



Quatuor Zaïde

Season 2021-2022



ABOUT THE QUARTET

Set up in 2009 in Paris, the **Quatuor** has played at the Wigmore Hall in London; at the Berlin, Cologne and **Paris** Philharmonic; at the Amsterdam Concertgebouw; at the **Brussels** Bozar, at the Théâtre des Champs-Élysées, at the Bouffes-du-Nord, in the auditorium of the Musée d'Orsay, at the **Lucerne** KKL, at the **Stockholm** Concertus, at the Musikverein and the Konzerthaus in **Vienna**, at the **Boston** Jordan Hall, at the **New York** Merkin Hall, at the Teatro Colon in **Bogotá**, at the **São Paulo** Sesc, in the auditorium of the Forbidden City in **Peking**, at the Xi'an Concert Hall and at the Cultural Centre in **Hong Kong**.

The Quatuor does regular tours in France and worldwide. Since 2018, the musicians have taken on the role of **artistic directors** for the **International String Quartet Festival of the Luberon**.

Shortly after coming together, the group won an impressive number of awards in **international competitions**: unanimously

awarded first prize in the Charles Hennen competition in 2010; first prize in the 2011 Peking BMJC International Competition for Chamber Music; first prize in the 2012 Haydn Chamber Music competition. The Quatuor won the 2012 ARD Munich competition, and the press prize in the 2010 international Bordeaux competition. It also won the HSBC award in 2010 and was selected to take part in the ECHO Rising Star programme in 2015. The Quatuor is grateful for the musical patronage of Société Générale who provided precious support when it was first set up.

The Quatuor Zaïde has continually benefited from the valued advice offered by Hatto Beyerle, Johannes Meissl, Gabor Takacs-Nagy, Gordan Nicolić and Goran Gribarjevic, whom they regard as their mentors. Nowadays, the Quatuor musicians enjoy **communicating their passion** and regularly offer **masterclasses** in cities where they perform.



A source of immense pleasure for the members of the Quatuor is their frequent collaboration with artists such as Abdel Rahman El Bacha, Beatrice Rana, Bertrand Chamayou, Adam Laloum, Jonas Vitaud, David Kadouch, Nicolas Alstaedt, Jérôme Pernoo, Edgar Moreau, Bruno Philippe, Sung-Won Yang, Camille Thomas, François Salque, Michel Portal, Nicolas Baldeyrou, Raphaël Sévère, Lise Berthaud, Miguel Da Silva, Antoine-Tamestit, Karine Deshayes, Catherine Trottman, Andrea Hill ; les quatuors Voce, Zemlinsky, Kuss, Doric and Aurn.

The Quatuor members are particularly keen not to limit themselves to a single repertory, as they firmly believe that **musical compositions of the past help us understand music of the present** and that one cannot understand musical creations of the past without being familiar with those of today.

The creation of new works is one of the Quatuor's centres of interest. They were profoundly honoured to be the first to play works by

Francesca Verunelli, Marco Momi and Bryce Dessner.

The four artists are also keen to experiment with **other musical styles** and last year they collaborated with the **jazzmen** Yaron Herman and Marion Rampal; the **rappers** Fianso, Chilla and Lord Esperanza; the **singers** Camélia Jordana and Bénabar.

In 2020 the Quatuor Zaïde became "**associated artist**" of the **Singer-Polignac Foundation** and it receives subsidies from the Cultural Affairs regional managing body for the **Area of Provence-Alpes-Côte d'Azur**.

Charlotte Maclet plays on a J.-B.-Vuillaume violin lent by the Foundation Zilber Vatelot Rampal.

Leslie Boulou Raulet plays on a Tononi school violin lent by the Fonds Instrumental Français.

Sarah Chenaf plays on a XVIIIth century anonymous Italian alto.

Juliette Salmona plays on a Claude-Augustin Miremont cello.

What they say about us

“...one is fascinated by the skills of the ensemble, the quality of the nuances, the musical coherence, the absolute precision. (...) The work is executed with precision, with a multitude of nuances and strings, and with great beauty of sound.”

Jean-Marc Warszawski, musicologie.org

*“With their ‘Amadeus CD, **the Quatuor Zäide takes its place among the great and prestigious ensembles with ease.** A divine dialogue with Mozart’s complex and fascinating personality which the ensemble serves with great inspiration.”*

Jean-Luc Caron, Res Musica

*“Now 10 years old, the Quatuor shows a certain level of maturity through which youth and passion still prevail. The ensemble is a little unusual, and at its rightful place: **at the top!**”*

Pierre Aimar, arts-spectacles.com

*“One will appreciate the 14th Quatuor as much: an airy, **lively** and captivating **interpretation with very light sounds**, slightly sweet. If one were to play it blind to music lovers, they would undoubtedly hesitate between the Amadeus and Berg ensembles. **A true success!!**”*

Thierry Vagne, Musique Classique & co



The Quatuor Zaïde are not lacking in **variety**, to the extent that one has difficulty in believing that we are hearing the same musicians throughout the different parts; they are equally **at ease** with the exuberant romanticism of the first measures (and even allow themselves, according to an accurately well-informed choice, a little glissando here and there) as with the graceful concision typical of Mendelssohn in other parts. (...) The performance by the Quatuor Zaïde is never ostentatious but, on the contrary, seduces through the **accuracy** of its tone.”

Loïc Chahine, *Le Babillard*

“César Franck renewed chamber music in his time, in turn, the **Quatuor Zaïde** embodies today the **renewal of the string quartet in France.** “

CharloMe Saulneron, *ResMusica*

“No problem of **cohesion, balance** between the four musicians, who, **fine experts**, conquer with a **contagious enthusiasm** Josef Haydn’s invented form”.

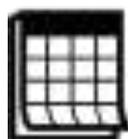
Sophie Bourdais, *Télérama*

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The periods are indicated according to the musicians' preferences but adjustments to dates can be agreed.

SAINT-SAËNS COMPLETE WORKS

The year 2021 marks the **centenary** of the death of Camille Saint-Saëns, a leading composer of **French music**. Whereas one knows his symphonies, his two string quartets are much more rarely played. Freeing himself from traditional forms, it is a whole musical world that the composer delivers to us in each of these quartets. The composition is sometimes **impressionistic**, dreamy, and passionate, and other times **modern**.



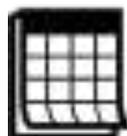
June > December 2021

Programme :
C. Saint-Saëns
String Quartet, op.112
String Quartet, op. 153
June > December 2021

LANDSCAPES

Programme:

- E. Bloch** Landscapes
- B. Dessner** Impermanence
- B. Bartók** Quartet n° 2



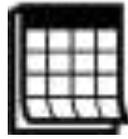
June 2021 > June 2022

The Quatuor Zaïde takes a stand: a programme to celebrate the **beauty of Nature** and of the world with colours inspired by the Jewish tradition and Folklore, from Bloch's *Paysages* to Béla Bartók's Second Quartet. The central piece, *Impermanence* by the American composer Bryce Dessner was commissioned by the Amsterdam Concertgebouw for the Quatuor Zaïde. It urges us to **hear the seriousness of the environmental situation** through a mixture of **dizzying rhythms** and **contemplative meditations**.

DO YOU LIKE BRAHMS?

Was juxtaposing **Johannes Brahms's** music with that of a female avant-garde composer as subversive as he was conservative? The Quatuor Zaïde have dared and are offering an explosive combination. The woman in question is **Ethel Smyth**. Her quartet is often described as a representation of **the womens' rights movement** and of the composer's commitment to **the Suffragettes Movement** or the realisation of her homosexuality.

Be it for political reform or from sexual orientation, in any case and at any time Ethel Smyth shows us how much women are equal to men in the creation of a **masterpiece**.



January 2022 > August 2022

Programme :

E. Smyth Quatuor en mi mineur

J. Brahms Quartet n° 1, op.51

January > August 2022

NEW ALBUM 2020

LUDWIG

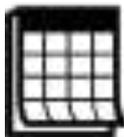
Programme:

L. van Beethoven

String Quartet op. Opus 18 n° 3

Sonate « à Kreutzer », arranged for quintet with two cellos

Bruno Delepelaire, cello, will accompany Zaïde for this programme.



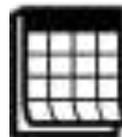
June 2022 > August 2022

The Quatuor Zaïde set off on **their fifth album** by focusing on the influences that permeate Beethoven's works. Greek myths, founders of our collective imagination, appear to be their origin. The might of **Prometheus**, "the fire transmitter", who offers humanity constructive and destructive forces, underlies the composer's entire corpus. **Apollo**, god of light, purification and harmony illuminates the Opus 18 n° 3. As to the fiery *Sonate* «à Kreutzer», arranged for quintet with two cellos, it draws its energy in the excessiveness of **Dyonisos**, god of madness and wine...

NO(S) DAMES

Mixing the beauty of song with a new gaze on opera and its drama, the counter-tenor **Théophile Alexandre** and the **Quatuor Zaïde** revisit the famous divas' arias, from Carmen to Violetta, including Eurydice, Juliet or the Queen of the Night. Together they question the authenticity of roles assigned by men to women in all these operas composed by men: celebrated but caricatured and corseted, virtuosi but dehumanised, glorified but martyred...down to the pit of their glorious agony. An operatic spectacle which **shakes up established codes** whilst paying a vibrant homage to these great feminine characters and to the best operatic compositions.

- Singing **Théophile Alexandre**
 - Music **Quatuor Zaïde**
- Production, costumes, sets **Pierre-Emmanuel Rousseau**
 - Assistant **Béatrice Warrant**
 - Arrangements **Eric Mouret**
 - Lighting **Gilles Gentner**
- Video production **CharloFe Rousseau**
 - Hair & Make-up **Ludovic Larthomas**
- Original design **Emmanuel Greze-Masurel**



June 2021 > August 2022