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Martinů

Double Concertos for Violin & Piano

Rhapsody-Concerto for Viola and Orchestra

Mari & Momo **Kodama &**

Sarah & Deborah **Nemtanu**

Magali Demesse
Orchestre Philharmonique de Marseille
Lawrence Foster



Bohuslav Martinů (1890-1959)

Concerto for Two Violins and Orchestra H. 329 (1950)

1	Poco allegro	7. 23
2	Moderato – Allegro con brio – Vivo (Presto)	10. 46

Rhapsody-Concerto for Viola and Orchestra H. 337 (1952)

3	Moderato	9. 16
4	Molto Adagio – Allegro – Andante	10. 44

Concerto for Two Pianos and Orchestra H. 292 (1943)

5	Allegro non troppo	6. 34
6	Adagio	10. 04
7	Allegro	7. 44

Total playing time: 62. 52

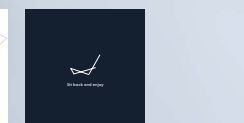
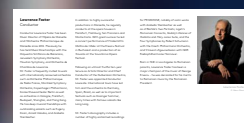
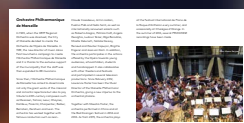
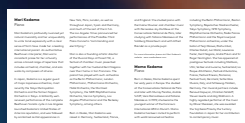
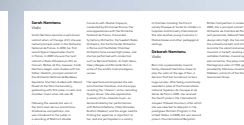
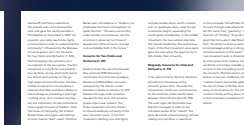
Deborah & Sarah Nemtanu, Violin

Magali Demesse, Viola

Momo & Mari Kodama, Piano

Orchestre Philharmonique de Marseille

Conducted by **Lawrence Foster**



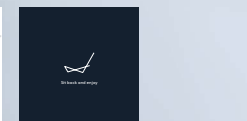
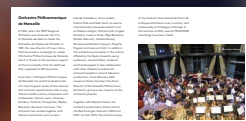
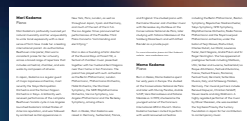
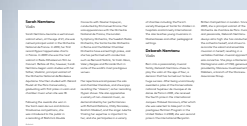
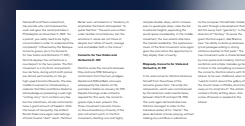


Deborah & Sarah Nemtanu
© Jean-Baptiste Millot

It filled us with joy when we received the invitation from PENTATONE to record Martinu's *Double Concerto for Two Violins and Orchestra*. In fact, many years ago Lawrence Foster offered us to perform this work for the first time with the Orchestra della fondazione Toscanini, and it is thanks to him that we discovered this piece. The concerto has an Eastern-European imprint - congenial to our own, Romanian roots - both in its marvellous and dance-like joy and in the profound and rustic nature that often characterizes Martinu's music. More than being just a discovery, this concerto feels almost like a revelation, offering us everything we have searched for since our childhood days in our exploration of the repertoire for two violins: modernity, folklore and passionate writing for the violin.

Deborah & Sarah Nemtanu

Deborah Nemtanu
Sarah Nemtanu



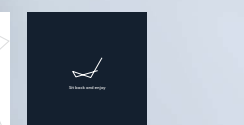
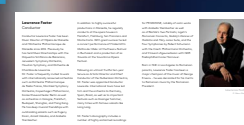
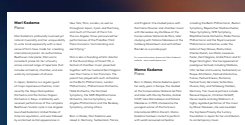
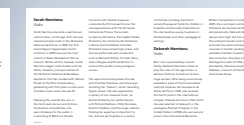
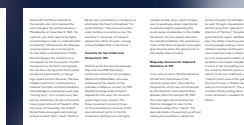
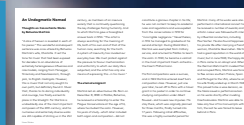


Momo & Mari Kodama
© Jean-Baptiste Millet

Being sisters, it always feels very special to perform together, also because we are very different pianists, which gives us even a stronger urge to set out on a common interpretative journey. In that respect, it doesn't matter whether we play Mozart, Bartók, Poulenc or Martinů. Playing his *Concert for Two Pianos and Orchestra*, it is impossible to hide yourself. This truly exceptional work, written down under difficult circumstances, is incredibly challenging for the soloists, both musically and playing-wise. To us, the Martinů Concerto is a highly complex construction; it takes emotional and rational strength to fully access it, in order to provide balance and clarity to the listener. The work almost seems to be a mysterious jungle, in which one easily loses track. In those moments, it was wonderful to recognize these aberrations and to evade them, in an intuitive way, without talking too much. A blind understanding is very important when performing such an unconventional work together. We sense the right timing together and allow ourselves liberties, but without losing ourselves from view. It was important to us to make Martinů's music sound not only beautiful or even sterile, but rather wild and powerful. In the end, that was our goal. It has been an exceptional experience to record this magnificent concerto for PENTATONE with Maestro Lawrence Foster who led us through this musical journey.

Momo & Mari Kodama

Momo Kodama
Mari Kodama





An Undogmatic Nomad

Thoughts on Concertante Works by Bohuslav Martinů

"A slice of heaven is revealed in each of his pieces." This wonderful and eloquent sentence was once uttered by Bohuslav Martinů's wife, Charlotte. It set the tone for music that had been exposed for decades to an abundance of extremely heterogeneous influences and role models, ranging from Honegger, Stravinsky and Neoclassicism, through jazz, to English madrigals. However, this is music that not only sought its own path, but definitely found it. Music that, thanks to its daring individuality and courage, has finally earned its place in the limelight. For Martinů is undoubtedly one of the most important composers of the 20th century; and his numerous and extremely diverse works are still capable of stirring us in the 21st

century, as members of an insecure society that is continually questioning the key challenges facing humanity. And to which Martinů gave a foresighted answer back in 1956: "The artist is always searching for the meaning of life, both of his own and of that of the human race; searching for the truth. A system of insecurity has invaded our everyday lives. We must protest against the pressure to favour mechanization and uniformity to which our daily life is subjected; and the artist has only one means of expressing this – in his music."

The eternal emigrant

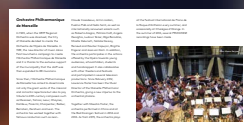
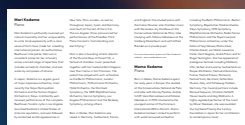
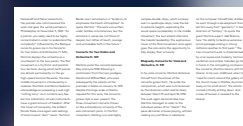
Martinů led an adventurous life. Born on December 8, 1890 in Polička, Bohemia, he received a scholarship to enter the Prague Conservatoire at the age of 16, where he studied the violin. However, his years of study – which later included both organ and composition – did not

constitute a glorious chapter in his life; he was not content to keep to academic rules and regulations and was expelled from the conservatoire in 1910 for "incorrigible negligence." Nevertheless, in 1912 he managed to graduate at his second attempt. During World War I, Martinů was exempted from military service, and returned to Polička to teach the violin. In 1920, he became a violinist in the most important Czech orchestra – the Czech Philharmonic.

His first compositions were a success, and in 1922 Martinů entered Josef Suk's composition class. However, just one year later, he set off to Paris with a travel grant in his pocket in order to continue studying composition under Albert Roussel – and to seek new impulses. His stay there, which was originally planned for three months, finally turned into 17 years. Following initial difficulties, this was a highly successful period for

Martinů: many of his works were also performed in international concert halls; he received a number of awards; and his artistic career was followed with interest by influential conductors, including Paul Sacher. He also found happiness in his private life after marrying a French woman, Charlotte Quennehen. Martinů had a good reputation in the world of music; but in June 1940, the happy days in Paris came to an abrupt end. When the German Wehrmacht invaded France and occupied Paris, Martinů was forced to flee across southern France, Spain and Portugal to the USA, where he and his wife finally ended up in March 1941. This proved to be a wise decision, as the Nazis issued a performance ban on his works shortly after invading Czechoslovakia. Martinů was able to take only four of his manuscripts with him, the rest he was forced to leave behind in Paris.

Liner Notes





Thanks to his contact with Serge Koussevitzky, the composer quickly established himself in his new home. He settled down to write a total of six symphonies and, above all, numerous concertos, including the Concerto for Two Pianos and Orchestra H. 292, the Concerto for Two Violins and Orchestra H. 329 and the Rhapsody-Concerto for Viola and Orchestra H. 337. Thus the recording at hand provides a concentrated overview of Martinů's activities as a composer in the United States. Yet all these artistic achievements were able only to assuage his homesickness, not to resolve the problem. Plans for a return to the Czech Republic after the war ended were scrapped due to political reasons, and a serious accident at the Berkshire Music School left Martinů with serious consequences for the rest of his life – he was left deaf in one ear and suffering from balance issues. When he journeyed

to Europe in 1948, he decided not to visit Czechoslovakia as the communists were now in power in his country. In the early 1950s, Martinů dedicated himself once again to composition; and in 1952, he became an American citizen. Nevertheless, the following year he finally turned his back on his adopted country to return to Europe. After first sojourning in France and Italy, he accepted an invitation from Paul Sacher to settle on his estate near Basel, where he finally died on August 28, 1959. A life-long emigrant on an artistic quest, he was never able to completely tear himself away from his homeland.

The quester

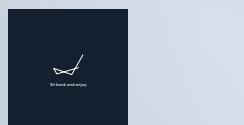
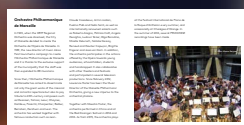
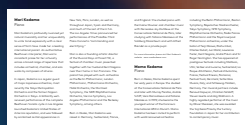
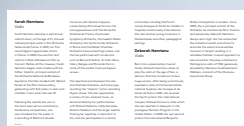
In his works, Martinů continued in the great Czech traditions as set out by Smetana, Dvořák, Fibich and Janáček – albeit under his own steam. He was a truly prolific composer, writing more

than 400 compositions, including 31 concertos and concertante works; a prolific writer of high quality, who composed with great speed, absolute stylistic command, and above all with undogmatic creativity. The Bärenreiter-Verlag is in the process of publishing a historical-critical complete edition, which will finally comprise about 100 volumes. As the publishing situation is highly complex in Martinů's case, this also marks a decisive milestone with regard to the world-wide diffusion of his oeuvre, as "many works are available only in inadequate first editions of over 50 years old, many of which include unauthorized editing. Some works were never even properly typeset; instead, they were distributed by the publishers in transcriptions, or even in the form of reproductions of the composer's rather illegible manuscripts" (Bärenreiter website).

Concerto for Two Pianos and Orchestra H. 292

The 20th century saw the emergence of a number of outstanding works for the unusual combination of two-piano concertos, created by great composers such as Francis Poulenc, Béla Bartók and Igor Stravinsky. Martinů composed his Concerto for Two Pianos and Orchestra in a very short period of time, from January 3 to February 23, 1943. As he stated: "I have used the pianos for the first time in the purely 'solo' sense, with the orchestra as accompaniment, the form is free; it leans rather toward the concerto grosso. It demands virtuosity, brilliant piano technique and the timbre of the same two instruments calls forth new colours and new sonorities."

Mari Kodama agrees that the piano parts provided by Martinů are extremely difficult – and not only for Genia





Nemenoff and Pierre Luboschutz, the pianists who commissioned the work and gave the world première in Philadelphia on November 5, 1943: "As a pianist, you really need to be highly concentrated in order to understand the complexity!". Influenced by the Baroque concerto grosso (as in his Concerto for Two Violins and Orchestra H. 329), Martinů deploys the orchestra as a counterpart to the two pianos. The first movement is a rhythmic and pianistic tour de force, during which both pianos are almost permanently on the go: high-speed toccata fireworks. The slow middle movement is introduced by a cadenza that Mari and Momo Kodama acknowledge as possessing a well-nigh "cutting irony". As it contains very few bar line indications, all solo instruments have a great amount of freedom. After this haven of tranquility, the brilliant Rondo finale once again sets lashings of local musical "dust" aswirl. Hartmut

Becker even remarked on a "tendency to emphasize the Czech atmosphere". To quote Martinů: "The work was written under terrible circumstances, but the emotions it voices are not those of despair, but rather of revolt, courage and unshakable faith in the future."

Concerto for Two Violins and Orchestra H. 329

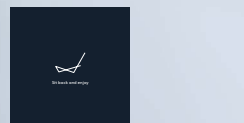
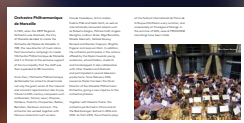
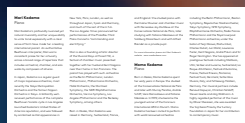
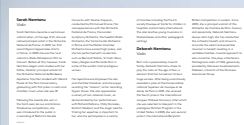
Martinů wrote the concerto between May and June 1950 following a commission from the twin prodigies, Gerald and Wilfred Beal, who were subsequently the soloists at the première in Dallas on January 14, 1951. Despite the large-scale orchestra required for this work, the concerto-grosso style is ever-present. The three-movement concerto thrives on the extraordinary virtuosity of the solo instrument parts. In the first movement, dashing runs and highly

complex double-stops, which increase even to quadruple-stops, raise the bar to extreme heights, expanding the sound space considerably. In the middle movement, the two soloists alternate the melodic leadership. The euphonious music of the final movement once again gives the solo violins the opportunity to fully display their virtuosity.

Rhapsody-Concerto for Viola and Orchestra, H. 337

In his viola concerto, Martinů distances himself from the echoes of the concerto grosso form. He wrote the composition, which was commissioned by the Ukrainian violist Jascha Veissi, between March 15 and April 18, 1952. This work again demonstrates how Martinů managed to cater to the individual wishes of his "clients". The piece demands virtuoso playing, without making any sacrifices in substance.

As the composer himself later stated, he went through a development that led him away from "geometry" in the direction of "fantasy". To quote the great Martinů-expert, Aleš Brežina, here "his ability to build up extensive lyrical passages ending in strong catharsis reaches its first peak." The two-movement work is characterized by inner peace and modesty; harmonic oscillation and simple melodies go hand in hand. In the compelling conclusion of the concerto, Martinů returns with the listener to his own childhood, when he "used to march around the gallery of the church tower in Polička, drumming away on his small drum". The artistic nomad is finally settling down. And a slice of heaven is revealed to the listener.





Sarah Nemtanu

Violin

Sarah Nemtanu became a well-known violinist when, at the age of 21, she was named principal violist in the Orchestre National de France. In 2010, her first record *Gypsy* topped sales charts in France. In 2009 she was the 'real' violinist in Radu Mihaileanu's film *Le Concert*. Before all this, however, Sarah Nemtanu began violin studies with her father, Vladimir, principal violinist of the Orchestre National de Bordeaux Aquitaine. She then studied with Gérard Poulet at the Paris Conservatory, graduating with first prizes in violin and chamber music when she was 18.

Following the awards she won in the Saint-Jean de Luz and Antonio Stradivarius competitions, she was introduced to the public in a recording of Brahms's *Double*

Concerto with Gautier Capuçon, conducted by Emmanuel Krivine. Her solo appearances with the Orchestre National de France, the London Symphony Orchestra, the Swedish Radio Orchestra, the Santa Cecilia Orchestra in Rome and the Mahler Chamber Orchestra have earned high praise, and she has performed with conductors such as Bernard Haitink, Sir Colin Davis, Valery Gergiev and Riccardo Muti in some of the world's most prestigious venues.

Her repertoire encompasses the solo and chamber literature, and she enjoys revisiting the "classics", as her recording *Gypsy* shows. She also appreciates a variety of non-classical music, as demonstrated by her performances with Richard Galliano, Chilly Gonzales, Ibrahim Maalouf, and the singer Juliette. Sharing her expertise is important to her, and she participates in a variety

of charities including the French society Musique et Santé for children in hospitals and Amnesty International. She also teaches young musicians in Masterclasses and other pedagogical settings.

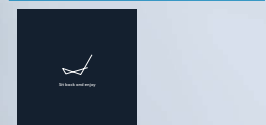
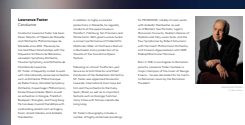
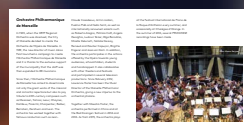
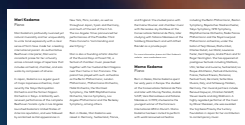
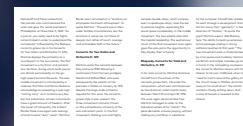
Deborah Nemtanu

Violin

Born into a passionately musical family, Deborah Nemtanu chose to play the violin at the age of four, a decision that has turned out to be a huge success. After being unanimously awarded a prize at the Conservatoire national Supérieur de musique et de danse de Paris in 2001, she received the fourth prize in the international Jacques-Thibaud Concours, after which she was selected to take part in the prestigious Perlman Program in the United States. In 2008, she won second prize in the international Benjamin

Britten Competition in London. Since 2005, she is principal violinist of the Orchestre de chambre de Paris. Curious and passionate, Deborah Nemtanu always aims high: she has conducted the orchestra herself, and strives to reconcile the soloist and ensemble musician in herself, resulting in a veritable chamber-musical approach to solo concertos. She plays a Domenico Montagnana violin of 1740, generously provided by Monceau Investissements Mobiliers, a branch of the Monceau Assurances Group.

Artistst





Magali Demesse

Viola

Magali Demesse entered the conservatoire of Aix-en-Provence at the age of 11 to study the viola with Marie-Noël and Frédéric Saille and to follow masterclasses with Serge Collot before joining the class of Sabine Toutain, where she won first prize in the prix de la Ville de Paris et du Conservatoire National de Région de Paris. Her studies at the Conservatoire National Supérieur de Paris where crowned with a first prize in the viola class of Pierre-Henri Xuereb and two first prizes for chamber music in the class of Christian Ivaldi.

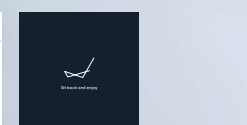
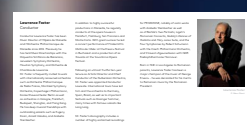
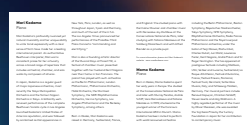
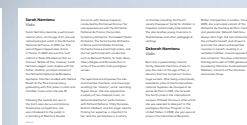
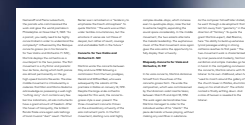
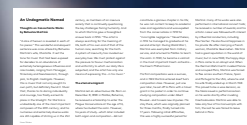
Demesse joined the orchestra of the Marseille Opéra as principal violist in 1994. She has regularly performed solo concertos with the orchestra, such as the viola concertos of Henri Tomasi and William Walton. Simultaneously,

she continued her education with Tasso Adamopoulos and through masterclasses from Hatto Bayerle, Bruno Giuranna, Walter Trampler and Tabea Zimmermann.

Demesse gets frequent invitations from l'Opéra de Paris, l'Orchestre national de Montpellier, l'Orchestre de l'Opéra de Lyon, l'Orchestre national de Lyon and l'Orchestre du Capitole de Toulouse, but also from chamber music festivals such as the Helsinki Festival and the Roque d'Anthéron Festival. She has made recordings with the ensemble Musicatreize (crowned with a Victoire de la musique 2007) and the ensemble Déséquilibres.



Magali Demesse
© Peggy Porquet





Mari Kodama

Piano

Mari Kodama's profoundly nuanced yet natural musicality and her unique ability to unite tonal expressivity with a clear sense of form have made her a leading international pianist. An authoritative Beethoven interpreter, Mari earns consistent praise for her virtuosity across a broad range of repertoire that includes orchestral, chamber, and solo works by composers of all eras.

In Japan, Kodama is a regular guest of major Japanese orchestras, most recently the Tokyo Metropolitan Orchestra and the Yomiuri Nippon Orchestra in Tokyo. A brilliantly well-received performance of the complete Beethoven Sonata cycle in Los Angeles launched Kodama's United States of America reputation, and was followed by acclaimed recital appearances in

New York, Paris, London, as well as throughout Japan, Spain and Germany, and much of the rest of the U.S.A. The *Los Angeles Times* pronounced her performances of the Prokofiev Third Piano Concerto "commanding and electrifying."

Mari is also a founding artistic director of the Musical Days at Forest Hill, a festival of chamber music presented together with her husband Kent Nagano near their home in San Francisco. The pianist has played with such orchestras as the Berlin Philharmonic, London Philharmonic, Philharmonia Orchestra, Hallé Orchestra, the Montreal Symphony, the NDR Elbphilharmonie Orchestra, Vienna Symphony, Los Angeles Philharmonic and the Berkeley Symphony, among others.

Born in Osaka, Mari Kodama was raised in Germany, Switzerland, France,

and England. She studied piano with Germaine Mounier and chamber music with Geneviève Joy-Dutilleux at the Conservatoire National de Paris, later studying with Tatiana Nikolaeva at the Salzburg Mozarteum and with Alfred Brendel as a private pupil.

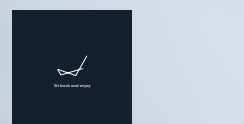
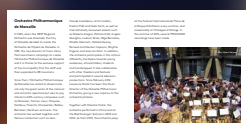
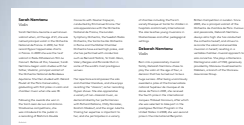
For more information please visit Mari Kodama's website: www.marikodama.com

Momo Kodama

Piano

Born in Osaka, Momo Kodama spent her early years in Europe. She studied at the Conservatoire National de Paris and later with Murray Perahia, András Schiff, Vera Gornostaeva and Tatiana Nikolaeva. In 1999, she became the youngest winner of the Concours International ARD in Munich. Momo Kodama has been invited to perform with world renowned orchestras

including the Berlin Philharmonic, Boston Symphony, Bayerisches Staatsorchester, Tokyo Symphony, NHK Symphony, Elbphilharmonie Orchestra, Radio France Philharmonic and the Royal Liverpool Philharmonic orchestras, under the baton of Seiji Ozawa, Elisha Inbal, Charles Dutoit, Jun Märkl, Lawrence Foster, Kent Nagano, André Prévin and Sir Roger Norrington. She has appeared at prestigious festivals including Marlboro, USA; Verbier and Lucerne, Switzerland; La Roque d'Anthéron, Festival d'Automne, France; Festival Enesco, Romania; Festival Tivoli, Denmark; Settembre Musica, Italy; and Schleswig-Holstein, Germany. Her musical partners include Renaud Capuçon, Christian Tetzlaff, Steven Isserlis and Jörg Widmann. A highly regarded performer of the music by Olivier Messiaen, she was awarded the Saji Keizo Prize by the Suntory Foundation in Japan for her contribution to contemporary music.





Orchestre Philharmonique de Marseille

In 1965, when the ORTF Regional Orchestra was dissolved, the City of Marseille decided to create the Orchestre de l'Opéra de Marseille. In 1981, the new director of music János Fürst launched a campaign to create l'Orchestre Philharmonique de Marseille and it is thanks to the exclusive support of the municipality that the staff was then expanded to 88 musicians.

Since then, l'Orchestre Philharmonique de Marseille has aimed to disseminate not only the great works of the classical and romantic repertoire but also to pay tribute to 20th-century composers such as Messiaen, Tomasi, Lesur, Chaynes, Dutilleux, Florentz, Charpentier, Barber, Bernstein, Gershwin and Leon. The orchestra has worked together with famous conductors such as Jean-

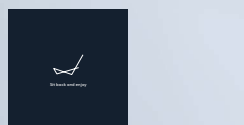
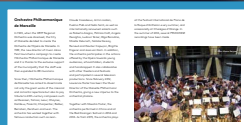
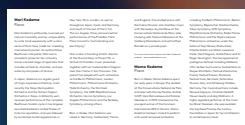
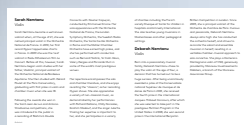
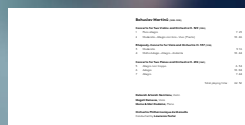
Claude Casadesus, Armin Jordan, Evelino Pidó and Nello Santi, as well as internationally renowned soloists such as Roberto Alagna, Patrizia Ciofi, Angela Georgiù, Ludovic Tézier, Olga Borodina, Mireille Delunsch, Natalie Dessay, Renaud and Gautier Capuçon, Brigitte Engerer and José van Dam. In addition, the orchestra participates in the actions offered by the Opéra towards young audiences, schoolchildren, students and handicapped. It also collaborates with other theaters and festivals and participated in several television productions. Since February 2012, Lawrence Foster has been the Music Director of the Marseille Philharmonic Orchestra, giving a new impetus to the orchestral phalanx.

Together with Maestro Foster, the orchestra performed in China and at the Bad Kissingen festival in 2014 and 2016. As from 2015, the orchestra plays

at the Festival International de Piano de la Roque d'Anthéron every summer, and occasionally at Chorégies d'Orange. In the summer of 2016, several PENTATONE recordings have been made.



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Lawrence Foster Conductor

Conductor Lawrence Foster has been Music Director of l'Opéra de Marseille and l'Orchestre Philharmonique de Marseille since 2012. Previously he has held Music Directorships with the Orquestra Simfònica de Barcelona, Jerusalem Symphony Orchestra, Houston Symphony, and Orchestre de Chambre de Lausanne.

Mr. Foster is frequently invited to work with internationally renowned orchestras such as Orchestre Philharmonique de Radio France, Montréal Symphony Orchestra, Copenhagen Philharmonic, Konzerthausorchester Berlin as well as orchestras in Cologne, Frankfurt, Budapest, Shanghai, and Hong Kong. He has deep musical friendships with outstanding soloists such as Evgeny Kissin, Arcadi Volodos, and Arabella Steinbacher.

In addition to highly successful productions in Marseille, he regularly conducts at the opera houses in Frankfurt, Hamburg, San Francisco and Monte Carlo. With great success he led a concert performance of Hindemith's *Mathis der Maler* at the Enescu Festival in Bucharest and a production of *La Traviata* at the Savonlinna Opera Festival.

Following an utmost fruitful ten-year tenure as Artistic Director and Chief Conductor of the Gulbenkian Orchestra, Mr. Foster was appointed Conductor Laureate. International tours have led him and the orchestra to Germany, Spain, Brazil, as well as to important festivals such as Kissinger Sommer, many times with famous soloists like Lang Lang.

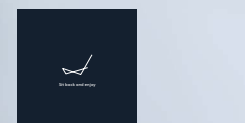
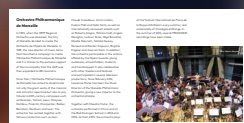
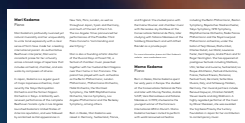
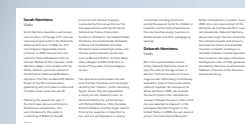
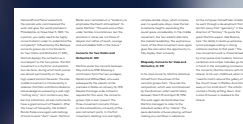
Mr. Foster's discography includes a number of highly acclaimed recordings

for PENTATONE, notably of violin works with Arabella Steinbacher as well as of Bartók's *Two Portraits*, Ligeti's *Romanian Concerto*, Kodaly's *Dances of Galánta* and *Háry Janos Suite*, and the Four Symphonies by *Robert Schumann* with the Czech Philharmonic Orchestra, and Strauss's *Zigeunerbaron* with NDR Radiophilharmonie Hannover.

Born in 1941 in Los Angeles to Romanian parents, Lawrence Foster has been a major champion of the music of George Enescu - he was decorated for his merits to Romanian music by the Romanian President.



Lawrence Foster
© Marc Ginot





Sarah & Deborah Nemtanu
Mari & Momo Kodama
© Jean-Baptiste Millot



Beethoven: Violin Concerto
Violin: Sarah Nemtanu
Violoncello: Momo Kodama
Conductor: Daniel Barenboim
Orchestra: Berlin Philharmonic
Recording: 2018, Berlin
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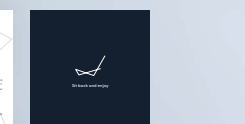
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Acknowledgments

PRODUCTION TEAM

Executive producer and recording producer **Job Maarse**

Balance engineer **Jean-Marie Geijsen** | Recording engineer **Erdo Groot**

Liner notes **Jörg Urbach** | English translation **Fiona J. Stroker-Gale**

Cover photo **Jean-Baptiste Millot** | Design **Joost de Boo**

Product management **Kasper van Kooten**

This album was recorded at Friche la Belle de Mai, Marseille, 20-30 June 2017



PENTATONE TEAM

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What we stand for:

The Power of Classical Music

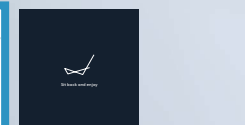
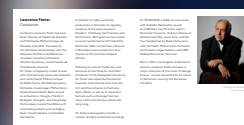
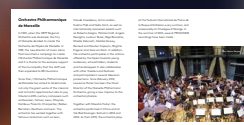
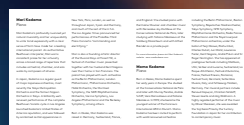
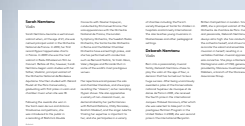
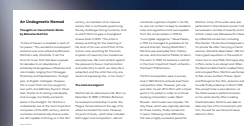
PENTATONE believes in the power of classical music and is invested in the philosophy behind it: we are convinced that refined music is one of the most important wellsprings of culture and essential to human development.

True Artistic Expression

We hold the acoustic tastes and musical preferences of our artists in high regard, and these play a central role from the start to the end of every recording project. This ranges from repertoire selection and recording technology to choosing cover art and other visual assets for the booklet.

Sound Excellence

PENTATONE stands for premium quality. The musical interpretations delivered by our artists reach new standards in our recordings. Recorded with the most powerful and nuanced audio technologies, they are presented to you in the most luxurious, elegant products.





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Beethoven: Violin Sonata in A major, Op. 47, No. 1
 Violin: **Anna-Maria Rasmussen**
 Piano: **Andreas Scholl**
 Recorded in 2018 at the Concertgebouw, Amsterdam

Debussy: Violin Sonata in D major, Op. 10, No. 4
 Violin: **Anna-Maria Rasmussen**
 Piano: **Andreas Scholl**
 Recorded in 2018 at the Concertgebouw, Amsterdam

Shostakovich: Violin Sonata in A major, Op. 107
 Violin: **Anna-Maria Rasmussen**
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Prokofiev: Violin Sonata in A major, Op. 9, No. 1
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