



Sony Masterworks Announces November US Classical Releases

Available November 3:

Teodor Currentzis & MusicAeterna – *Tchaikovsky: Symphony No. 6 “Pathétique”* (Digital Release Date: October 27)

Martin Fröst – *Messiaen: Quartet for the End of Time*

Peter Froundjian – *Christmas Piano Music*

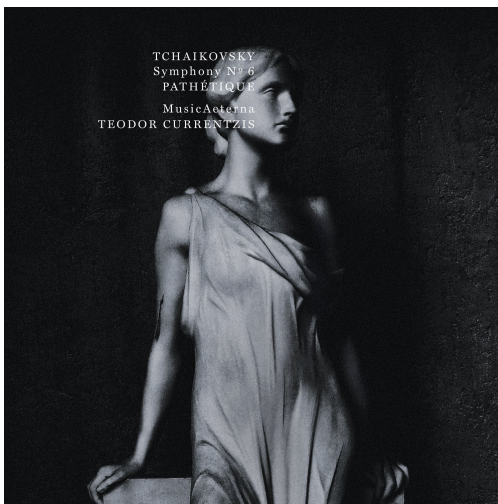
Available November 10:

Pretty Yende – *Dreams*

Available November 17:

Natalie Dessay – *Between Yesterday & Tomorrow* (Digital Release Date November 17; Physical Release January 5, 2018)

Lucas Debargue – *Piano Sonatas by Schubert & Szymanowski* (Digital Release Date: October 27)



Tchaikovsky: Symphony No. 6 “Pathétique”

Teodor Currentzis & MusicAeterna

Release Date: November 3, 2017 (Digital Release Date: October 27)

Russian conductor **Teodor Currentzis** and his orchestra **MusicAeterna** return to their roots with the release of a new studio recording of Tchaikovsky's last and most iconic work, **Symphony No. 6, “Pathétique.”** Already internationally acclaimed for their ground-breaking recordings of Mozart's three Da Ponte operas, Currentzis and MusicAeterna are now releasing a new and electric recording on Sony Classical of a mighty Russian composer close to their hearts – Pyotr Ilyich Tchaikovsky. Based in Perm, Russia – whose State Opera and Ballet Theatre are named after Tchaikovsky, who was born not far away – they bring an innate and authentic understanding to his great Symphony No. 6.

Entitled the “Pathétique,” Tchaikovsky's Symphony No. 6 has always been an important work in Teodor Currentzis's conducting career, ever since as a teenager he was deeply affected by a recording of it conducted by Evgeny Mravinsky. Later on, Currentzis would study with Mravinsky's former classmate Ilya Musin, who was renowned for his authoritative interpretation of Russian repertoire and his legacy of gifted protégés.

Currentzis holds strong views on the symphony and sees universal meaning in Tchaikovsky's intent. He explains, “I must say that it is actually a recording for broken-hearted people. It goes to the limits of expression. Sometimes I thought that it would break the instruments – I mean, to the extent that the instrument stops being an instrument, it becomes something else. The sound that comes from the bottom of the earth, and stops being a sound anymore, it becomes a huge tsunami of grief, to a real extreme. That there is no more extreme than this extreme, only silence.”

Messiaen: Quartet for the End of Time

Martin Fröst, clarinet; Janine Jansen, violin; Thorleif Thedéen, cello; Lucas Debargue, piano

Release Date: November 3, 2017

Messiaen's *Quartet for the End of Time* is intensely personal music and it deserves an equally personal response from anyone playing it now. When **Martin Fröst** overheard a rehearsal through an open window as a teenager at a music

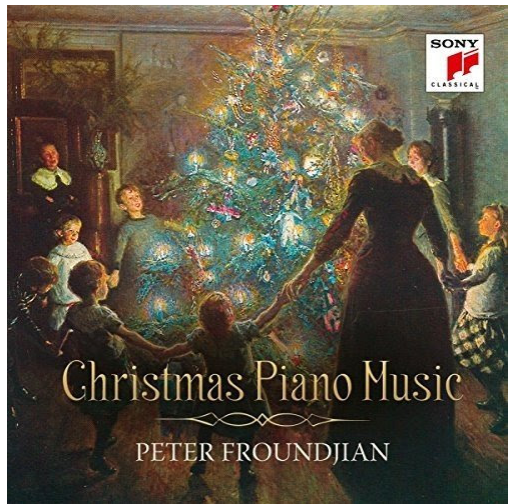


camp, he was transfixed: “I was bewitched ... and I ended up walking away from the house that day with a different view on the world.”

It was the first work he played with Janine Jansen when they met 16 years ago and the cellist on that occasion was Thorleif Theedén. This was a transforming experience for all three musicians. Martin Fröst remembers it as, “one of life’s rare and profound musical moments, when everything comes together and you are left with a deep sense of connection not only to the piece, but to each other – we have been trying to find the right circumstances to record the piece together ever since.”

Finally, **Martin Fröst**, **Janine Jansen**, and **Thorleif Theedén** have brought this cherished project to fruition, joined by the brilliant pianist **Lucas Debargue**. The deep expressive power of the Quartet was brought home to them once again – and the time was right too.

Fröst says, “As the world has been marking and reflecting upon the several anniversaries of the World Wars in recent years, it felt that now was the perfect time to get this project off the ground, especially too as I feel the music, is still as relevant in today’s political climate as it was in 1941.”



Christmas Piano Music

Peter Froundjian, Piano

Release Date: November 3, 2017

This atmospheric Christmas album showcases music for piano performed by **Peter Froundjian** and composed in the 19th and early 20th centuries by Ferruccio Busoni, Charles Koechlin, Carl Nielsen, Selim Palmgren, Sergej Ljapounow, Ignaz Friedman, Franciszek Brzeziński, J.P.E. Hartmann, Alfred Toft, Gustav Helsted, André Jolivet, Arnold Bax, and Désiré-Émile Inghelbrecht. The album includes five world premiere recordings.

Peter Froundjian is the founder and director of the internationally renowned Rarities of Piano Music Festival. Founded in 1987, it has been described by the *Frankfurter Allgemeine Zeitung* as “one of the world’s finest and most precious festivals.” A graduate of the Berlin School of Music, where his teachers included Gerhard Puchelt, he received additional help and

encouragement from Walther Kaempfer, himself a pupil of Artur Schnabel and Gottfried Galston. In the concert hall and in radio recordings, Peter Froundjian has repeatedly championed the works of composers such as Carl Nielsen, Erich Wolfgang Korngold, Karol Szymanowski, Emmanuel Chabrier and Ernest Chausson. He was one of the first pianists to record piano works by Ignacy Friedman and Rued Langgaard on CD. He is a regular member of the juries at national and international piano competitions such as the Ludwig Bechstein and Clara Haskil Competitions.

Dreams

Pretty Yende, Soprano

Giacomo Sagripanti, Conductor; Orchestra Sinfonica di Milano Giuseppe Verdi

Release Date: November 10, 2017

From rural South Africa to operatic stardom, soprano **Pretty Yende** continues her meteoric rise through the world of opera with the release of her second album, **Dreams**, on Sony Classical. Her debut album *A Journey* (Sony Classical), released last year, received the Solo Recital Recording award at the 2017 International Opera Awards and led to appearances on NPR’s *Morning Edition*, *The Late Show with Stephen Colbert*, *Good Morning America*, *The Wendy Williams Show*, and in *Billboard*, *The New York Times*, and more. *The Washington Post* describes her as having, “a voice that can reach to the stars.” The *San Francisco Chronicle* raves, “Her singing boasts an elegant sheen that carries across a



wide vocal range, and she uses it to wonderful emotional effect even as she dashes off music with demanding technical challenges.”

The celebrated “mad scene” from *Lucia di Lammermoor*, a role which Yende will perform at The Metropolitan Opera in April 2018, was the starting point of her new recording, *Dreams*. “My instinct was to look at mad scenes,” she says. “But then I widened my horizons, and thought about characters who have found an escape in their dream lives. All the characters I sing here have a dream: for some it is positive, for others it is a kind of nightmare. They dream of a better life, or a prince charming, or being able to live free from fear. I wanted to explore what dreams and madness mean for each character.”

As well as Lucia’s “mad scene,” Yende also includes “O luce di quest’anima” from Donizetti’s *Linda di Chamounix*, and “Je veux vivre” from Gounod’s *Roméo et Juliette*. Both of these arias portray young women

dreaming of a future life of love and happiness, and it was with the latter that she made history by becoming the first artist ever to win first prize in every category at the Belvedere Competition in 2009.

The album also contains the coloratura showpiece “Ombre légère” from Meyerbeer’s *Dinorah*, in which a young woman believes she is talking her own shadow, and the melancholy sleepwalking scene (“Ah, non credea mirart”) from Bellini’s *La sonnambula*. Yende concludes with the passionate and tragic final scene from Bellini’s rarely-performed *La straniera*.

On *Dreams*, Pretty Yende performs with conductor Giacomo Sagripanti (who won the Young Conductor of the Year Award at the 2016 International Opera Awards in London) and the Orchestra Sinfonica di Milano Giuseppe Verdi.

Pretty Yende studied at the South African College of Music in Cape Town. Her teacher was Professor Virginia Davids, the first black woman to appear on opera stages during the apartheid years in South Africa. She then joined the prestigious young artists’ program at La Scala in Milan from which she graduated in 2011. With upcoming appearances on the world’s top opera stages in Rome, New York and Paris, she is one of today’s most sought-after sopranos.



Between Yesterday & Tomorrow

Natalie Dessay

Release Date: Digital November 17, 2017; Physical January 5, 2018

Oratorio, musical tale, lyrical monodrama – there are many ways to describe this exquisite new masterpiece composed by **Michel Legrand** and performed by **Natalie Dessay**. The collection of songs, *Between Yesterday & Tomorrow*, with lyrics by Alan and Marilyn Bergman, tells the story of a woman from her birth to her death, passing through her childhood, her first love, and motherhood. Intertwined with instrumental interludes for 85 musicians, this work presents Natalie Dessay at the height of her interpretive art.

With this album, Michel Legrand showcases his vast musical imagination and brilliant orchestration skills with a variety of colors, rhythms, and instrumental gestures used on this record. “Natalie Dessay is the perfect match for this album,” he explains, “because she likes to do every genre of music: classical,

jazz, chanson, and so do I. She also has an extensive range that allows her to portray several characters within the same song. Her singing is very beautiful and moving.”

The album is the culmination of a project that began in the 1960s, when Legrand offered Barbara Streisand the song cycle to record. Streisand jumped at the chance, but in the end only recorded a few of the songs she was offered. Although Legrand had already composed more than half of the score, which evokes Schubert’s *Winterreise* or Mahler’s *Song of the Earth*, filtered through blues, jazz and musical theatre, the project was shelved indefinitely until another queen of the

musical stage arrived to bring it back to life: actress and soprano Natalie Dessay, who enjoys nothing more than a challenge and for whom no project is too ambitious.



Piano Sonatas by Schubert & Szymanowski

Lucas Debargue, piano

Release Date: November 17, 2017 (Digital Release Date: October 27)

Lucas Debargue's third recording presents sonatas by Franz Schubert and polish composer Karol Szymanowski. In addition to recording Schubert's famous Sonatas No.13 and No.14, the pianist continues to dedicate himself to composers and works left in the shadows. He says, "I think it makes more sense to devote myself to an astonishing but little-known work, than it does to focus on pieces that people have heard too often."

2015 Tchaikovsky Competition sensation Lucas Debargue gained worldwide attention for his riveting background and 'genius-like playing' (Boris Berezovsky) at one of the world's foremost piano competitions. He started formal piano training aged 20. Only four years later he won the fourth prize, was described as "the real winner" of the competition and received the Music

Critics' Association award as "the pianist whose incredible gift, artistic vision and creative freedom have impressed the critics as well as the audience."

NDR Germany reports, "Anyone who complains about uniformity in today's music business will find the greatest pleasure in Debargue. He is different." *San Francisco Classical Voice* writes, "Lucas Debargue takes the music beyond the accepted norm, questioning the status quo with a fresh perspective."

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