

REMUS AZOITEI, Violin & EDUARD STAN, Piano

“Azoitei and Stan combine temperament, mastery of idiom and executive elegance in a very special way” (GRAMOPHONE)

“Two estimable artists” (THE STRAD)

**“... extremely colourful and fiery, musical and at the same time artistic”
(BERLINER MORGENPOST)**

Founded in 1999 by two Romanian-born artists, the violin and piano duo Remus Azoitei and Eduard Stan have established themselves **„among the most outstanding of younger duo partnerships“ (Classical Source)**. Both artists have since been regular guests in such venues as Carnegie Hall New York (WRH), Kennedy Center Washington DC, Wigmore Hall London, Konzerthaus Berlin and Vienna, Accademia di Santa Cecilia Rome, Concertgebouw Amsterdam, Salle Cortot Paris, Auditorio Nacional Madrid, Rudolfinum Prague, Konserthuset Stockholm or Teatro La Fenice Venice. Performances in recent years have brought the duo to Edinburgh, Luxemburg, the World Expo Milano, the London Menuhin-Festival, Palais Béhague in Paris, Gödöllő Castle in Budapest and Fulya Sanat in Istanbul.

In 2019, Azoitei and Stan have celebrated their twenty years on stage as a duo with a return visit to New York's Carnegie Hall, as well as recitals at the Cosmos Club in Washington DC, in Los Angeles, at the Royal Castle in Warsaw, the Swedish History Museum in Stockholm, the Kasteliotissa Hall in Nikosia and the Herastrau Park in Bucharest (Open Air), among others.

A milestone in the impressive career of the duo represented the recording of the first ever entire repertoire for violin and piano by George Enescu, launched by Hänssler Classic on 2 CDs in 2007. This collection not only attracted international acclaim, but furthermore it was immediately regarded as a model of interpretation of the genius' Enescu sublime music. In terms of musical ambassadors also representing Romania on many diplomatic occasions, Azoitei and Stan are nowadays considered as their homeland's most outstanding duo in the field of classical music.

Described in *The Strad* as **“an uninhibited virtuoso, with soul and fabulous technique”**, Remus Azoitei graduated from the Juilliard School in New York in 2001 after his studies with Dorothy DeLay, Itzhak Perlman and Masao Kawasaki, and has since been a featured soloist of prestigious European ensembles including the Orchestre Philharmonique de Radio France, George Enescu Philharmonic Orchestra, Orchestre National de Belgique and Deutsches Kammerorchester. He has performed under conductors such as Lawrence Foster, Dimitri Kitaenko, Michael Sanderling and Gabriel Chmura. A prize-winner of international violin competitions in Bucharest, Milan, Weimar and Wellington, NZ, Remus performed Bach's Concerto for Two Violins with Nigel Kennedy in 2005, a concert broadcast on 19 Radio and TV stations across Europe and North America, including Arte and Mezzo. The same year, he received "The Cultural Order" from the Romanian President.

In 2001, Remus Azoitei was appointed violin professor at the Royal Academy of Music in London, becoming the youngest ever violin professor in the history of this institution. He is the Artistic Director of the Enescu Society in London, also being one of its founding members. Remus lives in London and performs on a violin made by Niccolò Gagliano in 1742.

Hailed by the *Frankfurter Allgemeine Zeitung* for his **“eminent sense of tonal timbres and colours”**, Eduard Stan has emigrated to Germany in 1978 at the age of eleven. He has widely performed across Europe, the US and Israel, past engagements taking him to major festivals such as Massenet, Lille Pianos or Piano à Riom in France, Enescu festival in Romania, Hohenloher Kultursommer and Braunschweig Classix in Germany, Julitafestivalen in Sweden, Royal Crakow Piano Festival in Poland or Schumann-Festival in Galway/Ireland. He has appeared as a soloist with orchestras including the Enescu Philharmonic and Romanian National Radio Orchestra in venues such as Berliner Philharmonie or Bucharest Atheneum, under the baton of Christian Badea, Cristian Mandeal, Jin Wang, Lutz Köhler, Shinya Ozaki, George Jackson and Theo Wolters, among others.

A student of Arie Vardi and Karl-Heinz Kämmerling, Eduard Stan graduated from the Academy of Music and Drama in Hanover, where he obtained his Master's Degree and has also benefited from lessons in orchestral conducting. Born in Transylvania's multicultural city of Brasov, he has been awarded the Prometheus Prize by his country for his merits in promoting Romanian culture abroad.

REMUS AZOITEI, Violin & EDUARD STAN, Piano

20 Years of Excellency on Stage 2019

Programme Proposals (Selection)

French and German Masterworks

Two representative German violin sonatas coupled with French masterpieces

Ludwig van Beethoven / Sonata No. 7 in C Minor op. 30/2
Gabriel Fauré / Sonata in A Major op. 13
Johannes Brahms / Sonata in A Major op. 100
Maurice Ravel / Tzigane

Homeland

Masterworks with national references to Scandinavia, Bohemia, Hungary and Romania

Antonin Dvorak / Sonatina op. 100
Jean Sibelius / Sonatina op. 80
Bela Bartok / Romanian Folk Dances
Maurice Ravel / Tzigane
George Enescu / Sonata No. 3 op. 25 "dans le caractère populaire roumain"

A Romanian in Paris

A recital with references to Enescu's adopted country, where he studied together with Ravel in the composition class of his beloved teacher Gabriel Fauré at the Paris Conservatoire. Not to forget Enescu's legendary recording of Chausson's Poème.

George Enescu / Suite "Impressions d'enfance" op. 28
Gabriel Fauré / Sonata in A Major op. 13
Ernest Chausson / Poème op. 25
Maurice Ravel / Tzigane

A Romanian in Vienna

A reference in terms of music to the „k.u.k. monarchy“, reminding us about „the little Romanian Mozart“ (a Viennese paper about Enescu) who started his musical education at the Wiener Konservatorium at the age of seven.

Ludwig van Beethoven / Sonata No. 7 in C Minor op. 30/2 *or also* Brahms / Sonata in A Major op. 100
Franz Schubert / Fantasie in C Major D 934
George Enescu / Sonata No. 3 op. 25 "dans le caractère populaire roumain"

„Mozart – Debussy – Enescu – Strauss“

Wolfgang Amadeus Mozart / Sonata in E Minor KV 304
Claude Debussy / Sonata
George Enescu / Suite "Impressions d'enfance" op. 28
Richard Strauss / Sonata in E flat Major op. 18

Do you love Brahms?

The master's sonatas in G Major op. 78 "Regenlied", A Major op. 100 and D Minor op. 108

SELECTED CONCERT VENUES - DUO AZOITEI-STAN

2008

LONDON, Wigmore Hall
LUXEMBURG, Philharmonie (Chamber Music Hall)
BRUSSELS, Flagey
OXFORD, Ditchley Castle

2009

NEW YORK, Carnegie Hall (Weill Recital Hall)
WASHINGTON D.C., Kennedy Center, (Terrace Theatre)
BERLIN, Konzerthaus (Kleiner Saal)
VIENNA, Konzerthaus (Schubert-Saal)
PARIS, Salle Cortot
LONDON, Royal Academy of Music (Duke's Hall)
AMSTERDAM, Concertgebouw (Kleine Zaal)
MADRID, Auditorio Nacional de Musica (Sala de Camera)
PRAGUE, Rudolfinum (Suk-Saal)
MUNICH, Gasteig (Carl-Orff-Saal)
HAMBURG, Laeishalle (Kleiner Saal)
COPENHAGEN, Kongelige Bibliotek (Queen's Hall)
STOCKHOLM, Grönewaldsalen
BRUSSELS, Palais des Beaux-Arts (Salle M)
BUCHAREST, Romanian Atheneum
DUBLIN, National Concert Hall (John-Field-Room)
ENESCU-Festival, Romania

2010

LUXEMBURG, Festival de Bourglinster

2011

ROME, Accademia Nazionale Santa Cecilia (Sala Petrassi)
VENICE, Teatro La Fenice (Great Hall)
LONDON, Enescu Society, Belgrave Square
BERLIN, Kaiser-Wilhelm-Gedächtniskirche
BUCHAREST, Great Hall of the National Broadcast Society

2012

GRÜNSTADT, Friedenskirche

2013

REYKJAVIK, Harpa (Kalderon-Saal)
LONDON, Whitgift-School

*LUCERNE, Eglise de Crissier
AHAUS, Schloss
WETZLAR, Stadthalle
ELLWANGEN, Speratus-Haus*

2014

COPENHAGEN, Kongelige Bibliotek (Queen's Hall)

2015

*EDINBURGH, Playfair Library Hall
MILAN, Auditorium San Fedele (Expo 2015)*

2016

*LONDON, Menuhin-Festival, Royal Academy of Music
LONDON, Enescu Society, Belgrave Square
PARIS, Palais de Béhague (Salle Byzantine)
BUDAPEST, Gödöllő Castle (Mirror Hall)
ISTANBUL, Fulya Sanat Merkezi
READING (UK), Trinity School*

2017

*LUXEMBURG, Conservatoire de musique (Auditorium)
STUTTGART, Augustinum Sillenbuch (Stiftstheater)
GRÜNSTADT (D), Friedenskirche
MINSK, Great Philharmonic Hall*

2018

*ZOFINGEN (CH), Hirzenberg Festival
KEHL (D), Stadthalle*

2019

*NEW YORK, Carnegie Hall (Weill Recital Hall)
WASHINGTON DC, Cosmos Club
LOS ANGELES, Beverly Wilshire Hotel (Trianon Hall)
STOCKHOLM, Swedish History Museum (Baroque Hall)
WARSAW, Royal Castle
NIKOSIA, Kasteliotissa Hall
BUCHAREST, Herastrau-Park – Open Air*

2020

*LONDON, Enescu Society, Belgrave Square
NEUMÜNSTER (D), Theater*

PRESS REVIEWS 2017 – 1999 DUO AZOITEI-STAN

Mothertongue (Enescu's Complete Works for violin/piano, CD 2)

"... Similarly to the Menuhin siblings and the Enescu-Lipatti duo, the violinist Remus Azoitei and the pianist Eduard Stan master these balancing acts with an eminent sense of tonal colour and much understanding for Enescu's Romanian soul. In the "Moderato malinconico" of the A Minor sonata, they recover a tension-laden consistency from the rhapsodic swerves. In the middle movement, the "doina", the melancholy aurally-transmitted Romanian song melody, is invoked... the dance-like Finale-Allegro suggests the Romanian folk music tradition. But in none of the three movements has Enescu cited the native idiom, he invented it anew in the spirit of transmission – and the technically sovereign musicians immerse themselves completely in this "mothertongue", with fire as well as refinement...

Azoitei and Stan relentlessly and always with control kindle the "holy fire" (Menuhin) of this early creation (first sonata). The ending becomes the bombshell effect of the recording which, aside from the more well-known third sonata, also offers more rare material worth discovering."

FRANKFURTER ALLGEMEINE ZEITUNG 13.09.2008 – Ellen Kohlhaas

A feast of virtuoso sound and sensitivity at the Kulturverein - Convincing both in terms of shape and tone

"A ravishing, instant musicality was paired with masterful sensuality of sound in a way that left nothing to be desired. What makes the Romanian duo, which can be heard at first rate venues as well, so remarkable? It is the dreamlike security of performance, the holistic, definitely plausible view of the three offered violin sonatas, together with memorable beauty of both the violin and piano sound...

The Andante (from Beethovens's C Minor op. 30/2) offered opportunity enough to admire Azoitei's wonderfully generous violin tone, the agogic freedom of his performance which, however, never brought the pianist out of balance, and his vital and well dosed articulation. The tempo was just perfect. It left time to meet, and to mindfully mesh, nevertheless keeping high voltage from the beginning to the end. Stan set up the Scherzo with sparkling humour...

The Finale revealed once more the great security with which the violinist transcended more than every detail, adorably following the long and exciting line of music, whereas the pianist always safely partnered him with virtuosity and a particular sense of sound... A wonderfully integral Beethoven interpretation, far away from an unilateral and intellectualising view.

Same praise could be told about the following violin sonata op. 13 by Fauré which revealed incredibly enthralling dialogues between Remus Azoitei and Eduard Stan, wrapped in a tonal splendour of almost symphonic abundance...

The Brahms' sonata op. 108 repeatedly offered to the audience a particular experience while admiring Eduard Stan's weightless and nimble pianism, an artistry full of colours and timbres... The Adagio is tremendously sweetish... Azoitei and Stan are doing the only thing that works: They do justice to the score while celebrating its sweetness with particular delicacy that could hardly be outbid in terms of subtlety and exquisiteness...

Very long and very heartfelt applause, two most gladly given fine encores. A memorable concert."

RHEINPFALZ (Germany) 23.01.2017 – Roland Happersberger

Discovering Eastern Europe

" ... Remus Azoitei and Eduard Stan presenting works by their compatriot (Enescu) at the Berliner Konzerthaus: extremely colourful and fiery, never slipping down into a gypsy manner, nevertheless musical and at the same time artistic. Azoitei loves a clear, strong bow stroke, and differs pleasantly from those fashionably over-refined „ghost-players“ where one could hardly recognize if they are playing the violin or an aeolian harp; Stan contributes a quite independent, perfectly seasoned piano part..."

BERLINER MORGENPOST 23.11.2009 – N.N.

Romanian Duo showcases Enescu, Brahms

"... the musician's long collaboration made for an easy rapport in performance. Azoitei, a Romanian trained at Juilliard and now teaching in London, played with a fluid melodic sensibility and sparkling technique... broader gestures of Stan, who was not afraid to unleash the Steinway's power..."

THE WASHINGTON POST, December 11, 2009 – Charles T. Downey

Rising Stars: Remus Azoitei and Eduard Stan at Wigmore Hall

“The recital opened with Enescu’s superb “Impressions d’enfance”, so rarely heard but more than deserving of resuscitation, the more so in what members of the audience regarded as such a fine account as this. Brahms’s late D minor sonata followed, also much appreciated by the audience as a performance of no little distinction, especially with regard to the choice of tempi...

These were magnificent performances indeed, and it was good to hear the earliest piece of Brahms’s chamber music – the F.A.E. Scherzo – in concert, quite lovingly and brilliantly played.

Clearly, a memorable evening.”

MUSICAL OPINION (UK), October 2008 – Robert Matthew-Walker

“Two of Enescu’s scintillating sonatas are included here, and in his compatriot, the Romanian-born violonist Remus Azoitei, he finds an ideal interpreter. Azoitei has all the requirements: marked sensitivity, a sweetness of tone (but not over-succulence), an impressive emotional and dynamic range, and the ability to sustain Enescu’s extended lines without making them sound laboured. Both sonatas are brilliantly, perceptively and subtly played...Azoitei is handsomely matched by pianist Eduard Stan, who reveals a fine gift of restraint and an instinctive feel for balance so as never to outweigh but always skillfully to shadow the violin soloist. Their conclusion of the central Tranquillement of no. 2 is quite magical...”

THE STRAD (UK), May 2007 – Roderic Dunnett

Sunrise – Finely woven: Violin sonatas by George Enescu (CD 1)

“Azoitei and Stan, who in this fabulous recording present the first of two instalments with works for violin and piano, follow Enescu’s guidelines in exemplary manner. They shun all that is upfront and are always prepared to transport their virtuosity into pianissimo as well.“

FRANKFURTER ALLGEMEINE ZEITUNG 21.04.2007 – Christiane Tewinkel

Inimitable style – Remus Azoitei and Eduard Stan enchant the audience

"Top-class chamber music interpreted by two masters of their instruments..."

Both works (Schubert's Fantasie and Brahms' sonata op. 108) are ... wonderfully suitable to light up the special qualities of the Azoitei-Stan duo. One should mention the brilliant, but highly sensitive and sublime tone of the violinist, who presented the songful parts of the "King of Lied" Schubert with a softly melting vibrato based on inimitable warmth and noble shine...

Deeply inspired, both musicians celebrated every smallest ornament with inimitable style. They transformed the portamenti into a matter of heart and enchanted the audience with alienation effects. Enescu could not wish for better ambassadors of his music (third sonata "in Romanian folk character")."

MÜNSTERLÄNDISCHE ZEITUNG (Germany), 16.02.2013 –

Ursula v.d.Linde-Bancken

Magical start of the "Ellwanger Schlosskonzerte" series

"What a magical and most promising prelude! A large number of classical music lovers were carried away to standing ovations while listening to the Romanian artists Remus Azoitei and Eduard Stan interpreting most demanding violin scores during the opening concert of the "Ellwanger Schlosskonzerte" series..."

In Azoitei's detached, technically flawless and equally passionate but interiorised violin playing, partnered by Stan's congenial pianism, Enescu's musical "Impressions of Childhood" (his op. 40) became alive...

Schubert's Fantasie in C Major came along as a virtuoso showpiece of breakneck difficulty and unsettling beauty... Wonderfully, how Stan and Azoitei led to shine ... the striking 2/4 Allegretto theme on its way through dizzying heights with variations and cadenzas, until it reached the music's magical thrill in the Allegro vivace and the final Presto. The Brahms' sonata op. 100 lighted again a firework of sound, which still increased in Ravel's rhapsodic "Tzigane". Breathtaking...

That was more than a beautiful, it was an enthralling evening."

SCHWÄBISCHE ZEITUNG (Germany), 27.05.2013 (R.)

People, Animals, Phenomena – violin and piano chamber music deli

"Within the series of the "Ellwanger Schlosskonzerte", the audience could experience a highly musical and sensitively melted duo. The programme turned out to be demanding and a real treat for all chamber music lovers...

Differently from the opinion in the review of its premiere, on this evening one would not like to miss a single second of Schubert's a good twenty minutes lasting Fantasie in C Major... Under the hands of both artists, a wide arch full of images is stretched with technical perfection, sound is transformed into poetry, painful feelings find their way to radiant light... Always acting as equal partners, the artists succeed to repeal any feeling of space and time in their interpretation."

SCHWÄBISCHE POST (Germany), 29.05.2013 – Christine Bausch

Une grande profondeur expressive

„Le récital donné à l’occasion de la fête nationale de Roumanie dans la salle de musique de chambre de la Philharmonie était exceptionnel à plus d’un titre. Les deux artistes de la soirée, le violoniste Remus Azoitei et le pianiste Eduard Stan ont subjugué l’auditoire par leur sensibilité riche en nuances et couleurs, par leur irrésistible vitalité et leur approche d’une grande profondeur. C’était un des ces récitals rares aux vastes perspectives, où romantisme, caractère folklorique et virtuosité se rencontrent harmonieusement pour créer cette cathédrale sonore qui sait nous élever vers les sommets de la musique...

On écoute d’abord la sonate op. 108 de Brahms... Le jeu très pur du violon s’élevait, ample et éloquent dans l’allégre dont les arpegges au piano exprimaient la flamboyance romantique... L’adagio était traduit dans un jeu d’ensemble d’une parfaite harmonie, d’une fluidité interrogative: on aimait ce dialogue équilibré qui suscitait l’émotion. Le troisième mouvement était rendu avec fougue; l’élan grandiose du pianiste y répondait à la dynamique très vivante, incisive, du violoniste...

La prestation éblouissante des artistes était saluée par une standing ovation...»

LUXEMBURGER WORT, 4.12.2008 – Hilda van Heel

Romania’s voice of the violin – Gripping duo recital in the Oetkerhalle

“... The ambassador Enescu stood now as the programme’s Godfather of the second chamber concert, in which the Romanian duo musicians Remus Azoitei and Eduard Stan overwhelmed the audience in the chamber hall of the Oetkerhalle...

With the “Fiddler”, the starting solo piece of Enescu’s “Impressions d’enfance”, Remus Azoitei proved himself as an archfiddler in full possession of a phenomenal technique and an irresistibly brilliant and sensuous violin tone... Around the Impressions, he created together with his congenial piano partner a panorama of sonata moods. The Romanian always succeeds to represent both in one: a musician by blood and an accomplished artist of international standing as well, his unmistakable sound serving as a melting pot for unique interpretations.

Far away from using a post-baroque “Affetto”, he covers Mozart’s E Minor sonata in two movements almost casually with a melancholy and desire, whose romantic tenderness of tone disarms even purists with its meticulous sheath. The late Debussy sonata is performed in the spirit and style of the Paris-schooled Enescu, melting together an impressionistic elapse and rhapsodic flow soaked with as much feeling and taste. The gipsy-like sharpened coda of the first movement and the fantastically-touched energy of the second movement: both absolutely convincing as well.

Brahms blissfully sun-drenched sonata in A Major is offered with violinistic glow, glare and grandeur in wonderfully sculptured cantilenas. His “amabile”-like playing has something of a Budapest coffee house, nevertheless keeping a brilliant sense of selectivity and variability even in its most creamy moments of shine. All this is paired with a supreme capacity of form-giving, which can be experienced in the way how the melodious Andante sections and the dance-like Vivace insertions are clamped to each other.

Not to forget Eduard Stan’s pianism: conclusive in any style, always paired with an enormous range of colours in his touch, and revealing a formative creative capacity.

The final work was Ravel’s Tzigane, a spectacular virtuoso showpiece which flew with unbelievable ease from Remus Azoitei’s hand. His tireless bravura and outstanding musicality were an event for itself. The ravished applause of the audience earned as encores a Romanian peasant dance and a Ballade of the prodigy Enescu.

NEUE WESTFÄLISCHE (Germany), 31.10.2007 – Michael Beugholt

A touch of racy Romanian fire in this appealing violin-and-piano repertoire (Enescu/ Complete Works for Violin & Piano Vol. 1 & 2)

“All five miniatures (Enescu’s Ballade, Tarantella, Hora Unirei, Andante malinconico and Impromptu concertant) showcase the refined but vibrant performing style of Remus Azoitei, a distinctive player whose sound world echoes Enescu’s own...”

Azoitei’s pianist Eduard Stan is memorable supple in terms of both rhythm and touch, vital attributes in the last and greatest of the violin works, the Third Sonata, with its tricky transitions, complex but spirited dance sequences and fiery climaxes, especially in the finale. Other partnerships have triumphed here too, .. but Azoitei and Stan combine temperament, mastery of idiom and executive elegance in a very special way...

Again, the performances are richly responsive and tastefully phrased, the recorded sound excellent. So if the repertoire appeals, no need to look any further: this is a first rate collection...”

GRAMOPHONE (UK), February 2009 – Rob Cowen

Enescu and Brahms at Wigmore Hall London

“... Opening a recital with ‘Impressions d’enfance’ would be a tall order for any violinist... From his soulful rendition of ‘The Fiddler’, it was clear Azoitei had the measure of this score... The central ‘Lullaby’ had a winsome poise, while subsequent depictions of moonlight, wind and storms were allied to an intensifying trajectory on the way to ‘Sunrise’. An enthralling reading of a singular work...”

The brief but tensile Intermezzo (Brahms, Third Sonata) was characterfully delivered, while the finale had a sustained emotional charge in which Eduard Stan’s pianism was at its most commanding...

Enescu’s Ballade... made for a captivating end to a recital that confirmed Azoitei and Stan among the most outstanding of younger duo partnerships.”

CLASSICAL SOURCE (UK), 18.09.2008 – Richard Whitehouse

“This recording (Enescu ‘Impressions d’enfance’, ‘Torso’-Sonata, Violin Sonata No. 2) ... is faithful to both the letter and spirit of the compositions... On this Hänssler Classic recording, Remus Azoitei and Eduard Stan do the things the others don’t. What is more, they realize with absolute inevitability the pull of destiny that is within every bar of Enescu’s climactic “Sunrise”. This alone is a massive achievement in the realm of Enescuvian interpretation...”

I wonder why Enescu’s 2nd sonata is not central to every duo’s repertoire, when it can be performed on the level in evidence here... Azoitei and Stan believe in this music wholeheartedly and convey its various aspects with such apparent ease that I find it impossible not to be totally carried along by it.

In short, Azoitei and Stan perform with rare distinction to do Enescu proud. Consequently, in due course this recording should be a strong candidate for admission to the Classical Hall of Fame.”

FANFARE MAGAZINE (USA), 2007 – Evan Dickerson

Kaleidoscope

“Remus Azoitei and Eduard Stan, who both originate from Romania, prove themselves to be intimately familiar with this music and let themselves be carried completely by these moods, so that their technically perfect recording seems absolutely authentic: unforced, natural, involuntary, but under no circumstances arbitrary. The music seems almost to come into being as they play. Interpretational mastery! On the other hand, the recordings ... demonstrate with what assured taste they can arrange and structure far reaching, labyrinthine musical developments, thus rendering them easily comprehensible. These are highly welcome extensions of the usual repertoire at an excellent interpretational level which make one curious about the continuation of these recordings.”

FONO FORUM (Germany), July 2007 – Giselher Schubert

The Surprise

“The title of the rarities with which the first edition begins should be remembered such as much as the names of the exemplary interpreters: The “Impressions d’enfance” op. 28 and the “Torso Sonata” are captivatingly played by Remus Azoitei and Eduard Stan. The two Romanians have that “parlando rubato” in their blood, and all imaginable means of expression in their grasp. One could not wish for a more authentic interpretation of this works steeped in folk music elements...”

MUSIK & THEATER (Switzerland), Mai 2007 – Walter Labhart

Auf wunderbare Art den Enescu im Blut – Remus Azoitei und Eduard Stan begeisterten

„Seit dem 50. Todesjahr von George Enescu 2005 hat auch in Bielefeld eine erfreuliche Würdigung und Wiederentdeckung des rumänischen Komponisten in Oper (Ödipus) und Konzert eingesetzt. Diese Entwicklung fand im zweiten städtischen Kammerkonzert eine beglückende Fortsetzung, empfahlen sich mit Remus Azoitei und Eduard Stan nicht nur zwei Ausnahmemusiker, sondern auch zwei Landsmänner, denen die Tonsprache Enescus auf wundersame Weise im Blut zu liegen scheint... Die Imaginationskraft, die Remus Azoitei, ein virtuoser Stehgeiger und charismatischer Klangzauberer, und Eduard Stan, ein mit pointiertem Einfühlungsvermögen und federndem Anschlag zeichnenden Stimmungsmaler, mit ihrem Spiel weckten, könnte auch Blinde zu Sehenden machen... Dermaßen enthusiastisch ließ das Publikum im kleinen Saal der Oetkerhalle die zu Recht gefeierten Musikanten nicht ohne drei Zugaben ziehen.“

WESTFALEN BLATT (Germany), 31.10.2007 – Uta Jostwerner

Im Bann von Klavier und Violine

„ ‚Einfach phantastisch‘, war das einhellige Urteil des Konzertpublikums nach dem Violinabend im Richard-Strauss-Institut. Dem 33-jährigen rumänischen Geiger Remus Azoitei und seinem Duopartner Eduard Stan galt diese Begeisterung, verdient durch ein solch intensives Spiel und tiefgründiges Musizieren, wie man es in der Jugendstilvilla bisher selten erlebt hat... Institutsleiter Christian Wolf: ‚Schon seine CD überzeugte, aber was er im heutigen Konzert geboten hat, übertraf alle meine Erwartungen‘... Es war vor allem das Eintauchen in die Klänge, das ‚Mitatmen‘ musikalischer Phrasierungen, das die Zuhörer fesselte. Man hätte eine Stecknadel zu Boden fallen hören können, so intensiv zogen die beiden mit ihrem Spiel alle in ihren Bann...

Dieser Abend wird lange nachklingen und den Namen Remus Azoitei sollte man sich merken.“

***GARMISCH-PARTENKIRCHNER-TAGBLATT (Germany), 14.03.2005 –
Margot Schäfer***

Bravour-Akt auf dem hohen Seil –

Jubel um den jungen Ausnahme-Geiger Remus Azoitei

„Remus Azoitei – diesen Namen sollte man sich merken. Er gehört einem 28jährigen rumänischen Geiger, der vermutlich in absehbarer Zeit im internationalen Musikleben eine herausragende, ganz individuell bestimmte Rolle spielen wird. Am Sonntag eröffnete er mit dem Pianisten Eduard Stan die Reihe der Mitwitzer Schlosskonzerte und riss mit seiner temperamentvollen Virtuosität die Besucher förmlich von den Stühlen.

Nach einem ersten Blick aufs Programm taxierte man: Erste Hälfte (mit Schubert und Brahms): Pflicht, zweite ... Kür. So war es auch, wenngleich man den beiden Künstlern attestieren muss, dass Sie ihre „Pflicht“ auf einem außerordentlich hohen Niveau, das alle Erwartungen erfüllte, absolvierten... Fast vom ersten Takt an bestach dabei der wundervolle Geigenton, der warme Fülle in der Tiefe, Klarheit und Transparenz in der Höhe sowie ein breites dynamisches Spektrum bis hin zu nahezu orchestraler Klangentfaltung ausstrahlte...

Das Konzert, das so ausgereift wirkte und vollendet gelang, war – man sollte es nicht glauben! – das erste überhaupt, das die beiden Künstler gemeinsam gaben.“

NEUE PRESSE KRONACH (Germany), 22.06.1999

(the very first concert of the Azoitei-Stan Duo) – Rudolf Potyra