A photograph of a concert hall. In the foreground, a woman is playing a double bass. In the background, a conductor is leading an orchestra. The scene is dimly lit, with warm tones from the instruments and the hall's architecture.

*Musique & Vin
au Clos Vougeot*

REVUE DE PRESSE 2019

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VOUZEAU Événement

Tous les sens en éveil au festival Musique et Vin

Depuis 2007 le festival Musique et Vin au Clos de Vougeot ne cesse de gagner en notoriété. Pour cette 12^e édition, cinq concerts, accompagnés de dégustation de vins de Bourgogne, sont proposés du 22 au 30 juin.

Le festival Musique et Vin 2019 promet une fois de plus de satisfaire les mélomanes et les amateurs de vin. Né à l'initiative du domaine de la Romanée Conti, le festival s'épanouit depuis longtemps au château du Clos Vougeot. Il est accompagné par de nombreux mécènes et partenaires.

Soutenu par près de 60 domaines bourguignons, le festival se félicite d'avoir permis la création de 16 altos, violons et violoncelles. Ces instruments, réalisés par de grands luthiers français et européens, portent le nom d'un des 33 domaines de grands crus de Bourgogne, un lien indissoluble entre le vin et la musique.

Un festival gustatif et auditif

Le festival Musique et Vin se targue de proposer plusieurs concerts, publics ou privés, de musique classique, baroque ou encore romantique, parmi un répertoire prestigieux. Après le concert des jeunes



Le Quinteto Astor Piazzolla sera en concert au Clos de Vougeot le mardi 25 juin. Photo courtesy of Quinteto Astor Piazzolla

talents qui se tiendra sous la halle de Beaune le 22 juin, les mélomanes retrouveront dimanche 23 juin Chostakovitch, Ravel et Mendelssohn, puis le mardi 25 juin deux fois quatre saisons, tantôt chez Vivaldi, tantôt chez Piazzolla. Le vendredi 28 juin, ce sera au château de Meursault que l'on pourra entendre Mozart, suivi de Dvořák. Et enfin, pour conclure cette semaine musicale le samedi 30 juin, un concert

dans la cour du château du Clos de Vougeot où seront joués Mozart, Beethoven, Gatti et Schumann. Ces concerts sont pour la plupart précédés d'une dégustation de vin des grands domaines de Bourgogne.

« Après une édition 2018 qui a battu des records d'affluence, l'année 2019 verra nos fidèles amis musiciens Jean-Yves Thibaudet et Gautier Capuçon interpréter en trio des œuvres

de Chostakovitch, Ravel et Mendelssohn avec la talentueuse violoniste Lisa Batsushvili... », précise Bernard Hervey dans l'édito du festival.

Sur scène se produiront également les solistes de l'Orchestre Philharmonique de Vienne, Svetlin Roussev et le Quatuor 212, ainsi que le chef italien Daniele Gatti, qui dirigera l'Orchestre des Climats de Bourgogne. Les accords sonnent une fois de plus juste

entre le vin et les sons pour le millésime 2019.

Diane MACHON

Concert seul à 33 € (66 € le dimanche). Concert plus de dégustation à 70 €. Réservations sur : www.musiqueetvin-closvougeot.com, par mail au contact@musiqueetvin-closvougeot.com, par téléphone 01 09 72 65 38 91 ou sur place au château du Clos de Vougeot ou au château de Meursault.

Un concert avec les jeunes talents

Après le ténor Kang Wang et le trompettiste Florian Pichler en 2018, deux nouvelles musiciennes ont reçu une bourse Jeunes talents, décernée par le festival Musique et vin au Clos Vougeot depuis 2008. Cette bourse vise à aider ces artistes dans leurs débuts de carrière professionnelle ou même leurs études. Cette année, les deux lauréates sont Gabriella Reyes et Caroline Sypniewski.

Gabriella Reyes est une soprano américano-nicaraguayenne qui, après des études à l'Université de Boston, est entrée au Metropolitan Opera de New York. Caroline Sypniewski, quant à elle, est une violoncelliste ayant suivi une formation au Conservatoire national supérieur de musique de Paris puis dans la classe



Gabriella Reyes, soprano américano-nicaraguayenne. Photo Isabelle YONNÉ



Caroline Sypniewski, violoncelliste. Photo Philippe STARCOTTO

d'excellence de Gautier Capuçon à la Fondation Vainon. Ces deux jeunes talents ont tout le privilège d'ouvrir le festival le samedi 22 juin à Beaune avec l'Orchestre Dijon Bourgogne, dirigé par David Chan.

AU PROGRAMME

« Samedi 23 juin

Gratuit. Concert des Jeunes Talents 2019. 18 h 30 à la Halle de Beaune. Orchestre Dijon Bourgogne dirigé par David Chan, avec la violoncelliste Caroline Sypniewski et la soprano Gabriella Reyes.

« Dimanche 23 juin

Concert à 18 h 30 au château du Clos de Vougeot. Trio de violon, violoncelle et piano : Gautier Capuçon, Lisa Batsushvili et Jean-Yves Thibaudet. Dégustation de vin à 17 h.

« Mardi 25 juin

Concert à 18 h 30 au château du Clos de Vougeot. Svetlin Roussev et le Quatuor 212 avec le Quinteto Astor Piazzolla. Dégustation de vin à 17 h.

« Vendredi 28 juin

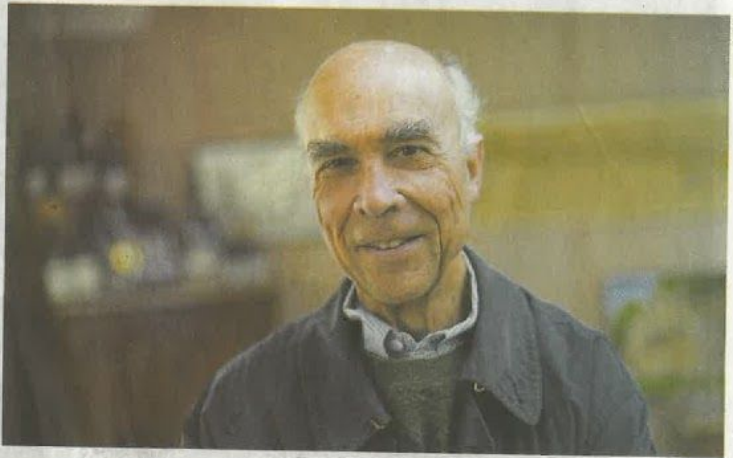
Concert à 18 h 30 dans l'église de Meursault. Solistes de l'Orchestre Philharmonique de Vienne et musiciens des grands orchestres (Europe), dirigés par David Chan. Dégustation de vin au château à 17 h.

« Dimanche 30 juin

Concert à 18 h dans la cour du château du Clos de Vougeot. Orchestre des Climats de Bourgogne, dirigé par Daniele Gatti, avec Isabella Carnada Henning.

« Musique et vin procurent le même type d'émotion »

Cogérant du domaine de la Romanée-Conti en Bourgogne, Aubert de Villaine est un vigneron mélomane, pianiste à ses heures et président du Festival musique et vin.



Aubert de Villaine.
Photo Michel Joly

Propos recueillis par
Bertrand Dermoncourt

Un vigneron, n'est-ce pas un musicien qui tente, chaque année, de jouer une nouvelle partition ?

Oui, un peu. Il y a chez tous les interprètes l'idée d'atteindre la perfection. Pour un vigneron, il s'agit de rendre le mieux possible son terroir. Évidemment, en réfléchissant un peu, on se rend bien compte que la perfection est impossible à atteindre : chaque année est trop différente de la précédente d'un point de vue climatologique, et le temps n'est jamais idéal. De la même manière, l'interprète ne parviendra jamais à s'approcher de la représentation idéale qu'il se fait de la partition du compositeur. Cela explique que lorsque l'on est vigneron, on a bien du mal à prendre sa retraite. C'est un métier passionnant que de donner naissance à un nouveau millésime chaque année... Même si c'est absurde, même si c'est un leurre, on garde en tête cette idée d'arriver à la perfection.

La musique est-elle pour vous une compagne de vie ?

Oui. J'ai joué un peu de piano en amateur et j'ai toujours aimé la musique. Je constate aussi qu'elle a toujours accompagné mon travail de vigneron. J'ai reçu au Domaine de la Romanée Conti de nombreux musiciens, dont certains sont devenus des amis. Pourquoi ? Je ne me l'explique pas. Peut-être parce que la musique et le vin procurent le même type d'émotion.

Vous êtes président du Festival musique et vin au Clos Vougeot. Comment et pourquoi avez-vous créé cet événement annuel en Bourgogne ?

Tout est né de la volonté de David Chan, le chef d'orchestre du Metropolitan Opera de New York, un amateur éclairé et passionné des vins de Bourgogne. Avec mon ami Bernard Hervet, le directeur du Festival, nous avons organisé un premier concert en 2007. Nous étions alors à peine une centaine de spectateurs. Mais ce concert privé de quarante minutes avait apporté beaucoup de

plaisir à tous les participants. Nous avons donc souhaité renouveler l'expérience l'année suivante. Le Festival était lancé.

Y avait-il des dégustations dès le début ?

Non ! Juste quelques bouteilles et un modeste casse-croûte. En revanche, dès 2008, nous avons proposé une bourse afin d'aider un jeune talent. Et le Festival a grandi naturellement, par effet boule de neige. Nous avons depuis l'origine un noyau de mécènes, et, sans recette miracle, nous sommes néanmoins parvenus à fédérer une soixantaine de domaines bourguignons autour de notre projet musical. C'est ainsi que nous avons eu l'idée d'associer nos concerts à des dégustations. La soirée devenait encore plus sympathique. La musique, c'est comme un grand vin : tout doit se faire dans la simplicité. La simplicité paie ! C'est un peu l'esprit – jusqu'à l'ingénuité peut-être – de notre Festival.

Comment cela a-t-il été possible ?

La conjonction de la musique et du vin a été un aimant. Il y a beaucoup de festivals en Bourgogne (on pense, par exemple, au Festival d'opéra baroque de Beaune, tous les étés), mais Musique et vin ont apporté une dimension inédite. Sans doute en partie à cause de son implantation au Château de Clos Vougeot. Avec le temps, ce Festival soutenu par des mécènes est lui-même devenu mécène. Il a changé de dimension quand ont été créés un Fonds instrumental (le financement d'instruments à corde destinés à être prêtés à un jeune artiste prometteur) et l'Orchestre des Climats de Bourgogne.

Pour beaucoup, la Romanée-Conti, comme la musique du reste, relève du domaine du sacré. Et pour vous ?

Regardez les climats de Bourgogne vus du ciel : ne dirait-on pas un vitrail de vignes et de terre ? Cela nous rappelle que le souffle puissant des deux grands ordres monastiques du Moyen Âge, Cluny et Cîteaux, a laissé à jamais son empreinte sur la côte bourguignonne, par sa géographie des climats qu'il a constituée et la philosophie du climat qui l'accompagne. ■

Musique et vin au Clos Vougeot, avec Radio Classique

Présidé par Aubert de Villaine, le Festival musique et vin au Clos Vougeot proposera fin juin 2020, pour sa 12^e édition, en partenariat avec Radio Classique, une semaine de célébrations dédiée à l'amour de la musique et du vin. Les Châteaux du Clos Vougeot et de Meursault, la Grande Halle de Beaune, l'abbaye de Saint-Vivant et le couvent des Cordeliers, magnifiques écrans liés à la Bourgogne viticole, accueilleront concerts et dégustations. On y entendra de grands solistes internationaux, tels le pianiste Jean-Yves Thibaudet, ou le Quatuor Belcea. En clôture du Festival, l'Orchestre des Climats de Bourgogne, constitué pour l'occasion, et placé sous la direction de Charles Dutoit, accompagnera le violoncelliste Gautier Capuçon.



L'abus d'alcool est dangereux pour la santé. A consommer avec modération.

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TASTE THE *difference*



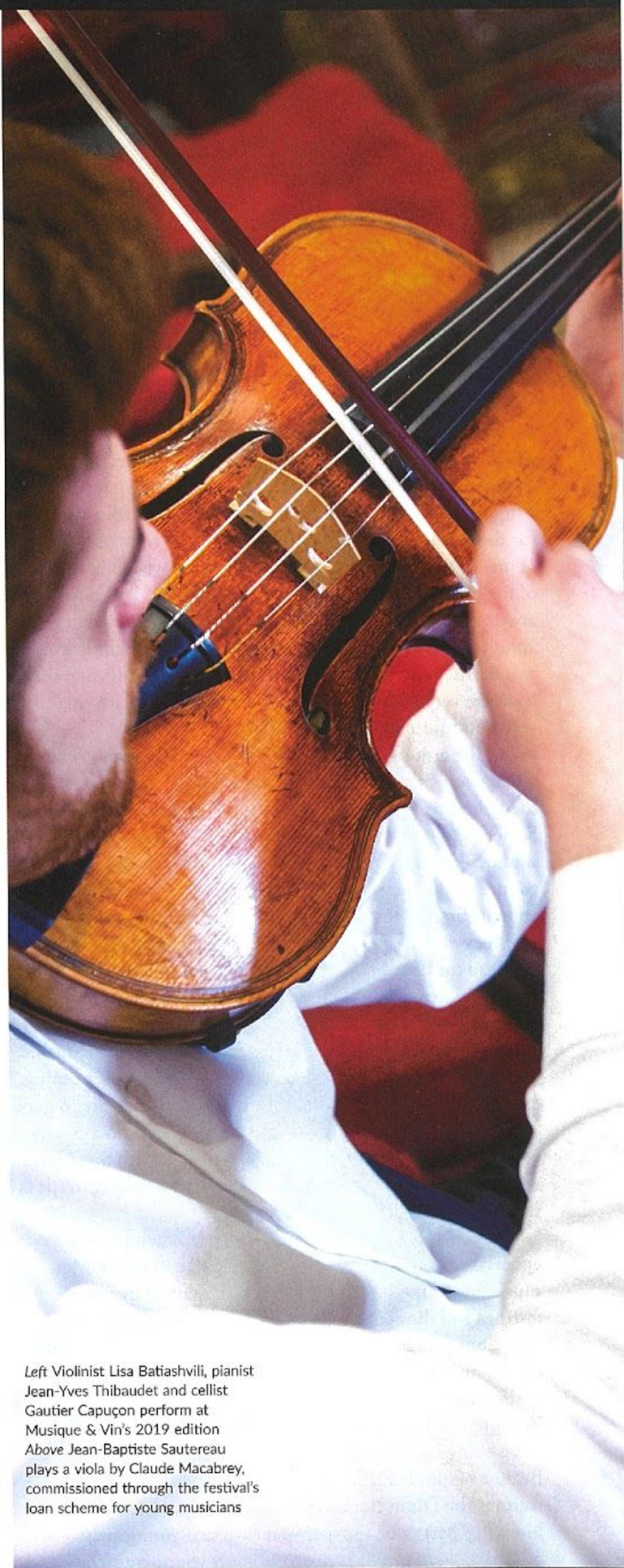
Burgundy's Musique & Vin festival has quickly grown from its humble origins to encompass a rich diversity of elements, not least first-rate performances from international artists and an instrument loan scheme for young musicians. **Charlotte Gardner** spoke to those involved in this unique project

Perhaps you're familiar with the scenario in which a photo you've taken with maximum haste and minimum thought – a rapid 'just in case' shot before swiftly re-pocketing your phone – ends up becoming the one image that truly gets to the heart of the experience, as opposed to the many photos you've taken that were carefully composed. This is what happened to me this year after attending Burgundy's music and wine-tasting festival, Musique & Vin au Clos Vougeot. Although I returned home with any number of beautiful images from the eight concerts on offer over the nine-day period in June (major musicians such as cellist Gautier Capuçon and violinist Lisa Batiashvili on stage in characterful wine cellars; vineyards at sunset; exquisite medieval architecture), the photo I keep returning to instead is one hastily snapped in an office two months before the festival even began, during a dinner for festival sponsors at Beaune's private wine-tasting club, 1243 Bourgogne Society, when on the spur of the moment a handful of us sneaked out between courses.

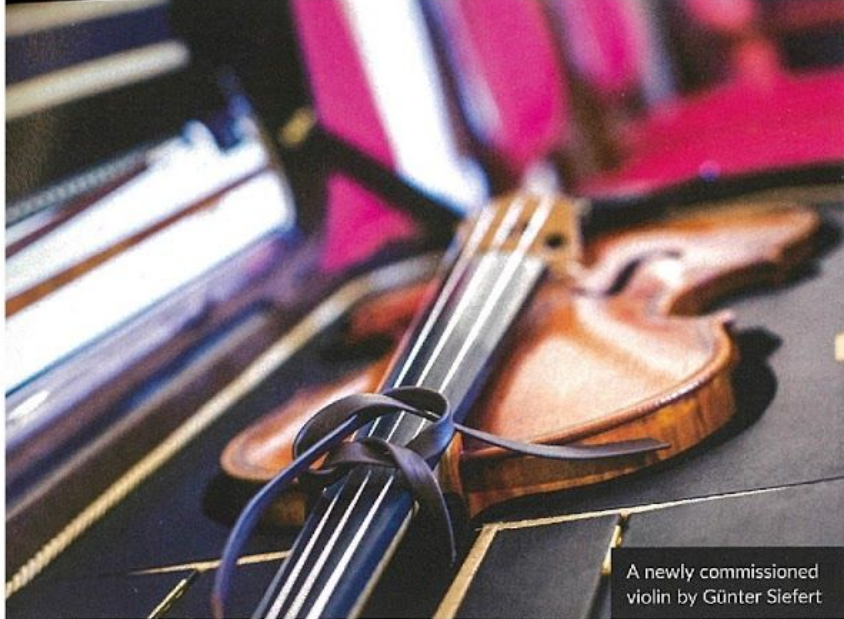
Closest to the camera is violinist David Chan, concertmaster of the New York Metropolitan Opera Orchestra and the festival's artistic director, and under his chin is the focus of our mid-dinner exodus: a beautiful copy of a 'del Gesù' violin made for the festival by Stefan-Peter Greiner and newly returned after some restoration work. Smiling close by as Chan draws an exploring bow over its strings is the violin's commissioner, Daniel Weissmann, festival general secretary and director of the Liège Royal Philharmonic Orchestra. As for the state of the room itself – it's organised chaos, floor and furniture alike scattered with a combination of wine-glass boxes and serious-looking instrument cases. This is because the following morning 25 young string players of assorted nationalities would be arriving to audition for the loan of either this Greiner or of one of the festival's other fine modern copies of old Italian instruments. This isn't all the festival is doing for young artists, because if you turned up in June you'd also have heard performances from the festival's two annual recipients of its 'Young Talents' career bursaries of €10,000 each, which can be spent in whichever way the recipient (again, of any nationality) chooses.

In other words, while Musique & Vin could certainly be admired purely as a festival presenting high-level programming in atmospheric locations, what actually makes its heart beat is what that impromptu behind-the-scenes photo captured: namely, a mission to promote the next generation of musicians. Furthermore, all this is both funded and philosophically informed by wine.

The festival is to a large extent my fault,' laughs Chan, as he explains how the seeds were first sown twelve years ago. 'I started getting into wine in the early 2000s, then very quickly into Burgundy specifically, where, unlike a lot of other regions, knowledge is significantly advanced by an actual visit, because you get a visual of the geography: how vineyards might be separated from one another just by a little dirt road, yet when you stand in them you see >



Left Violinist Lisa Batiashvili, pianist Jean-Yves Thibaudet and cellist Gautier Capuçon perform at Musique & Vin's 2019 edition
Above Jean-Baptiste Sautereau plays a viola by Claude Macabrey, commissioned through the festival's loan scheme for young musicians



A newly commissioned violin by Günter Siefert

‘WITH BOTH MUSIC AND WINE YOU CAN SHARE A STRONG EMOTION WITHOUT HAVING TO SPEAK THE SAME LANGUAGE’
– BERNARD HERVET

the difference in their respective soils, or feel it in their microclimates. So I visited a couple of times. Then one year, as I prepared to travel to the Verbier Festival in Switzerland, I suggested to my wife, [violinist Catherine Ro who also plays for the Met], that we go via Burgundy. Her response was, “Fine, but if this is to be a regular thing, maybe look into a way of making it happen on someone else’s dime!” As I’d had amazing top-level wine makers welcome me into their cellars, volunteering hours of their time to do so, I thought it would be wonderful to give them something in return; and when they have the very best wines in the world, why not try to make the very best music, too?”

Asking around for who in the region might want to help, Chan was directed towards Bernard Hervet, general manager of the Domaine Faiveley vineyard, founder of the 1243 Bourgogne Society, and now the festival’s director. The initial plan in 2007 was low-key: a forty-minute recital from Chan and Ro for twenty or thirty people in a small rent-free space. However, the appetite among the wine makers and their buyers was so great that they ended up playing to over a hundred people at the Château du Clos Vougeot vineyard, which offered itself for free; and they knew this pairing of music and wine felt instantly right on every level. ‘With wine, as with a musical score, there are many different ways to interpret the soil and the climate so that you’re respecting them, but with your own sensibility,’ explains Hervet. ‘This is the reason why musicians are so good at tasting wine, and using extremely precise and poetic vocabulary to describe it. Furthermore, with both music and wine you can share a strong emotion without having to speak the same language, and that’s very rare.’

The following year, therefore, saw three chamber music concerts at Clos Vougeot, of which Chan and fellow Met musicians formed the backbone, accompanied by wine tastings and dinners. As for the festival team, this grew to include Domaine de la Romanée-Conti co-director Aubert de Villaine, as president, and general secretary Weissmann, who at the time was artistic and general director of the Dijon Bourgogne Orchestra.

As things developed, a free opening-night concert in Beaune’s Grande Halle was introduced, which these days features the Dijon Bourgogne Orchestra conducted by Chan himself. Then came those aforementioned young artist bursaries, as an opportunity to support young musicians and do something different from the usual music festival model.



Clément Verschave examines a violin by Patrick Robin

These are funded by a charity auction on the festival’s final night, for which the local wine makers donate rare bottles, and music-loving collectors gladly pay over the odds for them in the knowledge that they’re paying for more than wine. One recipient is always a singer, in recognition of the Met link; the other an instrumentalist. Beyond the money, these Young Talents are also given valuable performance experiences at the festival itself, most notably at the opening-night concert, which is specifically a showcase for them. This year’s concert saw American soprano Leah Hawkins sing opera arias and French cellist Caroline Sypniewski perform the Schumann Cello Concerto (last year it was Australian–Chinese tenor Kang Wang and Austrian trumpeter Florian Pitschler). The Young Talents ▶

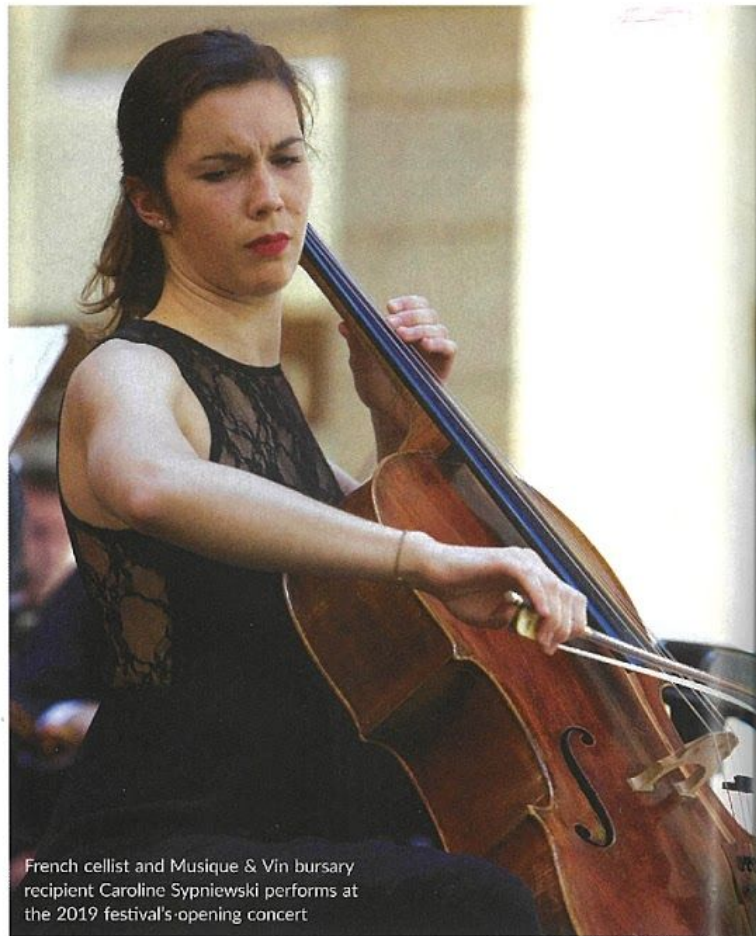
might also perform midweek in chamber formations alongside established artists.

Soon the charity auction was raising more money than they needed. So, conscious of the increasing financial impossibility of acquiring a fine old stringed instrument if you're a young player, the organisers decided to commission gradually 33 new ones, each with a label carrying the name of the maker and also the name of one of the 33 *grands crus* of Burgundy. The collection is currently 18 strong, with some notable new additions coming soon, and the enthusiasm from all concerned has been tremendous. For instance, Greiner fast-tracked the festival on a waiting list that's many years long, producing that aforementioned 'del Gesù' copy in just eight months. Meanwhile, festival visiting artist Yo-Yo Ma allowed French luthier Frank Ravatin to make a copy of his 1712 'Davidov' Stradivari cello. Some other well-known makers involved in the scheme are Günter Siefert, Patrick Robin and Charles Coquet.

Young musicians can apply to audition for loan of these instruments. Loans are usually for around three years, but things aren't set in stone; instead, it's all based on what the festival team feel is appropriate, and then on how things develop. Equally fluid is the age of the loanees: most of those auditioning this year were in their late teens, while others were in their twenties, and past beneficiaries include a twelve-year-old. Weissmann keeps in touch personally with each successful candidate, monitoring their progress, offering career advice or perhaps helping them with contacts. 'Sometimes they need to keep the instrument for a little longer, perhaps because of a competition or an audition,' he says. 'The only condition is that they come back to us to re-audition each year, so that we can hear them.' Indeed, the reason why applicants are expected to write a cover letter beyond simply sending a CV is to help gauge their commitment and sincerity. 'We all know that when you audition for something you have to present a minimum level to be considered,' adds Chan, 'but I think one thing we can rightfully claim at this festival is that we really care about people and relationships.' When the instrument does have to be returned, the young musician has the option of having its luthier make them an identical one, which they can buy at the price of the original.

The relationships element also extends to inviting the sponsors themselves to watch the auditions, and they come from all over the world to do so. Take Bruce Allen, who will happily travel from America for this single day and the two wine-tasting meals on either side of it (one of which was the



VISITING ARTIST YO-YO MA ALLOWED FRENCH LUTHIER FRANK RAVATIN TO MAKE A COPY OF HIS 1712 'DAVIDOV' STRADIVARI CELLO FOR THE INSTRUMENT FUND



French cellist and Musique & Vin bursary recipient Caroline Sypniewski performs at the 2019 festival's opening concert

forementioned dinner at the 1243 Bourgogne Society, where the auditions take place). 'I love the wines of Burgundy, and I love the concerts of the festival,' he told me as we sat under the club's blossom trees during the April 2019 auditions lunch break, 'but for me the heart of what the festival does is to support young artists. I'm from a very meagre background in upstate New York, so to be able to help somebody pursue their dreams and ambitions with an instrument they otherwise couldn't afford really spoke to me. In fact, today was emotionally overwhelming because I heard the young man who is playing the violin I sponsored last year. It was an amazing experience to see how he's evolved and grown.'

The day was also clearly emotionally overwhelming for the young artists who ended up departing with new instruments slung on their shoulders. Take 18-year-old French cellist Pauline Boudon, who won the three-year loan of a 2018 Yair Hod Fainas (personal model). 'I'm very happy!' she told me, laughing quietly with amazed excitement. 'I'm currently preparing for the entrance competitions to the *écoles supérieures*, most notably the Paris Conservatoire, and although you can achieve certain things with a normal instrument, to have an instrument of this calibre will be revolutionary.' Then there was 27-year-old Venezuelan violinist Emmanuel Maestre Noriega, who won the one-year loan of a 2013 Siefert modelled on a Bergonzi: 'I do have a violin of my own, but it's not that good,' he explained, in similar tones to those of Boudon. 'So I've been playing violins belonging to my teacher and others, and it's hard because I've had about eight different violins over the past three years, each time having to adapt anew, and sometimes having to give them back at short notice. So although I guess I've gained something out of that experience, the main reason for auditioning was to have a violin I could grow with, so that I'm not always feeling stressed as I wonder when I'll have to give it back.' ▶



Thomas Briant (left) and Adèle Théveneau (right) each received instrument loans – the former a violin by Nicolas Causin and the latter a cello by Günter Siefert

‘THEY’RE DOING INCREDIBLE WORK FOR YOUNG MUSICIANS – I TRIED ONE OF THEIR CELLOS AND IT WAS BEAUTIFUL – AND THEY DO IT WITH THEIR HEARTS’ – GAUTIER CAPUÇON

One further beaming face leaving the club that day was young luthier Laure Clément, who had come to show Weissmann and Chan a violin she'd built on a Stradivari model, and who impressed enough to walk out with a commission – because far from the instrumental fund being just about big-name makers, it's also about giving talented younger luthiers valuable early-career work. The festival also currently has a cello on order from young Burgundian luthier Roland Rouelle, and it's partly with young luthiers in mind that Weissmann is particularly committed to commissioning copies of grand instruments. 'When you make a copy of a known instrument you take more time over getting the wood and the varnish absolutely right, so it pushes people,' he explains. 'It links well to the wine too, though, because each of the *grands crus* is also a big name. So it's a *bon mariage!*'

More good marriages happen at the festival itself, not least in terms of enduring relationships with artists. For instance, this year saw one of the regular returns of clarinetist Pierre Génisson, one of the festival's Young Talents of 2011. Capuçon, meanwhile, has been coming ever since 2013. 'I actually wouldn't miss it,' he told me before his chamber concert with Batiashvili and pianist Jean-Yves Thibaudet. 'They're doing incredible work for young musicians – I tried one of their cellos and it was beautiful – and they do it with their hearts. Overall, too, there's a very special spirit here: with Aubert de Villaine and Bernard Herve, the festival team; with all those vintners who genuinely take part in the festival's organisation; and with the excellence of the music and the wine. The one very important value inherent in both music and wine is that they're something you share, and the way we're sharing music here is so wonderful, with established and younger artists all together. The festival is also very international, and not simply in terms of its artists. Perhaps half of the audience is from France, and I'm sure the team are pleased that the other half is international. It's a fantastic kind of ambassadorship for

France, through Burgundy: keeping the DNA of our culture and history, while at the same time being open to the world.'

One concert this year that especially demonstrated this openness, not to mention the originality of Chan's programming, saw Vivaldi's *Four Seasons* – featuring Chan and a chamber formation of fellow Met musicians joined by festival regulars violinist Svetlin Roussev and harpsichordist Patrick Ayrton – interspersed with Piazzolla's *Four Seasons* performed by Quinteto Astor Piazzolla, a tango band from Argentina making their festival debut. 'I think the Argentine players often find that genre-wise they occupy a funny middle ground in which their work always ends up being categorised as "world music", with original tango people regarding Piazzolla as too classical,' explains Chan. 'So I thought a collaboration like this would show the connections between the two, as well as the differences.' Certainly the meetings on stage that night – greeted with rapturous applause – were numerous: both groups were on stage throughout, each season played first by one group and then the other, with the two sets of musicians even beginning to feed off each other's styles. Further stylistic meetings happened just within the Vivaldi, because Chan and Roussev divided the concertos between them, Roussev performing in a period-aware style and Chan adopting a more traditional approach.

To say that all this is enough for a small festival to be getting on with is something of an understatement, but the Musique & Vin team aren't stopping here. For instance, 2012 saw the creation of the festival's own Orchestre des Climats de Bourgogne (named after the region's 1,247 Unesco-approved *climats*, or specific vineyard sites), which this year played the final night under conductor Daniele Gatti. And looking to the future, they've now decided not to stop commissioning instruments when they reach their target of 33 and they're discussing a partnership with the Queen Elisabeth Music Chapel in Brussels, loaning some of their highest-calibre instruments to the resident artists there. In other words, if any feature deserves to end with the words, 'Watch this space', it's this one. ●