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# Pierre-André Valade

## Selected Reviews

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### **Stavanger Symfoniorkester: Works by Claude Debussy and Tristan Murail Stavanger Konserthaus, March 2017**

'SSO's exquisite performance of the work [Debussy's La Mer], with a conductor who knows his Debussy in and out [...] Lindberg came to the stage and showed a clear enthusiasm for conductor Valade, and for the magnificent performance of this work [...]'  
- **Arnfinn Bø-Rygg, Stavanger Aftenblad**

### **Murail: Le Partage des Eaux; Contes Cruels; Sillages CD review BBC Symphony Orchestra / Netherlands Radio Philharmonic Orchestra (Aeon)**

'Three orchestral works composed in successive decades, all of them recorded for the very first time in wonderfully diligent performances under Pierre-André Valade, provide a good introduction to Tristan Murail's sound world.'  
- **Andrew Clements, The Guardian**

'These three works [are] superbly realised under the nuanced direction of Pierre-André Valade.'  
- **Christopher Dingle, BBC Music Magazine \*\*\*\***

### **Atthis composed by Georg Friedrich Haas and directed and designed by Netia Jones Linbury Studio Theatre at the Royal Opera House in London, April 2015**

'Haas's accompaniment [is] scrupulously played by members of the London Sinfonietta under the baton of Pierre-André Valade.'  
- **George Hall, The Guardian \*\*\*\***

'She [Claire Booth] is strongly supported by musicians from the London Sinfonietta, conducted sensitively by Pierre André Valade.'  
- **Alexandra Coghlan, theartsdesk.com \*\*\*\***

'Speaking to the heart not the head, this production had that beauty which can occasionally result when fine artists uncompromisingly pursue a shared vision: a dream of love, chaste and exquisite.'  
- **Michael Church, The Independent \*\*\*\*\***

### **The Importance of Being Earnest NI Opera (October 2013)**

"The Crash Ensemble play superbly for Pierre-André Valade." – **Andrew Clements, The Guardian \*\*\*\*\***

"Conductor Pierre- André Valade has a clear vision of pacing and balance." – **David Byers, The Irish Times \*\*\*\*\***

"Pierre-André Valade conducted with vigour and ebullience, relishing the music's anarchic angularities and pungent irreverence." – **Terry Blain, Opera Magazine**

" The conducting, by Pierre-André Valade, seemed faultless." – **Andrew Mellor, Opera Now**

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### Piers Hellawell — *Airs, Waters: CD Recording with the RTE National Symphony Orchestra*

"Robert Plane plays the solo part with a flair matched by Pierre-André Valade's forces. Orchestra and conductor are equally good in *Degrees of Separation* (2004), a gradual dissipation of a burst of energy." – **Stephen Pettitt, *The Sunday Times***

### Auckland Philharmonic Orchestra

"Everything came together for Auckland Philharmonic Orchestra's French Impressions concert: a programme balancing Gallic favourites with a symphonic curiosity, a top-notch French conductor and a soloist whose CV includes more than a decade's music-making in Paris.

Pierre-Andre Valade brought out both the ironies and the subtle rhythmic undercurrents of Ravel's score, from the swirling *Prelude*, led by guest oboist Gordon Hunt to its final explosive *Rigaudon*...Roussel's 1930 Symphony, delivered with astonishing panache by Valade, might look beyond France in its musical references but, at the same time, its orchestral brilliance and clarity stamp it as French.

Valade and his players delighted in Roussel's touches of Mahlerian rustic as well as a rumbustious Finale almost as discursive as Charles Ives...Ravel closed the evening with his *La Valse* in which Valade conjured up images of possessed dancers swaying and swooping to their doom." – **William Dart, *New Zealand Herald***

"experienced and committed interpreter in Pierre-Andre Valade." - **Dominic Groom, *New Zealand Post***

### New Zealand Symphony Orchestra

"experienced and committed interpreter in Pierre-Andre Valade." - **Dominic Groom, *New Zealand Post***

"best of all was a vital, buoyant performance of the Symphony No. 3 in G minor by Albert Roussel. This superb work with its driving rhythms, unexpected colours and harmonic twists, received the orchestra's finest playing of the night - testament and respect to a conductor who fully understand, and loves, this repertoire." - **John Button, *Dominion Post***

### Prima Donna, Manchester International Festival

"The Opera North orchestra, conducted by Pierre-André Valade, brought luminous sound and undulant pacing to much of the score" - **Anthony Tommasini, *New York Times***

### Stockhausen: Mixtur, London Sinfonietta

"Mixtur was superbly prepared by the conductor Pierre-André Valade and delivered by the band - divided into five sections, all separately miked - in faultless style." - **David Murray, *Financial Times***

"Pierre-André Valade directed clear-cut readings of the score" - **Bayan Northcott, *The Independent***

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### RCM Lachenmann Festival

"expertly conducted by Pierre-André Valade" - **Richard Morrison, *Sunday Times***

### Philharmonia Orchestra

"Even in a routine performance, Stravinsky's ballet, 93 years old, can still get pulses racing. But in an account as polished as Pierre-André Valade and the Philharmonia delivered, the work showed its true colours: revolutionary, brazen, with a visceral and imaginative force that leaves the music being written today panting in the gutter." - **Geoff Brown, *The Times***

### Birtwistle: *Theseus Game*, *London Sinfonietta*

"in Pierre-André Valade's and David Atherton's performance the music had a hurtling momentum." - **Tom Service, *The Guardian***

"with Pierre-André Valade and Martyn Brabbins mastering its complexities better than any composer has a right to hope for at a first performance" - **Andrew Clements, *The Guardian***

"The two conductors, Pierre-André Valade and Martyn Brabbins, controlled the shifting temporal layers with practised ease, and made a potentially bewildering complication seem lucid and darkly compelling." - **Ivan Hewitt, *Daily Telegraph***

"[*Theseus Game*] was given an exhilarating performance by the London Sinfonietta under Pierre-André Valade and Martyn Brabbins." - **Barry Millington, *Evening Standard***

"The performance under Valade and Brabbins was spell-binding." - **Andrew Clements, *The Guardian***

### London Sinfonietta, Sydney Festival

"Ligeti's Chamber Concerto is a study in precisely shining chords and murmuring textures interrupted by eruptions of fierce

energy and intensity. The Sinfonietta's performance under Valade was miraculous for its delicate balance and transparency throughout the four movements." - **Peter McCallum, *Sydney Morning Herald***

### Tonhalle Orchestra

"Valadeunterstutze die Intentionen des Solisten auf seine schnorkellose, analytische Weise, aber keineswegs nüchtern, sondern

mit feinem Gespür für Spannungsverläufe und einem guten Ohr für die besonderen Orchesterfarben Ravels. Zum Schluss Maurice Ravels 'Bolero', zu Beginn fast unhörbar, keine Wirkung wurde verschenkt und die Spannungskurve mit Präzision aufgebaut: grosser Jubel." - **Alfred Zimmerlin, *Neue Zürcher Zeitung***

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"die geringfügigen Rubati laden diesen 'Bolero' zusätzlich auf, machen ihn nur unheimlicher. Der Dirigent Pierre-André Valade und das Tonhalle-Orchester haben damit dem Konzert am Mittwochabend die Krone aufgesetzt."

- **Thomas Meyer, Tafes Anzeiger**

"Begonnen hatte der Abend mit der Suite 'Masques et Bergamasques' von Fauré. Ohne jeden Pult-Narzissmus dirigierend, aber nicht sehr evokativ in der Zelchengebung, schöpfte Valade aus der Partitur vielgesichtige und vielfarbige und dabei klar organisierte Klänge. Den Abschluss des Konzerts bildete Ravels 'Bolero'. Man hatte argwohnen können, das sei ein inzwischen hoffnungslos abenudelter Hit. Aber so, wie das Tonhalle=Orchester mit Valade die Musik interpretierte, wurden einem die Ohren geöffnet. Stufenweise, ganz organisch geschah der Spannungsaufbau zum Höhepunkt, und die vielen Solist(inn)en haben sich, alle jede® für sich, ein Bravo verdient." - **Torbjorn Bergfodt, Zurichsee-Seitung**