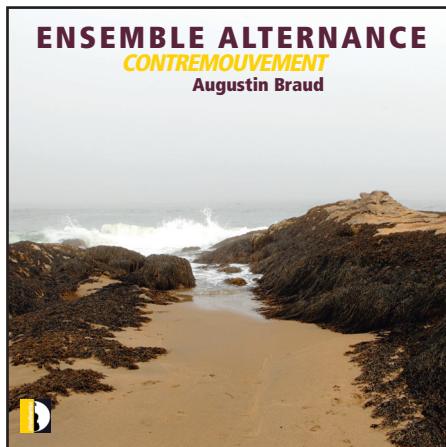


stradivarius

New Releases



Augustin BRAUD

CONTREMOUVEMENT

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ENSEMBLE ALTERNANCE		CONTREMOUVEMENT	
1. Augustin Braud Contrechoqué (2018)	10'07	stradivarius	
flûte, clarinette, violon, violoncelle, piano			
2. Augustin Braud Lignier (2021)	11'05	STR 37248	
violon			
3. Augustin Braud Contrecarré (2021)	14'03	Made in Italy	
flûte, clarinette, saxophone, violon, alto, violoncelle, piano			
4. Augustin Braud Contrecoupe (2018)	10'04	MVC	CNM
piano			
5. Augustin Braud Entre espace et silence (2018)	08'32	Photography: Philippe Gaultier	
violoncelle, saxophone			
6. Augustin Braud Contrexposé (2021)	07'48		
flûte, violoncelle*, piano			

ENSEMBLE ALTERNANCE
Nicola Donigiovanni, saxophone
Frédéric Balthazard, violoncelle
Alain Sillard, clarinette
Jeanne-Marie Conquet, violon
Jean-Marie Cotter, piano
Christophe Mathias, violoncelle*
Jean-Luc Morel, flûte
Clara Merle, alto

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Augustin Braud holds a PhD in musicology from the University of Poitiers and the SACEM Claude Arrieu 2020 prize, awarded to a young composer of symphonic music. He was composer-in-residence at the Orchestre de Chambre Nouvelle Aquitaine for the 2017-2018 season and has since written *Ceux qui Restent* for the Orchestre Philharmonique de RadioFrance, which was premiered and recorded in 2022 at the Festival Présences, as well as *Lignier*, a solo work dedicated to violinist Carolin Widmann. Other works include *Stargazer* for four trios, commissioned by the Nouvel Ensemble Européen and premiered at the Gaudeamus Festival in 2021, and the chamber music cycle *Contre-mouvements*. The search for expressiveness through physical and intellectual tension makes him think of the musician's gesture as pictorial with the imperium of evidence. From Mark Rothko and Anselm Kiefer he draws a plasticity stretched by mutations of sound matter. Subjected to fragmented constraints and as the forms are stretched, the fragmentary approaches the swarms evoked in *Survivance des lucioles* by Georges Didi-Huberman, *Contrechoqué*, *Contrexposé* and *Contrecarré*, articulated in the manner of Russian dolls, plunge their roots into the same soil, questioning the material and the compressed temporality. Primising the flow over the recurrence of events, they mix interval significance and expressive modes of play chiselled into volutes of independent lines.