

## Frédéric CHOPIN (1810 - 1849)

1. Barcarolle en Fa dièse majeure, Op.60	9'12
2. Nocturne en Si bémol mineur, Op.9 n°1	5'38
3. Nocturne en Mi bémol majeur, Op.9 n°2	4'25
4. Nocturne en Ré bémol majeur, Op.27 n°2	6'25
5. Polonaise-Fantaisie en La bémol majeur, Op.61	15'41
6. Mazurka en Ut dièse mineur, Op.30 n°4	3'49
7. Mazurka en Ut majeur, Op.67 n°3	1'17
8. Mazurka en La mineur, Op.17 n°4	4'34
9. Valse en Ut dièse mineur, Op.64 n°2	3'41
10. Valse en Sol bémol majeur, Op.70 n°1	2'02
11. Valse en Ré bémol majeur, Op.64 n°1	1'54
12. Polonaise en La bémol majeur, Op.53	7'03

Durée totale : 65'35

Irakly AVALIANI, piano

Temple Cortambert, Paris 2001

Piano Fazioli accordé par Jean-Michel Daudon

Prise de son : Joël Perrot

Conception visuelle : Masha S.

Graphisme : Irakly Avaliani Jr.

Livret : Irakly Avaliani (anglais, français)

Mécénat : Groupe BALAS

*“Last Monday, at 8 o'clock in the evening, the salons at M. Pleyel were brightly lit (...) a large grand piano was open on the stage; we all pushed towards it; tried to get seats near it; were ready to listen to it in a meditative mood; we all said that we must not miss one chord, one note, one intention or thought of the person who was going to sit there. And they were right to be so avid, so attentive and to be so moved, for the person they were waiting for, who they wanted to see, hear, admire and applaud was not only a clever virtuoso, not only a pianist of great renown, but more than that, it was Chopin (...) He was like those flowers that only open their fragrant petals in the evening. He needed a peaceful, contemplative atmosphere to pour out the melodies freely, treasures that were contained in his soul. Music was his language; a divine language in which he expressed a whole range of emotions that only a few could understand.”*

FRANZ LIST. CONCERT DE CHOPIN. LETTRES D'UN BACHELIER ES MUSIQUE.

*«... This light and passionate music is like a shining bird flying over a dark abyss full of horrors.»* CHARLES BAUDELAIRE

*«The interpreter might dare for the first time to play the music of Chopin at a much slower tempo than usual which required a certain courage. Thus it would be possible for the audience to really appreciate the music and to plunge them into a state of ecstatic emotion which is what Chopin merits.»* ANDRE GIDE

*«Dear Fanny... Chopin came to see me (...) we spent the day together and played the piano. One can say that Chopin is a perfect virtuoso. It gave me enormous pleasure to finally meet him. He is a real musician who follows a path he has drawn for himself and not a mediocre pianist playing classical imitations trying to put the honours of virtue and the pleasures of vice into his music.»*

FELIX MENDELSSOHN TO HIS SISTER FANNY HANSEL

*«Chopin's long-running, sinuous, extravagant phrases, so free, so flexible, so tactile, which begin by looking for and trying out their place far from the direction where they started, far from where one expected they might arrive, and which only play on this flight of fancy so as to come back more deliberately - and come back in a more premeditated, more precise way, like a glass of crystal resonating until you want to cry out - touch one to the core.»* MARCEL PROUST

*«My dear Lacroix, tomorrow I am leaving at 5 am and I don't want to leave before saying goodbye (...) To persuade you to come this evening, I can tell you that Chopin will be playing for a small audience, some even with their elbows on the piano, and it in this context that he's really sublime. Come at midnight if you're not too sleepy and if you meet people that I know, don't tell them, because Chopin is terrified of strangers. Adieu, if you don't come, remember to love me a little, George.»* GEORGE SAND TO EUGENE DELACROIX

*«...I bow before such a genius, before such inspiration, before such mastery.»* ROBERT SCHUMANN

*«...Chopin is the prince of pianists, the pianistic incarnation of pure poetry (...) Without a trace of heaviness, his playing is not intended for the masses, who always want to be dazzled because they themselves are blind.»* ANTON SCHINDLER

*«...There are incredible details in the Mazurkas; again he has found the means of making them doubly interesting by playing them with the immense gentleness of which the piano is so capable, so that the hammers hardly touch the strings. It tempts us to get close to the instrument and try to listen as we would to a concert of sylphs and sprites.»* HECTOR BERLIOZ

*«...Chopin reflects Byron's spirit of hopelessness and disenchantment with such force.»* TCHAIKOVSKY TO MME VON MECK

*«...Chopin's music is among the most beautiful ever written (...) Musicians, in general, have never been able to pardon Chopin for his elegance, his ability to "find" wonderful little treasures at each step, while appearing to say that it is not important and if you want we can move on to other things.»* CLAUDE DEBUSSY TO PAUL ROBERT