

Le Monde

The classy and cool youth of the Arod String Quartet

The ensemble gave a concert with creation in Paris, before going on tour as part of La Belle Saison.

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More than any other form of chamber music, the string quartet is an experience of living together. In the closed space of the score, of course, but also in that, open to all sharing, a daily determined by the professional activity. Some formations adopt a monastic functioning. This does not seem to be the case with the Arod Quartet, which is pleased to see, on October 2, at the Théâtre des Bouffes du Nord, even before it starts playing.

Dark fitted out suit, with vest, and white shirt, with cufflinks but open collar: classy and cool youth! The formula is also valid for the musical performance. The Arod invest the *Quartet "Rosamunde"*, by Franz Schubert, with an elegance of port and a natural expression that magnify each page, each pose.

Fusion of beings

Everything is varied in thickness, weight, and fabric. Evanescent, in the first movement, like angelic appearances, the musicians take shape in the stormy activity (*andante*), then choreographically (minuet) before transcending (*allegretto*) in a musical musical supreme. There, it is no longer a question of common life but of fusion of beings. And to say that the Arod are only four years old!

Their quartet is already a luxury instrument that many composers dream to seize. The first to enjoy it is Benjamin Attahir. Born in 1989, he is of the generation of his interpreters and he speaks the same language as them. Not only because he is a violinist but also because he aspires to the fusion of voices, in the detail of writing for quartet as in the wider register of influences.

Rhythm of Muslim prayer

Presented in world premiere at the Bouffes du Nord as part of La Belle Saison (which will continue at the Coulommiers Theater on October 5th and at the Arsenal in Metz on December 6th), *Al'Asr* is the third part of a cycle designed from the rhythm of Muslim prayer. Like the other pieces in the ensemble, this "*afternoon prayer*" also develops from elements from the ordinary Christian Mass and the Hebrew liturgy. If the oriental origin of the work is perceptible in its incantatory primer, it is quickly forgotten in favor of a dialectic of meditation and animation.

Benjamin Attahir dares - rare in contemporary music - back on the motive ... Not, however, for a thematic return on investment but for a fascinating game (in the mind of a Dutilleux) on the memory. Panting until the frenzy, his "prayer" is tailored to the Arod, singers of the four in one. On more individualized writing, *op.44 Quartet ° 2* by Felix Mendelssohn (composer to whom is dedicated the first CD of the musicians who just released by Erato) can target the role of each. Gifted with a teenager's face, Jordan Victoria plays a first supersonic violin alongside Alexandre Vu's second playful violin, while Corentin Apparailly, viola, opposes the seriousness of a big child to the charming impulses of Samy Rachid, cello.

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