



The Bayard Partnership

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Recorded at Chateau Balmoral
Spa, Belgium July 12-16, 2015

Produced by Harley Lovegrove
Recording engineers:
David Frans & Harley Lovegrove
Post recording mixing & mastering:
Maarten Geebels
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Design by Chantal Vandevorst

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Aveline Gram

WORKS BY: BACH, CHOPIN, KAPUSTIN, LISZT
THE BALMORAL RECORDINGS 2015



Track list

Frédéric Chopin

- | | |
|---|-------|
| 1. Scherzo No.2 in B-flat minor, Op. 31 | 11:09 |
| 2. Ballade No.1 in G minor, Op. 23 | 09:34 |
| 3. Étude Op. 10 No. 4 in C-sharp minor | 02:20 |

Franz Liszt

- | | |
|------------------------------|-------|
| 4. Liebestraum No. 3, S. 541 | 05:22 |
|------------------------------|-------|

J.S. Bach

Partita No.1 in B flat Major, BWV 825

- | | |
|------------------------|-------|
| 5. Praeludium | 01:43 |
| 6. Allemande | 02:17 |
| 7. Corrente | 02:11 |
| 8. Sarabande | 03:51 |
| 9. Menuet I, Menuet II | 02:52 |
| 10. Gigue | 01:24 |

Nikolai Kapustin

Prelude Op. 53

- | | |
|--------------|-------|
| 11. Lento | 02:47 |
| 12. Moderato | 02:08 |



Aveline Gram

While developing her career, Aveline has studied with:

- Prof. Jean-Claude Vanden Eynden (Conservatoire Royal de Bruxelles)
- Prof. Elisso Virssaladze (Scuola di Musica di Fiesole, Italy)
- Prof. Markus Becker and Prof. Jan Philip Schulze (Hochschule für Musik, Theater und Medien Hannover, Germany)

Aveline was selected as the first 'Young Belgian Talent' prodigy in 2010.

On this recording Aveline is playing a Steinway B.

www.avelinegram.com

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Aveline Gram (Belgian) has won numerous national and international competitions and prizes. Since the age of 13, Aveline has played regularly as a soloist with orchestra and has performed in the main halls of Belgium and other countries across Europe (France, Italy, Germany, ...).

At the age of 16 Aveline was accepted into the Royal Conservatory in Brussels two years earlier than the normal admission age. Studying under the exceptional status of 'Young Talent', Aveline entered the classes of Mr. Jean-Claude Vanden Eynden. Aveline has attended several master classes with professors such as E. Virssaladze, P. Devoyon, V. Krainev, M. Beroff, J-F. Heisser, O. Yablonskaya, A. Queffélec, B. Rigutto. In 2009-2010 she studied for one year in Italy with Prof. Oxana Yablonskaya, in combination with her studies in Brussels. Aveline achieved her Masters diploma in June 2012 'with great distinction'.

In 2011, Aveline was accepted in the "Scuola di Musica di Fiesole" (Italy) where she followed a 3-years postgraduate course with Prof. Elisso Virssaladze. In 2013-2014 she began a Master in Chamber Music at the "Koninklijk Conservatorium Brussel" which she continued during 2014-2015, at the "Hochschule für Musik, Theater und Medien" in Hannover (Germany) with Prof. Markus Becker (piano solo and chamber music); and Prof. Jan Philip Schulze (Lied interpretation).

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About this recording

Before setting out on this project I persuaded Aveline to record, as much as possible, in only one take. My philosophy being: 'rehearse until it's ready, then we record'. In addition, Aveline agreed not to replace any mistakes with studio implants during the post production and mixing process.

The original concept of 'The Balmoral Recordings' was to record a duo CD with Aveline and our other 'Young Belgian Talent' winner: Aurore Dassel. However, we also managed to find sufficient time to lay down enough material for Aveline to make her own solo CD. What you hear in these recordings is an honest, true to life rendition of her interpretation of four composers from her wide repertoire.

It is true to say that Aveline was not sure about recording the Bach at first but we had time and she agreed that we should give it a try. Maybe it was the setting, or maybe it was the fact that the pressure was off but Aveline managed to pull out a performance where her superb phrasing and delicate touch brought Bach's Partita No. 1 to life in a way seldom captured in a purpose built recording studio or concert hall. Perhaps, in time, she will want to come back and re-record it with a more polished rendition but even then we will still have this magical interpretation to share and enjoy.

For the recording itself I used a very simple two microphone placement technique to cover 90% of the work. With no compression, over dubbing, frequency equalization or other trickery; what you hear on this CD (along with it's sister CD YBT-001, 'Aurore Dassel & Aveline Gram') is exactly what was played over four days in July in the music room of the Chateau Balmoral in Spa, Belgium.

Harley Lovegrove, August 24, 2015



For the audiophiles:

The recordings were made in 44.1Khz/24bit format and were captured on a Roland R26, using two Audio Technica Pro37 microphones and later mixed down and mastered in StudioOne. The recording has been left uncompressed but has been converted back to 16 bit for the production of this audio CD.

This recording is a 'YBT' production and was sponsored by The Bayard Partnership cvba and Pearl Acoustics Ltd. The piano was supplied by Sibret Pianos.


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