

Emmanuelle STEPHAN – Press quotes / musical opinions

« (...) Emmanuelle Stéphan's moving and beautiful musical appearance during the ENCATC Fellowship Award Ceremony was very enriching and inspiring to the audience. My profound thanks for her essential contribution. »
- **(Giannalia Cogliandro Beyens, ENCATC Secretary General, 20th October 2021)**

« Sublime Chopin recital by pianist Emmanuelle Stéphan! Sovereign virtuosity at the service of an exceptional musical temperament! A distinctive pianist in our musical landscape! »
- **Maestro Béchara El-Khoury, Composer, 2nd March 2020**

« Emmanuelle Stéphan's performances reflect great musicality, depth of interpretation, and technical expertise. A wonderful and impressive pianist who possesses a great talent and remarkable personality, and will have a very promising career in the coming years. »
- **Manhattan International Music Competition (President: Maestro Ivo Pogorelich), 25th August 2017**

« (...) With her own impressionistic touch in the magnificent Debussy, Poulenc, one feels good in the universe that the pianist reflects. She also excels in Liszt and Chopin: '*Vallée d'Obermann*', Ballads, Etudes, Nocturnes, ... in which she amazed us. A great performer, a sensitive soul of great talent and exception. At times, she reminds me of Samson François. »
- **Réginald Poppe, Circle of Friends of the Dresden Staatskapelle, 9th April 2019**

« (...) Then with Chopin, the pianist completely transported us. Transported into this world where the 'piano' nuances are 'pianissimo', where the 'forte' nuances become 'fortissimo', where each modulation, each new theme, each new musical phrase, so delicately written by Chopin, became that of the performer, who re-appropriates the score. Her freedom of expression reminded me of what Samson François had written about the art of performing: '*Never try to achieve a technical performance, this prevents us from listening to what the music tells us. We should never feel like you have to play the following note.*' »
- **Patrice Renaut, La Scène Fontainoise, 18th October 2019**

« (...) Emmanuelle Stéphan, thanks to a precise technique combined with great sensitivity, has perfectly mastered an eclectic recital program. In short, an interpretation made of rigor, elegance and grace. An exceptional musical walk. »
- **Bernard Gordon, affil.fr, 13th November 2019**

« Dazzling virtuosity at the Francis Poulenc Festival! (...) With Ravel, Saint-Saens, Debussy, Satie and Francis Poulenc, it was an intimate concert, full of delicacy and virtuosity. »
- **Var-Matin Journal, 29th May 2019**

« As at home, (...) the spontaneity of a young pianist who acquired the tradition of Poulenc with Gabriel Tacchino (...) The righteous cause she champions makes the heart beat faster. Do not miss hearing her perform Bach: she masters his singing melodies in an elegant manner. »
- **Frédéric Casadesus for Mediapart, 10th September 2018**

« One of our best pianists. She is probably the most gifted at following in the footsteps of the great Hélène Grimaud. »
- **Serge Mandel, Passerelles et Compétences, dumieuxsurterre.com, 15th January, 2020**

« Emmanuelle STEPHAN's precision, poise, intense focus, technical skill, and innate musicianship create such beautiful performances. It is a gift to hear you play. Her love of music and artistic commitment is a joy to see and hear. She deserves a world-class career, and to continue to enjoy the greatest success going forward. »
- **Maestro Jeremy J. Beck, Composer, 27th July 2018**

« Wonderful mastering of colors, a genuine talent up to the art of her master Gabriel TACCHINO. »

- **Maestro Guido Conrad, Historian, Art historian, Verdi baritone, 4th August 2018**

« Emmanuelle Stéphan, whose dedication to music has resulted in an outstanding performance at Carnegie Hall! »

- **Victoria Montserrat, Artistic director, 5th November 2017**

« A wonderfully gifted artist. Her personality reflects the intelligence, insight, and musicality necessary for pursuing a career, and her playing, both in terms of technical skills and artistry, demonstrates the solid potential crucial to performance. »

- **Maestro Cosmo Buono, Artistic director, 27th April 2017**

« During the recital I have been admiring, like all of the audience, Emmanuelle Stéphan's talent, her virtuosity, her gracefulness. There is no doubt that a long and beautiful career opens in front of her, not to mention what she has already accomplished. »

- **Danielle Abad, Artistic director Francis Poulenc Festival, 22nd May 2017**

« Her accomplished technique allows her to play with such a musical freedom that one can only be moved! Moreover, she has that "special" individuality which distinguishes her from so many other young pianists ... ».

- **Maestro Cyprien Katsaris, Concert pianist, 26th June 2017**

« Virtuoso and bright in the Chopin Etudes, spiritual and unique in Poulenc for the greatest happiness of our ears! "Directly stemming from Francis Poulenc, through his only musical heir Gabriel Tacchino, the interpretation by the young and sublime French pianist Emmanuelle Stephan of works by the great composer is so poetic and spiritual, in the great tradition of the composer! Exceptional version!" »

- **Maestro Béchara El-Khoury, Composer, 27th January 2019**

« There is a mesmerizing secret in Emmanuelle Stéphan's playing. What is fundamentally in question for her, is to modulate the intensities, to forge the interpretation at the level the note, and by corollary, up to the level of the music, thus going beyond the virtuosity that she demonstrates. *Magnitudo reverenda*. So be it: secret and miracle. Emmanuelle Stéphan's playing lies at the crossroads of a rigorous authenticity with regard to the original work, and incommensurable lyrical virtuosity. It establishes a highly refined synthesis of the French and the Russian piano schools. »

- **Dr Mohamed Ben Mustapha, Paris VII-Diderot University, DIACRITIK Magazine, 22th August 2017**

« With Haydn's latest piano sonata (No. 62 sonata in E flat major), which is undoubtedly the most ambitious and demanding work of its author in the form, the performer rendered a version of incredible beauty: a first movement alternating power and lyricism, a second movement all in elegance, carefully polished, but never bland nor dull, with the touch of irony typical of Haydn especially in the third movement that she performed as a facetious flight. »

- **Michael KOCH, PianoDuasEstrelas.com, 11th June 2015**

