

« The piano part was as imposing as the pianist was masterly. » *Süddeutsche Zeitung*



Pianist Christian Chamorel, born in Lausanne in 1979, is remarkable for the diversity of his repertoire and his exacting artistic approach.

He has been invited to play at major festivals, including the Beethoven Festival of Chicago, the Festspiele Mecklenburg Vorpommern and Klavierfestival Ruhr in Germany, as well as French festivals such as Les Musicales du Golfe, Lisztomanias and Les Solistes des Serres d'Auteuil. His performances include concerts at the Musashino Hall, Tokyo, the Konzerthaus in Berlin, Munich's Prinzregententheater, the Tonhalle in Zurich, the Wigmore Hall in London and the Palau de la Musica of Valencia. He plays with orchestras including the Orchestre de Chambre Fribourgeois, the Sinfonietta de Genève and the Berner Symphonieorchester, among many others. Chamorel is equally at ease playing a highly virtuoso solo repertoire as in intimate chamber music and lieder. He has founded a festival of lied and chamber music at Mont-sur-Lausanne, Switzerland, the Mont Musical. Chamorel also accompanies many renowned instrumentalists and singers. He is the partner of choice of Swiss violinist Rachel Kolly d'Alba.

An all-round musician and thorough perfectionist, Chamorel is one of Switzerland's most widely fêted pianists of his generation as a prize-winner of many international competitions.

## Programme proposals

1. **Schumann** : Kreisleriana op. 16, **Schubert**: Sonata D 960
2. **Mendelssohn**: Variations Sérieuses op. 54, Romances sans paroles (extraits), **Brahms**: Fantasien op 116, **Bach-Busoni**: Chaconne
3. **Liszt**: Années de Pèlerinage, livre 2 (Italie)
4. **Paderewski**: Série de morceaux op. 16, **Chopin**: Fantaisie op. 49, Nocturne op. 48 n°1, Polonaise-Fantaisie op. 61
5. **Beethoven**: Sonatas op. 109, 110 et 111

## Last recordings

**Fin de siècle**: with Rachel Kolly d'Alba, E. Chausson and C. Franck

**Concertos pour piano de Mendelssohn**: with l'Orchestre de chambre fribourgeois (distinction Hi-Res audio, April 2014)

**Schumann**: first and second sonatas

## Review

"Christian Chamorel created a glorious atmosphere at the beginning of Poème by Ernest Chausson, almost succeeding in matching the colours in the more familiar orchestral version." *Irish Examiner*

"...technically and expressively the essentials of great artistry are abundantly present. Enthusiastically recommended."

*Fanfare Magazine*

**About the CD Concertos pour piano de Mendelssohn**

"...This is due as much to the conductor as the pianist; they work hand-in-hand to provide crisp, bright readings of these concertos. If you take into account, however, the Mendelssohn was often (and still is, occasionally) referred to as "the new Mozart," these performances of the concertos are in the manner of many historically-informed readings of Mozart. I rush to add that neither Chamorel nor Gendre are mechanical in their approach. On the contrary, they engage in some splendid accents and dynamics. To use an old metaphor, they sound as if they have just discovered fire. The second-movement *Andante* to the first concerto is delicately chiseled as if from a block of crystal, and the third movement alternately dances and explodes under Chamorel's happy fingers." *Lynn René Bayley, Fanfare Magazine*

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