

## Palazzetto Bru Zane and Chandos release the little-known works of Antoine Reicha

**“To hear his music is an opportunity to indulge one’s curiosity”**  
Ivan Ilić, *Limelight Magazine*



### Chamber music

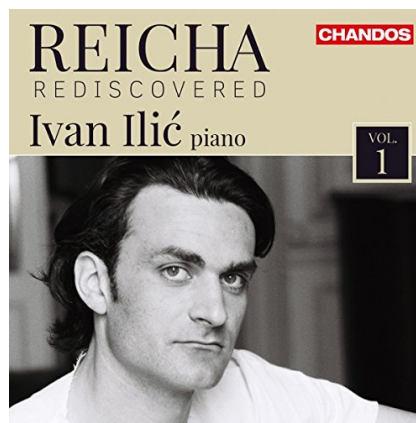
Soloists of the Queen Elisabeth Music Chapel

*Piano Trio no.2 in D minor op.101*  
*Trio for three solo cellos*  
*String Quartet op.95 no.1*  
*String Quintet in F major with two violas*

ALPHA CLASSICS / PALAZZETTO BRU ZANE / QUEEN ELISABETH MUSIC CHAPEL

ALPHA369

Release date: September 2017



### Reicha Rediscovered: Works for solo piano

Ivan Ilić *piano*

*Grande Sonate in C major*  
*Three excerpts from Practische Beispiele:*  
*No. 4. Fantaisie sur un seul accord*  
*No. 7. Capriccio*  
*No. 20. Harmonie*  
*Sonata in F major on a Theme by Mozart*  
*Étude, Op. 97 No. 1*

CHANDOS 10950

Release date: September 2017

**Antoine Reicha** is the focus of the autumn chamber festival at **Palazzetto Bru Zane**, and to celebrate this Palazzetto Bru Zane is releasing a disc of Reicha’s music on **Alpha Classics** coinciding with **Ivan Ilić’s** new disc of solo piano sonatas released on **Chandos**.

After the rediscovery of works by **Étienne-Nicolas Méhul** and **Charles-Simon Catel**, the Palazzetto Bru Zane continues its exploration of the early decades of the nineteenth century by turning its attention to Antoine Reicha. This Czech-born composer who became a naturalised French citizen in 1829 frequented Beethoven and studied the music of Haydn before moving to the French capital during the First Empire. Of his immense corpus of chamber music, the wind quintets, pioneering works in their genre, are all that remains in popular repertoire. However, the rest of his music, in particular his string quartets,

constitute a fascinating link between Viennese Classicism and French Romanticism. Reicha was a peerless theorist whose erudite research pushed back frontiers in the art of visionary counterpoint and innovative harmony.

**Chamber Music**, recorded by the **soloists of the Queen Elisabeth Music Chapel**, assembles Reicha's chamber music across different genres and periods, and gives an insight into the richness of the composer's huge output of chamber music, whose originality is hugely fascinating.

After working on the output of Édouard Lalo in 2015 (a process that culminated in the recording and publication of his complete concertante music) then on the music of Camille Saint-Saëns and Fernand de La Tombelle in 2016, this season the Palazzetto Bru Zane and the Queen Elisabeth Music Chapel introduced several young soloists to pieces by Antoine Reicha. This gave the talented young musicians an opportunity to perform in Venice alongside the recording of the set of CDs.

**Reicha Rediscovered**, released by Chandos, is Ivan Ilić's first volume in a series devoted to Reicha's piano works. Reicha wrote large amounts of solo piano music, although most of it has never been recorded, and the manuscripts, preserved in the Bibliothèque Nationale de France, were published only recently. This first volume includes the *Sonata in F Major*, three excerpts from *Practische Beispiele*, and the premiere recording of the *Grande Sonate in C Major*.

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## ANTOINE REICHA

Born in Prague in 1770, Antoine Reicha settled in Paris, becoming a naturalized French citizen in 1829 and becoming one of the founding fathers of the French Romantic movement who deeply influenced composers such as Berlioz, Liszt, Gounod and Franck. His music is little known today, apart from the works for winds, so Palazzetto Bru Zane is championing initially a reassessment of his chamber music at their autumn festival in Venice. Though steeped in the Austro-German tradition, Reicha cultivated an individualist's voice and his teachings promoted progress.

At his death, Berlioz wrote: "Always advancing calmly, deaf to the voices of critics, paying little heed to praise, outwardly he valued only the successes of the young artists with whose education he was entrusted at the Conservatoire..."



## PALAZZETTO BRU ZANE CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The guiding principle of Palazzetto Bru Zane – Centre de musique romantique française is the rediscovery and promotion of the French musical heritage from

1780 to 1920 and bring this music to a wider recognition, through research, publishing scores, making recordings, education projects, programming and co-producing concerts and opera productions. Founded in 2009, the Centre combines its artistic vision to high standards as part of the Fondation Bru dedicated to education and heritage.

The centre of operations is at Palazzetto Bru Zane in Venice – formerly Casino Zane, built between 1695 and 1697, nearby the Basilica dei Frari. The Foundation restored the building including the magnificent frescoes by Sebastiano Ricci and have opened up the double-heightened salon as a concert venue for chamber music seating an audience of one hundred. The magnificent coved ceiling bears a fresco of Hercules with Fame and Virtue at its centre. The room is reached via a grand staircase decorated with frescoes.

Over the past 9 years, Palazzetto Bru Zane has rediscovered forgotten works by well-established composers such as Saint-Saëns, Gounod and Massenet as well as presenting music of lesser-known composers such as Hérold, David, Onslow, Méhul and Reicha in its regular series and annual festivals in Venice. Five years ago, Palazzetto Bru Zane established a summer festival in Paris, each year choosing a different composer to focus on. Most recently, it has introduced a new festival in Berlin. It collaborates regularly with the Ravel Academy, Queen Elisabeth Music Chapel as well as many opera houses and concert halls across Europe.

In addition to the digital resources in the [Bru Zane Mediabase](#), Palazzetto Bru Zane also has its own webradio: [Bru Zane Classical Radio](#).

## Ivan Ilić

"A restless, inquiring mind"  
**International Piano** [UK]

Pianist **Ivan Ilić** earned degrees in mathematics and music at the **University of California Berkeley** before moving to Paris on a university fellowship. He then studied at the **Conservatoire Supérieur de Paris**, where he took a Premier Prix. The **City of Paris** sponsored his first recording.

Early career highlights included recitals at **Carnegie Hall**, **Wigmore Hall**, Ireland's **National Concert Hall**, Toronto's **Glenn Gould Studio**, and the **American Academy in Rome**. He recently gave recital débuts in Vienna, Sao Paulo and Geneva.

Ivan's recordings have played a significant role in spreading his international reputation. His CD of 24 Préludes by **Claude Debussy** [2008] received **Mezzo Television's** Critic's Choice Award in France, and was a Top Five CD of the Year of **Fanfare Magazine**. It was also selected by **Classique News** in France as a Top 5 CD of the Month. The album was broadcast on Radio France, BBC Radio 3, Dutch Radio 4, American Public Radio, Radio Hong Kong, and numerous other stations.

His next CD [2012] featured the complete Chopin Studies for the left hand by **Leopold Godowsky**, a tour-de-force of musicianship and virtuosity. The recording was described as "a major achievement" and "breathtaking" by **BBC Radio 3**. It featured prominently in **The Daily Telegraph** [CD of the Week], German **MDR Figaro** [Top 5 CD], **Classique News** [Top 5 CD], and **Czech Radio** [5 stars]. The album was broadcast widely across 6 continents. Videos of Ivan performing Godowsky on **YouTube** attracted over 500,000 views. Shortly

afterwards, Ivan made his acting début in two French short films: Luc Plissonneau's **Les Mains** and Benoît Maire's **Le Berger**.

From left hand repertoire, Ivan shifted his focus to US composer **Morton Feldman**, which led to a trilogy of publications. The first was the CD **The Transcendentalist** [2014]. The programme suggested a connection between Scriabin miniatures and late Feldman, with detours in early John Cage and a Feldmanesque new work by Scott Wollschleger. It was the Critic's Choice of **BR Klassik**[DE], **Swiss Radio Espace 2** [CH], **Listen Magazine** [US], and **Classique News** [FR].

It was also a CD of the month of **Sinfini Music** [UK] and **TGV Magazine** [FR], won a Supersonic Award from **Pizzicato Magazine**, and garnered 5-star reviews from **Harmonie Magazine** [CZ] and **Aachener Zeitung** [DE]. In November 2014 the album was nominated by the **International Classical Music Awards** for "Album of the Year". **Forbes** mentioned it in their 2014 list of Top 10 New Classical Releases.

Part 2 of the Feldman Trilogy was an unconventional art book/CD/DVD, published by the Geneva University of Art & Design [2014]. French magazine **Le Nouvel Obs** hailed the "sublime immobility" of Ivan's recording, and **La Tribune de Genève** wrote: "Under Ivan Ilić's fingers, Feldman reappears, ethereal and moving. This is a noble tribute which must be recognized". Part 3 of the Feldman Trilogy was Ivan's recording of "For Bunita Marcus" [2015].

In recent years Ivan Ilić's approach has broadened in scope. He has co-produced several 5-hour radio series for Swiss Radio Espace 2. He also writes about music: recent articles have appeared on the websites of Gramophone, BBC Music Magazine, Music & Literature and Limelight.

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