



HÉLÈNE GRIMAUD - Piano

Renaissance woman **Hélène Grimaud** is not just a deeply passionate and committed musical artist whose pianistic accomplishments play a central role in her life. Her multiple talents extend far beyond the instrument she plays with such poetic expression and peerless technical control: Grimaud has established herself as a wildlife conservationist, a human rights activist and a writer, her deep dedication to her musical career reflected in and amplified by the scope and depth of her environmental, literary and artistic interests.

She has been an exclusive Deutsche Grammophon artist since 2002. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, Choc du Monde de la musique, Diapason d'or, Grand Prix du disque, Record Academy Prize (Tokyo), Midem Classic Award and the Echo Klassik Award.

Grimaud's early recordings include Credo and Reflection (both of which feature a number of thematically linked works); a Chopin and Rachmaninov Sonatas disc; a Bartók CD on which she plays the Third Piano Concerto with the London Symphony Orchestra and Pierre Boulez; a Beethoven disc with the Staatskapelle Dresden and Vladimir Jurowski which was chosen as one of history's greatest classical music albums in the iTunes "Classical Essentials" series; a selection of Bach's solo and concerto works, in which she directed the Deutsche Kammerphilharmonie Bremen from the piano; and a DVD release of Rachmaninov's Second Piano Concerto with the Lucerne Festival Orchestra and Claudio Abbado.

In 2010 Grimaud recorded the solo recital album Resonances, showcasing music by Mozart, Berg, Liszt and Bartók. This was followed in 2011 by a disc featuring her readings of Mozart's Piano Concertos Nos. 19 and 23 as well as a collaboration with singer Mojca Erdmann in the same composer's *Ch'io mi scordi di te?*. Her next release, Duo, recorded with cellist Sol Gabetta, won the 2013 Echo Klassik Award for "chamber recording of the year", and her album of the two Brahms piano concertos, the First recorded with Andris Nelsons and the Bavarian Radio Symphony Orchestra, the Second with Nelsons and the Vienna Philharmonic, appeared in 2013. This was followed by *Water* (2016), a live recording of performances from *tears become... streams become...*, the critically-acclaimed large-scale immersive installation at New York's Park Avenue Armory created by Turner Prize-winning artist Douglas Gordon in collaboration with Grimaud. *Water* features works by nine composers: Berio, Takemitsu, Fauré, Ravel, Albéniz, Liszt, Janáček, Debussy and Nitin Sawhney. 2017 then saw the release of *Perspectives*, a two-disc personal selection of highlights from her DG catalogue, including two "encores" – Brahms's *Waltz in A flat* and Sgambati's arrangement of Gluck's "Dance of the Blessed Spirits" – previously unreleased on CD/via streaming.

Grimaud's next album, *Memory*, was released in 2018. Exploring music's ability to bring the past back to life, it comprises a selection of evanescent miniatures by Chopin, Debussy, Satie

and Ukrainian composer Valentin Silvestrov. The pianist then chose to follow this by creating an intriguing dialogue between Silvestrov and Mozart on *The Messenger*, released in 2020. Together with the Camerata Salzburg, she recorded Mozart's Piano Concerto K466 and Silvestrov's *Two Dialogues with Postscript and The Messenger* – 1996, of which she also created a solo version. Mozart's Fantasias K397 and K475 complete the programme.

After this, Grimaud moved on to Silvestrov's vocal music. *Silent Songs* features her live performance with baritone Konstantin Krimmel of a selection of pieces from the composer's monumental song cycle of the same name. It was released in March 2023 to critical acclaim: "Konstantin Krimmel and H el ene Grimaud deserve the highest praise for their poised and unaffected account of this beautiful, dreamlike music" (BBC Music Magazine).

The pianist's latest project focuses on her long relationship with the German Romantics, and on the ties that bound both Robert Schumann and his prot eg e Brahms to pianist-composer Clara Schumann. Grimaud has revisited Robert Schumann's *Kreisleriana*, and pairs it on her new album with Brahms's Op. 117 *Intermezzi* and his Op. 32 set of songs, in which she is again joined by Konstantin Krimmel. *For Clara* will be released in September 2023.

Forthcoming highlights of Grimaud's schedule include performances of Brahms's Piano Concerto No. 1 with the London Philharmonic Orchestra across Europe (October/November) and with the Orchestre Philharmonique du Luxembourg (October) as part of her season-long residency at the Philharmonie Luxembourg; Mozart's Piano Concerto No. 20 with The Philadelphia Orchestra and Yannick N ezet-S egu in (December); recitals in Boston, Atlanta, Chicago and Toronto (January/February); and performances with Camerata Salzburg (with whom she embarks on a new artistic partnership in the 2023-24 season) of the Schumann Piano Concerto at the Vienna Konzerthaus, Dresden Music Festival, Mecklenburg-Vorpommern Festival (together with Beethoven's Fourth Piano Concerto) and  evian Festival (May/June). Following on from the success of *Silent Songs*, she and Konstantin Krimmel will perform songs from Silvestrov's cycle in Luxembourg and Dortmund (June).

H el ene Grimaud was born in 1969 in Aix-en-Provence and began her piano studies at the local conservatory with Jacqueline Courtin before going on to work with Pierre Barbizet in Marseille. She was accepted into the Paris Conservatoire at just 13 and won first prize in piano performance a mere three years later. She continued to study with Gy orgy S andor and Leon Fleisher until, in 1987, she gave her well-received debut recital in Tokyo. That same year, renowned conductor Daniel Barenboim invited her to perform with the Orchestre de Paris: this marked the launch of Grimaud's musical career, characterised ever since by concerts with most of the world's major orchestras and many celebrated conductors.

Between her debut in 1995 with the Berliner Philharmoniker under Claudio Abbado and her first performance with the New York Philharmonic under Kurt Masur in 1999 – just two of many notable musical milestones – Grimaud made a wholly different kind of debut: in upper New York State she established the Wolf Conservation Center.

Her love for the endangered species was sparked by a chance encounter with a wolf in northern Florida; this led to her determination to open an environmental education centre.

“To be involved in direct conservation and being able to put animals back where they belong,” she says, “there’s just nothing more fulfilling.” But Grimaud’s engagement doesn’t end there: she is also a member of the organisation Musicians for Human Rights, a worldwide network of musicians and people working in the field of music to promote a culture of human rights and social change.

For a number of years she also found time to pursue a writing career, publishing three books that have appeared in various languages. Her first, *Variations Sauvages*, appeared in 2003. It was followed in 2005 by *Leçons particulières*, and in 2013 by *Retour à Salem*, both semi-autobiographical novels.

It is, however, through her thoughtful and tenderly expressive music-making that Hélène Grimaud most deeply touches the emotions of audiences. Fortunately, they have been able to enjoy her concerts worldwide, thanks to the extensive tours she undertakes as a soloist and recitalist. A committed chamber musician, she has also performed at the most prestigious festivals and cultural events with a wide range of musical collaborators, including Sol Gabetta, Rolando Villazón, Jan Vogler, Truls Mørk, Clemens Hagen, Gidon Kremer, Gil Shaham and the Capuçon brothers. Her prodigious contribution to and impact on the world of classical music were recognised by the French government when she was admitted into the Ordre National de la Légion d’Honneur (France’s highest decoration) at the rank of Chevalier (Knight).

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