Press **release**

TRANSATLANTIC ECHOES

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Benoit d'Hau, trumpet, cornet
Caroline Fauchet, piano

LISTEN

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Ravel, Bernstein, Satie, Copland, Saint-Saëns, Gershwin, Poulenc, Morricone, Legrand.

La Califfa
Ennio Morricone

The Last Rose Of Summer
Donald Hunsberger

A musical journey is dedicated to the great composers and to all the artists who left Europe for the New World during the first half of the 20th century.

This programme also highlights the connections between European and American composers who shaped the history of film music, in a **dialogue in which elegance, emotion and poetry resonate from one continent to the other.**

"I did not want to make a trumpet album in the strict sense of the word, but rather an album of music. An instrument is never an end in itself: it is a means placed at the service of musical expression.

By using different instruments, mouthpieces and mutes, I explored timbre and sound colours much like a painter, working with a palette of colours."

Benoit d'Hau



BENOIT D'HAU explains:

A music album, above all

I did not want to make a trumpet album in the strict sense of the word, but rather an album of music. An instrument is never an end in itself: it is a means placed at the service of musical expression. It is precisely in this spirit that I conceived this album.

None of the pieces selected was originally composed for trumpet. My desire was to take these magnificent melodies and harmonies, which we have all hummed, sung or whistled at some point, out of their orchestral or vocal context and allow them to be heard in a different way. In a sense, I wanted to "sing through my instrument."

To take this exploration of expression further, I also worked extensively on the question of timbre. I did not want to impose the unique and immediately recognisable colour of the trumpet on the entire repertoire. By using different mouthpieces and a wide range of mutes, I sought to create as rich a palette of colours and sound textures as possible, with each choice intended to serve my own understanding and musical approach.

I therefore used a wide variety of instruments from the trumpet family: B-flat and C trumpets, as well as cornet and a Viennese rotary-valve trumpet. These instruments offer very different sonic personalities, particularly through the richness of their harmonics, their softness, and their more diffuse projection, which is less brilliant than that of the conventional piston trumpet.

In Copland's *Long Time Ago*, for example, I use a horn mouthpiece in particular to recreate a softer, more enveloping colour. From the very opening of the album, the famous theme from Bernstein's *On the Town*, which serves as a kind of introduction to the entire programme, is performed with a Harmon mute—or "wa-wa"—widely used in jazz. This colour can also be heard at the beginning of André Jolivet's *Second Trumpet Concerto*.

A story across music and continents

The album's conception grew out of an emblematic encounter: that between Maurice Ravel and George Gershwin, two giants of French and American music. Starting from this meeting point between two worlds, I wanted to tell a story and trace the roots of this American music.

It was important to me to recall that several of the great American composers of this period—Bernstein, Copland and Gershwin in particular—were themselves descended from European immigrant families, specifically Jewish families, who arrived in the United States at the end of the 19th century. Their music is therefore also the product of an extraordinary cultural fusion.

The narrative thread continues with a tribute to the Irish populations who played a major role in populating and shaping the America we know today. It is in this context that two magnificent traditional melodies naturally find their place: *The Last Rose of Summer* and the celebrated *Danny Boy*.

For *Danny Boy*, I wanted to invite one of France's leading jazz pianists, Hervé Sellin, heir to the tradition of Michel Legrand and Martial Solal.

At this point in the album, I specifically wanted to introduce a voice more strongly tinged with jazz than with classical aesthetics. This choice creates a genuine contrast with the rest of the programme and opens up a new sonic space. It fully reflects my approach to colours and timbres: *Danny Boy* is not merely a poignant traditional melody—the text evokes the pain of a father who loses his son in war. I therefore wanted the piece to convey something beyond the trumpet; this is the moment when the presence of a jazz voice alters the overall colour of the album.

At the heart of the album, *Danny Boy*, together with Gershwin's *The Man I Love*, performed by Caroline Fauchet, thus becomes the transition into the second part of the programme.

We then gradually return to Europe, with a nod to Italian cinema and the great Ennio Morricone, as well as a melody by Michel Legrand, delightful in its apparent simplicity yet harmonically very rich.

Cinema provides another link between the two continents here: Morricone and Legrand are both deeply European composers whose writing flourished in particular through the universal language of cinema.

A return to French roots

The final part of the album is devoted to several French composers—Saint-Saëns, Ravel, Satie and Poulenc—for whom the art of melody occupies an essential place.

In Erik Satie's case, in particular, the simplicity and minimalism of his writing inspired me to offer a particular reading of the *Gymnopédies*. I chose to bring out the theme in the right hand of *Gymnopédie No. 2*, as though, like a painter, I wanted to reveal certain contours of the score and highlight its lines in a different way.

The use of mutes and the work on timbre thus become genuine tools for illuminating Satie's writing. This composer from Arcueil, precisely through the apparent simplicity of his music, leaves immense room for colour and imagination.

"I did not rewrite the music; I simply coloured it in my own way."

Ultimately, the entire album was conceived around colour and timbre.

The approach is distinctive and deeply personal: almost none of these works had previously been performed or recorded in a transcription for trumpet and piano. I therefore systematically started from the original musical material, respecting, whenever possible, the composers' keys and writing.

My ambition was not to rewrite these pieces, nor to transform them into works for trumpet. Rather, it was to look at them differently, to offer them a new sonic space and bring out colours that were sometimes already contained within their writing.

I did not rewrite the music. I simply coloured it in my own way.

And if, thanks to this album, I manage to make people who previously did not appreciate the trumpet—whatever their reason—come to love the instrument, then I will be particularly happy and deeply moved.



BENOIT D'HAU,
trumpet, cornet

Coming from a long family line of professional musicians, a versatile musician and a prominent figure in French record production, Benoit d'Hau trained during the 1990s with such distinguished masters as Éric Aubier, and attended masterclasses and received advice from Maurice André and Wynton Marsalis.
From these prestigious teachers, he developed a highly distinctive approach to his instrument, characterised by the primacy of lyricism, a subtle exploration of sound texture—enhanced by the delicate use of mutes—and a consummate art of transcription.
Turning away from the heroic and virtuosic brilliance traditionally associated with the trumpet, he seeks to give it a profoundly vocal, intimate and narrative dimension.
His artistic approach reflects his constant desire to transcend aesthetic boundaries and shed a new poetic light on masterpieces of the repertoire.
With extensive stage experience, he has performed more than two hundred times as a soloist with orchestra and organ, as well as with prestigious symphonic ensembles, in France, New York and Hong Kong.
A complete musician, he passionately combines his activities as a performer and producer in his role as founding director of the IndéSENS Calliope label.
Through these transcriptions, he demonstrates the evident kinship between the human voice and the trumpet. Preferring melody to demonstrative technical prowess, one is reminded of Miles Davis's famous words: "Why play so many notes when you only need to play the most beautiful ones?"

CAROLINE FAUCHET,
piano

Born in 1983 in Saint-Germain-en-Laye into a family of musicians, Caroline Fauchet began playing the piano at a very young age and, at only 14, obtained two gold medals in piano and chamber music at the Saint-Germain-en-Laye Conservatory.
She continued her training at the École Normale de Musique de Paris with Germaine Mounier, and then studied with François Chaplin at the Versailles Conservatory, where she obtained a First Prize.
She began performing in concerts at a very young age, notably at the Salle Gaveau in Mozart's *Concerto in D minor* during a concert held in tribute to Aung San Suu Kyi.
A prizewinner at the Sofia International Competition and recipient of the Albert Roussel Interpretation Prize, she has been invited to numerous festivals, including the Bagatelle Chopin Festival.
Her discography reflects her eclecticism, ranging from Chopin, Liszt and Debussy to contemporary composers.
She regularly collaborates with the American violist Brett Deubner, with whom she has recorded several albums and toured Europe and the United States, where she also gives masterclasses at several universities.
In 2022, she recorded Yves Lévêque's *Ariana* concerto with the Orchestre Colonne for the IndéSENS Calliope label.
Alongside her career as a concert pianist, Caroline Fauchet is a recognised teacher. She holds the French *Diplôme d'État* and has taught at conservatory level for more than twenty years. She is also the author of several piano and musical-awareness methods published by Hit Diffusion and Soldano.
Her books, praised for their innovative approach, are now widely used by teachers and music schools.

Programme

Leonard Bernstein (1918-1990)
1. Lucky to Be Me from *On the Town* 3'38

Donald Hunsberger (1932-2023)
2. Tis The Last Rose Of Summer 1'58

Leonard Bernstein (1918-1990)
3. Mass: A Simple Song 4'09

Aaron Copland (1900-1990)
Old American Songs, Second Set
4. *Second Set: 4. At the River* 3'22
5. *First Set: 3. Long Time Ago* 3'17

Leonard Bernstein (1918-1990)
from *West Side Story*
6. Maria 3'12
7. Tonight 2'24
8. Somewhere 2'28

George Gershwin (1898-1937)
9. The Man I Love 4'05

Traditional
10. Danny Boy 2'53

Virginia Olivier, *chant* & Hervé Sellin, *piano*

Ennio Morricone (1928-2020)
11. La Califfa 2'50
12. Il était une fois dans l'Ouest 3'26

Michel Legrand (1932-2019)
13. Les Enfants qui pleurent 1'49

Maurice Ravel (1875-1937)
14. Pavane pour une infante défunte, M.19 6'21

Erik Satie (1866-1925)
Deux Gymnopédies
15. *I. Lent et douloureux* 3'16
16. *III. Lent et grave* 2'15

Camille Saint-Saëns (1835-1921)
17. Mon cœur s'ouvre à ta voix
from *Samson et Dalila* 6'17

Francis Poulenc (1899-1963)
Léocadia, FP 106
18. *I. Les chemins de l'amour* 3'46

Total running time: 61'35
Recorded in April and June 2026 at Studio de Meudon
Sound engineer: Sami Bouvet
Label manager: Maël Perrigault
Producer: Benoit d'Hau

Also available



IC028 | **Yves Levêque & Caroline Fauchet**
Ariana
LEVÊQUE / FRANCK



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Press relations: Bettina Sadoux
BSArtist Management & Communication
bettina.sadoux@gmail.com
+33(0)6 72 82 72 67 • www.bs-artist.com

CEO / A&R: Benoit D'Hau
benoitdhau68@gmail.com
indesenscalliope.com

Créa • Chloé Chalmel