



LOUIS-VICTOR BAK
DEBUSSY • CHAMINADE
Œuvres pour piano

released / 27 September 2024



label : Indesens calliope records
référence : IC052
barcode : 0650414781950
indesenscalliope.com

Awards



| Publication | Name of media | Media | Title of article | Link | Journalist |
|----------------|---|----------|---|---|-----------------|
| 29 August 2024 |  | Internet | "INDESENS CALLIOPE RECORDS": ROMAN... – BAK | www.  | Stéphane Loison |




Born in France and currently based in London, Louis-Victor Bak is a solo and chamber music pianist. After starting piano at the age of fourteen, Louis-Victor studied with Chrystel Saussac at the Conservatoire de Lyon (CRR) and with Laurent Boullet in Berlin. He moves to London in 2019 to study at the Royal College of Music with Edna Stern. Winner of numerous international prizes, he performs as a soloist at festivals and concert halls throughout Europe. This is his first album. So why mix a Renault with a Ferrari? Debussy and Chaminade, what a curious choice for a first album. How many versions of Debussy's Images are there in the catalogue? Yes, he plays them superbly, you can tell it's his thing, but when you combine them with Chaminade, the latter suffers. This sonata is nice, charming, but after the Images, it poses a problem of conception, especially for a first disc. A Debussy disc, why not? Many young pianists have done it, but there's competition! A Chaminade disc would have been interesting, especially as his version of this sonata is remarkable. So Debussy or Chaminade? Well, I choose the Ferrari! Maybe you'll prefer the Renault!

| | | | | | |
|------------------|---|----------|--|---|----------------------|
| 6 September 2024 |  | Internet | 'Louis-Victor Bak at the piano of Claude Debussy and Cécile Chaminade' | www.  | Jean-Marc Warszawski |
|------------------|---|----------|--|---|----------------------|



I moved to London 5 years ago and in a strange way, I've never felt more connected to my French roots and culture than since I left. Time goes by, and finally the idea of dedicating my first record to French music, the same music that gave me a taste for the piano, seems obvious. The music of Claude Debussy has always been with me, but I discovered Cécile Chaminade much later, in 2021, and I was thrilled to discover what a star pianist she was. Her music spoke to me immediately, and when I realised that she had lived at the same time as Claude Debussy, I wanted to bring them both together. Not to compare them - they each have their own style - but rather to pay tribute to these two figures who contributed to the influence and renown of French music throughout the world.

Louis-Victor Bak.

At the age of fourteen Louis-Victor Bak switched from the flute to the piano. He studied at the Lyon Conservatoire, then in Berlin and at the Royal College of Music in London. He has performed in the United Kingdom, France, Spain, Poland, Sardinia and Switzerland.

| | | | | | |
|--|--|---------------------------------|----------------------|--|--|
| 18 September 2024 |  | Radio Broadcast 'En pistes!' | Escapades idylliques |  | Emilie Munera, Rodolphe Bruneau-Boulmier |
|  | | | | | |

| | | | | | |
|--|---|------|--|---|---------------------|
| 25 September 2024 |  | Blog | 'Bak interprets Chaminade and Debussy' |  | Frederick Casadesus |
| <p>Louis-Victor Bak is a young French pianist who lives across the Channel and cleverly says: 'I moved to London five years ago and, in a strange way, I've never felt as connected to my French roots and culture as I have since I left.' It's a classic phenomenon, at heart. We are delighted about it, not because of any chauvinism, which is not our style, but because it has given rise to a very fine recording, 'Debussy et Chaminade', by Louis-Victor Bak, published by the IndesensCalliope label, which is out today. The repertoire on this recording, some of it very famous and some of it somewhat confidential, is here magnified by talent, by inspiration, by the desire to say something from the scores. That's why readers of this blog will undoubtedly enjoy discovering this artist.</p> | | | | | |



| | | | | | |
|--|---|----------|--|---|--------------------|
| 30 September 2024 |  | Internet | 'Louis-Victor Bak, Debussy and Chaminade in perspective' |  | Pierre-Jean Tribot |
| <p>The young pianist Louis-Victor Bak makes his recording debut with a debut album devoted to works by Claude Debussy and Cécile Chaminade for Indésens Calliope Records. The album is a great success, and Crescendo Magazine is delighted to talk to this London-based pianist.</p> <p>Your new album features works by Cécile Chaminade, including the Sonata for piano and the Impromptu from the Six études de concert. What drew you to this composer to the point of devoting part of your disc to her?</p> <p>When I discovered Cécile Chaminade, her music immediately spoke to me and I became interested in her story. She was a real star in her day, playing her own pieces in concert all over the world, from France and England, where she was particularly popular, to the United States. Nicknamed 'my little Mozart' by Georges Bizet, and a close friend of Queen Victoria, she was even invited to meet President Roosevelt during his American tour. She was undoubtedly an important figure on the musical landscape at the turn of the twentieth century, which is why I wanted to devote part of this disc to her.</p> <p>What are the aesthetic and technical qualities of her music?</p> <p>Cécile Chaminade composed in a late Romantic style and perpetuated the Romantic tradition. She was an excellent pianist, as these works testify; she had a striking sense of melody, a rich and colourful harmonic language, and she was a great virtuoso. This virtuosity is to be found in her Piano Sonata, in the service of a passionate, tumultuous and sometimes tragic character. Cécile Chaminade also excelled in the lighter character pieces, always with great refinement and delicacy.</p> <p>Why pair Chaminade with Debussy?</p> <p>One might think that Claude Debussy and Cécile Chaminade have little in common apart from the fact that they were both French and lived at the same time. And indeed, they each have their own very different style. But there's one thing they have in common that links them, and that's the fact that they've both been ambassadors for French music and culture.</p> <p>By Debussy, you have selected the 2 books of Images. Why this choice of works and not other scores?</p> <p>Although Claude Debussy composed in a fairly romantic style in his youth, he soon moved away from it, venturing towards new sounds and developing a unique language. The two books of Images, and the six pieces that make them up, are the perfect representation of his innovative style. In composing them, Claude Debussy was inspired by nature, landscapes and the world around him; there is a great poetry that emanates from these works.</p> | | | | | |

You've been living in London for 5 years now. Does this island residence, less than 2 hours by train from France, influence your approach to this Debussy/Chaminade programme?

Absolutely; in a strange way, I've never felt so connected to my French roots and culture as I do now that I've settled in London. For this record, I felt the urge and the need to pay tribute to the French music I grew up with.

Do you plan to explore English music, so much of which is influenced by French aesthetics?

That's one of my desires, in fact, because the English repertoire is so rich! It will be a chance for me to immerse myself in the history and culture of this country.

| | | | | | |
|----------------|---|----------|--|---|--------------------------|
| 6 October 2024 |  | Internet | 'Louis-Victor Bak, Ambassador of French music' |  | Bénédite Palaux-Simonnet |
|----------------|---|----------|--|---|--------------------------|

Seated in front of a superb Pleyel piano adorned with marquetry, a young man seems to be sizing up the listener; his name -Louis-Victor Bak- is written in the middle in large orange letters, and above it, in small grey letters on a grey background, are those of Debussy and Chaminade. There is no doubt that the performer intends to assert his personality from the outset.

He explains his choice of programme himself: "One might think that Claude Debussy and Cécile Chaminade have very little in common apart from the fact that they are both French and lived at the same time - he confesses in a recent interview with Crescendo. And indeed they each have their own very different style. But there's one thing they have in common, and that's the fact that they were both ambassadors for French music and culture".

In his turn, the young musician currently based in London becomes an ambassador for the French repertoire, bringing out a certain romantic virtuosity directly inspired by Liszt and Chopin in Cécile Chaminade and a skilfully controlled harmonic suggestion in Debussy.

The order of the works does not follow chronology, as Debussy and his Images precede Cécile Chaminade's Sonata for piano in C minor Op.21 and Six études de concert Op. 35. The innovative treatment of the instrument, the subject of research by Claude de France and Ravel alike, and the lyrical virtuosity of Cécile Chaminade are interchanged. Moreover, the two stylistic sides of this short recital (48'48") are cautiously played not on the French instrument featured on the sleeve but on a Steinway.

Elegant and warm, Cécile Chaminade's scores date from the heyday of her early career, the concerts at Le Vésinet with Marsik on violin, the lyric symphony Les Amazones composed in 1884 but not premiered in Antwerp until 1888, and the ballet Callirohé performed in Marseille the same year. This creative period ended in 1887 with the end of her romance with the doctor Paul Landowski (1843-1894). Despite a brilliant international career, a certain disenchantment, combined with great shyness, led her to compose a large number of smaller-scale salon pieces for her publisher. In addition, her Concertino Op. 107 (not included here), intended for the flute examination at the Conservatoire (1902), may have brought Louis-Victor Bak closer to the composer, since he studied the flute until the age of fourteen.

Gifted with a fine technical eloquence, the pianist approaches these late-romantic pages in a personal, serious and slightly nostalgic way.



A certain emotional distance also enables him to treat the two books Images (1905-1907) with great respect and accuracy. A paradoxical 'sound translation of silence', to use Harry Halbreich's expression, the harmonic planes are naturally articulated from the very first works.

Reflets dans l'eau (Reflections in the Water), while the clean, precise touch brings out subtle colours that could have been better brought out in the recording. The conclusion of Poissons d'or is lost in the depths, while the homage to Rameau sometimes sounds hushed.

As for a form of relaxation, of 'whimsical lightness' demanded by the composer for 'Mouvement', or even the bitter-sweet irony that nourishes the poetic aesthetics of the composer of Pelléas, these remain to be conquered.

As Michel Dalberto claims, it is not unreasonable to think that Debussy came up with the titles of his works after he had written the music for them!

Sound 9 - Booklet 7 - Repertoire 10 - Performance 10

| | | | | | |
|-------------|---|----------|--|---|---|
| Autumn 2024 |  | Internet | 'Performances, recordings and initiatives' |  | - |
|-------------|---|----------|--|---|---|

Pianist Louis-Victor Bak recently released his first album, featuring music by Debussy and Chaminade, on the Indesens-Calliope label and with the support of the Institut Français du Royaume-Uni and The Robert Anderson Research Charitable Trust. [See Louis-Victor in action in our Upbeat video performance of 'Mars' from The Planets, with Ayane Nakajima.](#)

CÉCILE CHAMINADE

1857-1944

5555 Sonate pour piano.

Impromptu op. 35 n° 5.

DEBUSSY : Images.

Louis-Victor Bak (piano).

Indésens. Ø 2023. TT : 48'.

TECHNIQUE : 3/5



Surnommée par Bizet « mon petit Mozart », admirée par Chabrier et Saint-Saëns, Cécile Chaminade passe pour une compositrice salonarde qui n'aurait brodé que de jolis colifichets. Profus et divers, son catalogue réserve pourtant d'heureuses surprises. Sa sonate pour piano, dédiée en 1895 à son beau-frère Moritz Moszkowski, n'est pas l'œuvre d'une manchote ! Un impétueux *Allegro* appassionato précède un *Andante* d'un beau relief expressif puis un *Allegro* condu-sif dont les flamboyances mettent les doigts à rude épreuve. Plus ar-dent que Johann Blanchard (MDG), Louis-Victor Bak – pour son premier disque – l'emporte également sur Peter Jacobs (Hyperion) dans le mouvement lent, auquel il imprime davantage de ferveur. Formé par Edna Stern à Londres, le nouveau venu rend ensuite à la cinquième das *Etudes de concert* op. 35 (1886) toute sa capricieuse fantaisie.

Trop réverbérée, la prise de son à sa part dans le manque de trans-parence dont pâtissent, chez De-bussy, les *Reflets dans l'eau*. Les *Cloches à travers les feuilles* gagne-raient aussi à un spectre dynamique plus large mais captivent par leur palette de couleurs étendue et leur sensualité grisante. Voilà une sono-rité qui parle ! Dans un tempo très rapide, zébré d'éclairs, *Mouvement* est exécuté avec une formidable énergie : le passage médian gronde et fulmine. Dans *Et la lune descend sur le temple qui fut*, Bak réussit le plus difficile : donner à voir l'inv-isible. Un jeune artiste à suivre de près.

Bertrand Boissard

Nicknamed “my little Mozart” by Bizet, admired by Chabrier and Saint-Saëns, Cécile Chaminade is often thought of as a Salonnard composer who only embroidered pretty trinkets. However, her extensive and diverse catalog is full of pleasant surprises. Her piano sonata, dedicated in 1895 to her brother-in-law Moritz Moszkowski, is not the work of a one-armed woman! An impetuous *Allegro* appassionato precedes a beautifully expressive *Andante*, then a concluding *Allegro* whose flamboyance puts the fingers to the test. More ardent than Johann Blanchard (MDG), Louis-Victor Bak – in his first recording – also outshines Peter Jacobs (Hyperion) in the slow movement, to which he imbues more fervor. Trained by Edna Stern in London, the newcomer then gives the fifth of the *Concert Etudes* Op. 35 (1886) all its capricious whimsy. The sound recording is too reverberant, contributing to the lack of transpa-rency in Debussy's *Reflets dans l'eau*. The *Cloches à travers les feuilles* would also benefit from a wider dynamic spectrum, but captivate with their extensive color palette and exhilarating sensuality. Here's a sound that really speaks ! In a very fast tempo, dotted with flashes of lightning, *Mouvement* is performed with tremendous energy: the middle passage rumbles and fulminates. In *Et la Lune descend sur le temple qui fut*, Bak achieves the most difficult of tasks: making the invisible visible. A young artist to watch closely.

CLASSICA

INTERPRÈTES

— LOUIS-VICTOR BAK (PIANO) ★★★★★




Le programme est bien court mais il a la bonne idée de rapprocher Debussy et Chaminade, à peu près contemporains (Claude avait cinq ans de moins que Cécile) mais très éloignés sur le plan esthétique. La compositrice est un bon témoin d'un romantisme tantif, assez minoritaire dans le paysage musical français, tandis que son confrère explorait avec ses images des voies nouvelles et pleines d'avenir. Cela ne signifie pas que Cécile Chaminade était une *has been* en son temps mais qu'elle prolongeait avec un réel talent la tradition schumannienne, notamment dans sa Sonate de 1895, inspirée et virtuose, mais aussi dans le très bel *Impromptu*, d'un ton peut-être encore plus personnel. Louis-Victor Bak en livre une interprétation très disciplinée, en soulignant le classicisme fonceur et la clarté du discours. On ne présente pas les *Images* de Debussy, dans lesquelles Louis-Victor Bak fait entendre une voix personnelle. Là encore, il semble plus soucieux d'exposer clairement le contenu des textes que de peindre des paysages. Peu important les *Reflets*, les *Cloches* et autres visions impressionnistes, les partitions sont abordées avec une distance sobre et méticuleuse ne laissant dans l'ombre aucun détail. Louis-Victor Bak mène actuellement une belle carrière en Grande-Bretagne. Puisse ce disque le faire mieux connaître dans son pays.


(ECOLE NORMALE)

Debussy : *Images* (Livres I et II). Chaminade : *Sonate pour piano op. 23. Impromptu op. 35 n° 5* — Louis-Victor Bak (piano) — INTERPRETE

COLLIERE MUSIC / JACQUES ARNO

The program is quite short, but it does have the good idea of bringing together Debussy and Chaminade, who were almost contemporaries (Claude was five years younger than Cécile) but aesthetically very different. Chaminade is a good example of late Romanticism, which was in the minority in the French musical landscape, while Debussy explored new and promising avenues with his *Images*. This is not to say that Cécile Chaminade was a *has-been* in her day, but that she continued the Schumannesque tradition with real talent, notably in her inspired and virtuosic *Sonata* of 1895, but also in the beautiful *Impromptu*, which is perhaps even more personal in tone. Louis-Victor Bak delivers a highly disciplined interpretation, emphasizing the fundamental classicism and clarity of the discourse. Debussy's *Images*, in which Louis-Victor Bak reveals his own personal voice, need no introduction. Here again, he seems more concerned with making clear the content of the texts than with painting landscapes. Never mind the *Reflets*, the *Cloches* and other impres-sionistic visions, the scores are approached with a sober, meticulous distance that leaves no detail in the shade. Louis-Victor Bak is currently enjoying a successful career in Great Britain. May this disc make him better known in his own country.

| | | | | | |
|---|--|------|---------------------------|--|--------------|
| 8 November 2024 | <div><div></div><div></div><div></div>BLA BLA BLOG</div> | Blog | 'Bak and la Belle Époque' | www. <div></div> | Bruno Chiron |
| <p>Pianist Louis-Victor Bak has chosen a male and a female composer for his new solo album, soberly entitled Œuvres pour piano. The first is Claude Debussy, with the two-book Images cycle, composed in 1905. Louis-Victor Bak ventures onto a work that is highly representative of Debussy, the composer who best set Impressionism to music.</p> <p>Bak's playing is transparent (Reflets sur l'eau) and delicate, even in the darker moments (the stunning Hommage à Rameau). The listener will be equally seduced by the pianist's attacks on Mouvement, the third part of Images Book 1, whose modernity immediately strikes the ear.</p> <p>Book 2 of Images begins with a page of naturalism, becoming dreamlike under the pianist's fingers (Cloches à travers les feuilles, or the elusive and playful Poissons d'or). It's impossible not to pause at moments when listening becomes meditation (Et la lune descend sur le temple qui fut). There's a Zen-like quality to these Images, with their strong exotic flavour that makes Debussy so timeless and universal.</p> <p>The other artist in the spotlight is a near unknown whom Louis-Victor Bak intends to rehabilitate. In her lifetime, however, composer and performer Cécile Chaminade (1857-1944) was a world-famous celebrity. Like Debussy, she took the French repertoire as far as the United States. The Piano Sonata in C minor, Op. 21, is representative of her classical, post-romantic style. The Allegro appassionato is reminiscent of Bach, Chopin or the great Romantics of the 19th century, combining ardor and virtuosity.</p> <p>In this period of discovery of the great forgotten female composers, Louis-Victor Bak makes his contribution to the edifice.</p> <p>Where Debussy gently but surely led French music towards modernism, Cécile Chaminade takes us back to the great classical tradition. The listener will undoubtedly enjoy the tender, melancholy Andante from the piano sonata. Bak's fingers glide smoothly, with poignant passion, like a declaration of love... wrapped in a funeral march. Nothing to do with the short, vibrant Allegro, demanding unstoppable virtuosity and technique from the pianist.</p> <p>The album closes with a final piece by Cécile Chaminade, an Impromptu from her Six Études de concert, Op. 35. Here we are again in the post-romantic vein, delicate and unostentatious.</p> <p>Another fine discovery by a pianist who has cleverly opted for a program combining classics by an artist who is often played and a composer who deserves to be discovered.</p> | | | | | |

| | | | | |
|---|------------------|---|---|----------------------|
| 3 November 2024 | Music Commentary | Louis-Victor Bak at the Royal Albert Hall 'Aristocratic music making of refined good taste' | www. <div></div> | Christopher Axworthy |
| <p>A coffee concert at 10 am due to Harry Potter showing with orchestra at 12.</p> <p>However Louis-Victor Bak filled the Elgar Room with an audience only too pleased to get up at dawn to hear such ravishing playing washed down with a much needed coffee and croissants.</p> <p>Playing on Elton John's Red Piano Tour Yamaha , now bequeathed to the Albert Hall for these young musicians concerts from the RCM just a stones throw away.</p> <p>Elton John had been a student at the RAM and he has shown great sensibility and generosity towards fellow students who may not follow the golden path that has illuminated his show-man's career.</p> <p>Bak had chosen a French programme which makes up his new CD and includes the two books of Images by Debussy and the almost unknown Sonata by Cecile Chaminade.</p> <p>The Images showed off Bak's aristocratic French good taste and a kaleidoscope of refined sounds.</p> <p>The elegiac outpouring of 'Hommage a Rameau' was played with an elegance as dramatic outpourings were replied by beseeching outcries of subtle ethereal fluidity. A passionate climax with streams of chords spread over the entire keyboard were played with aristocratic nobility. The dynamic drive of 'Movements ' was notable for the shrouded mist of sounds on which sudden outcries float and melodic lines ,unmistakably French, are allowed to bathe in the glorious mists that were pouring from Bak's highly cultured hands.</p> <p>If the 'Reflections in the water' had suffered from rather a languid tempo it may have been for a room that had not yet been heated by such sumptuous sounds and someone to switch the heating on at such an unusual hour !</p> <p>There was now fluidity and luminosity as the second book of Images opened with a mastery of colour and atmosphere .A glorious outpouring of sounds out of which emerged a solitary melodic line of crystalline poignancy as the bells became ever more insistent .</p> <p>There was the etched melodic line as the noble lines of the ruined temple were bathed in magical moonlit sounds so generously effused in the pedal.</p> | | | | |

I doubt the Goldfish has ever bathed in such sumptuous sound as it flitted around reaching out with a very french elegance within an atmosphere of decadence too.

Chaminade's much neglected Sonata received a masterly performance of persuasive advocacy.

In fact whereas Bak's Debussy had been exemplary for it's intellectual and musical understanding, Chaminade unleashed in Bak a pianist possessed as he moved with so much more freedom allowing the outpouring of Romantic sounds to overcome any intellectual restraint. The first movement opening with a great romantic melody as this French Rachmaninov filled the piano with the sumptuous sounds of someone who was first and foremost a virtuoso pianist. In fact she was one of the first women virtuosos to follow after Clara Schumann.

There was the suave elegance of the Andante of romantic effusions of powerful sentiment with long elegant lines of elegiac melody and an unashamedly rhetorical outpouring of great beauty

The Allegro unleashed a movement of great virtuosity with sumptuous sounds of dynamic exuberance played with mastery and passion by this young French virtuoso.

It may have been an early start but by the end of this hour of sumptuous music making there was a queue to acquire Bak's new CD to take back home to enjoy and digest such discoveries.

A queue from South Kensington station to the RAH had now formed for Harry Potter at noon. Little did they know what they had missed!

12 December
2024



Debussy & Chaminade: Piano Works
(Indésens)

www.


Rob
Challinor






It is odd to think that Debussy lived, composed and died, all within the lifetime of the rather unsung Cécile Chaminade, a composer/pianist who was still writing in her romantic idiom in the quarter of a century after Debussy's death. It is easy to dismiss her in that respect alone, and she has been dismissed as a salon composer for many years though her music was extremely popular and well recorded in her lifetime. A forthcoming APR release highlights thirteen of the pianists who recorded her music in the first half of the twentieth century, all but one in her lifetime.

Debussy's music of course has only grown in stature as the years pass. His two books of Images have been recorded often, presenting young pianists a stiff challenge though Bak rises rather well to that challenge. For the most part he has a sure grasp of the ebb and flow of the music and avoids the heaviness that is sometimes felt in mouvement while maintaining its motoric drive. Occasionally he sounds a little matter of fact, the opening page of Cloches à travers les feuilles for example though he makes up for that in the un peu animé et plus clair and beyond. His pedalling in et la lune descend sur le temple qui fut and indeed throughout this recital is well considered and if I had one niggle it is that I miss a real pianissimo, a marking that, along with many ppp indications is found on nearly every page. On first hearing the two sets, I felt it was all a little too grand. Though I have adjusted that as I got to know the recording better, there are still moments, such as the end of Reflets dans l'eau or the final bars of mouvement that call for a fading into the distance, une sonorité harmonieuse et lointaine as Debussy writes in Reflets, that isn't fully achieved. That said, these are performances that I enjoyed listening to.

Chaminade's name may still be known but she is considerably less familiar than her countryman. Her father considered it improper for her to attend the Paris conservatoire but allowed her to take private lessons with Félix Le Couppey (1811-1887) and Benjamin Godard (1849-1895) both of whom taught at the conservatoire. She toured extensively as a pianist to great acclaim though her recitals consisted entirely of her own music; with over two hundred pieces for the piano alone she was not short of material and many of her works became favourites, the scarf dance, Pierette, the Air de Ballet op.30 among them. Even today we sometimes get to hear her étude Automne (I heard Stephen Hough play it in recital just last night as it happens). Bak plays a less familiar étude from the op.35 set, the impromptu with its mix of broadly lyrical and impishly scherzo-like sections. Bak excels in bringing out the sparkling humour of Chaminade's arabesques.

The Sonata is rather unusual amongst her piano works, as she otherwise avoided larger scale items – even her later variations on an original theme comes in at under nine minutes. Imslp.org gives the sonata's composition date as 1895 though this would put it as a decade after the op.35 études; perhaps this was when it was first published? It is certainly a relatively early work. The first of its three movements is a rather odd amalgam of Beethoven like drama with the opening left hand rising theme, contrapuntal writing and Chaminade's own melodic gifts for its lyrical second theme. The dramatic close to the work has already been played within a minute of the first note which seems to take away from the ultimate climax somewhat though the quality of the piano writing cannot be faulted. The second movement has themes that are both rather touching but equally lend themselves to the grandeur that Chaminade calls for. This is Chaminade at her best for me. The brief finale is a toccata that never loses its forward momentum and drive even in its quieter passages.

Bak's Debussy may not be my first choice but there is still a lot to recommend it and he seems right at home in Chaminade's music. The sound is first rate and despite the booklet photo which shows him sitting at a Pleyel he plays a Steinway which sounds wonderful. All in all, a very decent debut disc.

| | | | | | |
|--|--|--|---|---|--------------------|
| 30 December 2024 | Colins' column | Louis-Victor Bak records Debussy & Chaminade for Indesens. | www.  | Colin Anderson | |
| <p>This is Louis-Victor-Bak's first recording. It's a distinguished debut, for Bak is a powerful presence at the piano; sensitive, subtle and shapely, too, creating glowing timbres from his instrument, faithfully captured by engineer Paul Bailly. Debussy is represented by the two sets of Images – six pieces in total – atmospheric and suggestive music that Bak reveals with fine artistry, graded quiet playing, opulent fortissimos, and fluid phrasing. There's no lack of dexterity – and with it clarity – in quicker numbers. The C-minor Sonata by Cécile Chaminade is a worthy coupling, impassioned music (reminding of Rachmaninov) that flirts with the Baroque and is not without songful charm. Bak's recital – Indesens IC052 – closes with a Chaminade Study that keeps his ten digits busy while being musically attractive. I look forward to hearing more of Bak's playing.</p> | | | | | |
| January 2025 |  | Radio | Les carnets de Gautier Capuçon | www.  | Gautier Capuçon |
| <p>Today in our Radio Classique music diaries, the 'Place aux jeunes' sequence at the very start of the programme with pianist Louis-Victor Bak.</p> | | | | | |
| 22 April 2025 |  | Radio | Louis-Victor Bak, piano Debussy, Chaminade | www.  | Pierre-Jean Schoen |
| <p>This CD is the debut album of Louis-Victor Bak, a young French pianist who has been living in London for the last 5 years. For this debut, he turns to two French composers who lived at the turn of the 20th century: Claude Debussy and Cécile Chaminade.</p> <p>The world of Claude Debussy's piano works is one of evocations and impressions. The very title of the pieces chosen here, Images, shows how the composer wanted to lead his listeners into varied and often poetic worlds. Louis-Victor Bak takes us sensitively into this world through, for example, Reflets dans l'eau and Cloches à travers les feuilles. Debussy's characteristic shifting harmonies blossom and unfold under the young pianist's fingers. Everything is there to take us on a journey and encourage us to let our minds wander. Poissons d'or almost lets us see the elusive reflections of water and the movements of fish!</p> <p>The music of Cécile Chaminade, though a contemporary of Debussy, is in marked contrast to the latter's world. She is a worthy heir to Romanticism, and her Sonata for piano in C minor, Op. 21, is written in the style of 19th-century composers. The tormented impulses are faithfully rendered by Louis-Victor Bak thanks to his precise, clear touch and masterful virtuosity. It's like being swept along in a whirlwind. The same applies to the Impromptu from the Six études de concert Op. 2, a charming and refreshing piece.</p> <p>Louis-Victor Bak's debut album is a fine example of his talent. He also pays a fine tribute to French piano music of the early modern period. We can't wait to hear the next CDs from this promising young pianist.</p> | | | | | |

Please do not hesitate to contact us should you require any further information.

Bettina Sadoux

CONTACT PRESSE : BETTINA SADOUX
BSArtist Management - BSArtist communication
bettina.sadoux@gmail.com - +33(0)6 72 82 72 67
www.bs-artist.com