

Schubert's Lieder led to numerous transcriptions, of Schubert himself (Romanze), of Brahms, Reger, Liszt, Offenbach... and even today with Schoellhorn, Zender... These adaptations, more often than not, involve a symphony orchestra and transform these Lieder so that they have a feeling more akin to that of opera.

I, to the contrary, in my work would rather play conserving the "delicate intimacy" of Schubert's music by finding a "magical" instrumental combination in my development: a violin trio, cello, accordion, which combine the expressions of two string instruments, "noble" and steeped in history and repertoire, to the more antiquated, popular, "wind" instrument, also playing the "squeezebox": the accordion.

By curious coincidence, the accordion was introduced in the early nineteenth century (the patent of the Akkordion, "Harmony" - was submitted in Vienna a few months after Schubert's death).

This new sound environment, which aims to be true to the composer's ideas, here lends a very special and tender light (which is often reduced to an "accompaniment" of the vocal line), and looks to surrender to the arcane, the mysteries and nuances of a game, where the piano sometimes seems distant or almost erased.

The selection of the Lieder has fallen on some early works, written when he was just seventeen, Gretchen am Spinnrade, or the famous Erlkönig, and through to the stunning and majestic Taubenpost, a Lied written just a month before the composer's death.

Bernard Cavanna