

## THE PRESS . . .

### . . . about Thierry Lancino :

« The determination to lead his own freedom has driven **Thierry Lancino** to reveal himself as a multifaceted composer of imaginative experiments and invention. This freedom and this independence of tone are the main characteristics of his work [...] Lancino's dual personality, classical and experimental, makes him accessible, although he leaves no room for facility, nor concession, nor academic formulas. Discreet, curious and showing a singular culture, he is immersed in musical art away from dominant trends ».

**Sabine Ejdelman** (Le Courrier Français)

« Thierry Lancino strips himself of the pernicious pathos to replace it by an elegant simplicity ».

**Jean-Noël von der Weid** (Dictionary of XXth Century Music, Hachette)

### . . . about selected premieres of his main works . . .

#### **Violin Concerto**

Théâtre du Châtelet - Paris (November 2005)

Orchestre Philharmonique du Luxembourg, Isabelle Faust, Arturo Tamayo

« The large scale score shows asserted melodic sense, traditional violin writing, predominance and virtuosity of the soloist part, admirably championed by Isabelle Faust ».

**Simon Corley**, ConcertoNet

« The world premiere of Thierry Lancino's **Violin Concerto** was championed with great strength by Isabelle Faust. The energy she deployed was stunning. The work is built in 3 movements with decreasing lengths: 16, 12 and 8 minutes. Coming from an electro acoustic background, Thierry Lancino (born in 1954) - who lives in the US - is now focused exclusively on vocal and instrumental compositions. He is involved in transferring his studio techniques and experience into his instrumental world. His choice of technical virtuosity and expressiveness, characteristic of the concerto, is fully endorsed ».

**Michèle Tosi**, Anacalse

### **Cinq Caprices for violin and piano**

Carnegie Weill Recital Hall – New York (October 1999)

Renaud Capuçon, Frank Braley

« Thierry Lancino's "**Cinq Caprices**" were given an excellent first public performance. Mr. Lancino's "*Caprices*" have evocative headings: "*Supple and luminous*" for the first, where the violin sings in slow melody over moonlight and repeated notes in the piano, or "*Light and malicious*" for the striking pizzicato centerpiece. Their dark virtuoso poetry was well realized by both players ».

**Paul Griffiths**, New York Times

### **Divertimento for Orchestra**

Théâtre des Champs Elysées – Paris (March 1997)

Orchestre Poitou-Charentes, Xavier Rist

« One is amazed by the achievement carried out by Thierry Lancino in his **Divertimento**. The composer has written with craft a score showing off various sections of the orchestra. [...] Polychromatic colors, ritual sensations, transparency, unfettered rhythm [...] Lancino, unlike most of his fellow composers, does not bend under the weight of references. He knows how to manage surprising effects in his orchestration and his startling melodic invention. Noticeable is, in the middle section, the orchestra getting electrified, relentlessly bolting. Striking also is the *Tenebroso* with its "moiré" and the iridescence of its harmony, in the spirit of a Bernsteinian *kaddish* ».

**Frank Mallet**, Le Monde de la Musique

« The gracious program note of the **Divertimento for orchestra** composed by Thierry Lancino asks the right questions : "*What about some fun ? What about if music would command us to exult?*". The work is divided in four movements, and, after a violent *Maestoso* comes the second episode, *fluido*, which is not less fascinating with its sonorities evocating the sounds of an ethereal organ. Maybe we will even prefer the dark uncertainties of the *tenebroso* and the explosions of joy of the *mobile* which crowns the work with its playful and invigorating outbursts. One is surprised by these powerful sonorities ».

**Gérard Condé**, Le Monde

« The seventeen minutes of the **Divertimento for orchestra** are divided in four parts linked to each other, but with very varied tones in which the composer shakes himself of joy on happy territories. The whole thing is very French by its constant search for color and by the mastering of the orchestration ».

**Jacques Doucelin**, Le Figaro

### **La Mort de Virgile**

Maison de Radio France, Hall Olivier Messiaen – Paris (December 2000)  
Orchestre National de France, Gerard Schwarz

« Thierry Lancino is a master of orchestral writing in which he enjoys using the entire palette ».

**Christian Merlin**, Le Figaro

### **Der Abstieg**

Maison de Radio France, Hall Olivier Messiaen – Paris (February 1996)  
Orchestre National de France, Paul Daniel

« **Der Abstieg** is an amazing throwback with loving echoes of Wagner and Berg, scored with finesse for large orchestra ».

**David Murray**, The Financial Times

### **Profondeurs de Champ**

Ircam, Pompidou Center – Paris (October 1984)  
Harry Sparnaay, Ensemble Intercontemporain

« **Profondeurs de Champ**, by French composer Thierry Lancino, is remarkable piece ».

**Mark Hunter**, International Herald Tribune

### **L'Esprit et l'Eau**

Salle Poirel – Nancy (January 2005)  
François Le Roux, Quatuor Stanislas

« The vast cycle which the Stanislas Quartet commissioned from Thierry Lancino – **L'Esprit et l'Eau** - and delivered by fragments, was given yesterday its first complete premiere. There is inspiration – breathe - in this dialogue between Man and Universe. *"Wherever I look in the huge octave of creation, the world opens"*. Thierry Lancino extends the opening "où" to show the astonishment of Man evaluating the immensity surrounding him. The quartet weaves a tight mesh, while *"the huge net of my awareness"* is being stretched. [...] The superb timbre and the excellent diction of François Le Roux die out on the word "face". A magnificent way to express calmly the sadness of human finiteness. [...] The Stanislas Quartet has conveyed the message with poetry and conviction in offering this world open to all influences, this world closing on itself ».

**Didier Hemardinquer**, L'Est Républicain