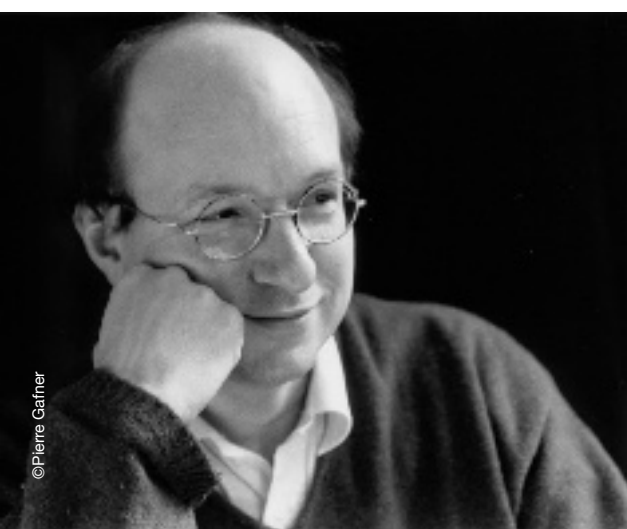


**Bernard Cavanna** (1951) has received a number of distinctions, including the grant for original creative work from the French Ministry of Culture (Bourse annuelle de la création 1984), a residency at the Villa Medici in Rome (1985-1986), the SACEM award for the best original contemporary work (Messe un jour ordinaire/1998), the winning citation at the UNESCO International Rostrum of Composers (1999), a Victoire de la musique award (Concerto for violin/2000), the SACD Grand Prix for music (2007), and the prestigious International Price Arthur Honegger (2013/Fondation de France).

Cavanna's compositional aesthetics are distinctively free of any dogma, showing genuine inventiveness based more on intuition than speculation, thereby producing a delightful eclecticism with the composer willing to accept the most unexpected combinations, ranging from popular style to the legacy of the romantics. This may be explained, at least partially, by his rejection of cliques and clans and by his openness to a wide range of sources extending to popular realms. It may also explain the influence of two references he sometimes cites, even if spoken in jest: Bernd Alois Zimmermann and Kurt Weill. "Zimmermann (eruditions as a disturbing collage" (Pascal Huyn).

Cavanna's work are regularly programmed in France and internationally and often requested by contemporary music ensembles (Ensemble Ars Nova (Pierre Roullier), Ars Nova (Philippe Nahon), Ensemble Intercontemporain (Jonathan Nott), Ensemble TM+ (Laurent Cuniot), Ensemble Modern (Kasper de Roo/Franck Ollu), Nuova Consonanza (Renato Rivolta) and symphony orchestras in France, Europe and also in China, Japan, and Latin America.

His symphonics works were conducted in particular by Arie van Beek, Fabrice Bollon, Lionel Bringuier, Jean-Claude Casadesus, Peter Russel Davies, Jean-Paul Dessy, Jean Deroyer, Jonas Ehrler, Daniel Kawka, Nicolas Kruger, Ulrich Kern, Mihhail Gerts, Grant Llewellyn, Suzanna Malkki, Diego Masson, Dominique My, Claire Levacher, Jonathan Nott, Franck Ollu, Ondrej Olos, Luka Pfaff, Octave-Aurelian Popa, Kasper de Roo, Pascal Rophé, Peter Rundel, Leszek Sojka, François-Xavier Roth, Hubert Soudan, Mickael Stern, Léo Warynski, Zhang Yi.



## Bernard CAVANNA

composer

## Some links

Extract from the film "la peau sur la table", directed by Delphine de Blic

Die junge Nonne

<https://www.youtube.com/watch?v=iyXOHZBiwuU>

Extract from the film "la peau sur la table", directed by Delphine de Blic

An den Mond

[https://www.youtube.com/watch?v=hm4D\\_auRvrl](https://www.youtube.com/watch?v=hm4D_auRvrl)

Teaser NoMadMusic

<https://www.youtube.com/watch?v=bvMUHRghHzl>

Spectacle Versus de Pedro Pauwels

Meeres Stille

<https://youtu.be/XLtcaFN24nc>

Spectacle Versus de Pedro Pauwels

An den Mond

<https://www.youtube.com/watch?v=mMmFPxLWr8o>



Meilleure  
album  
de l'année  
2016  
Le Monde

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