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Sony Music Masterworks Announces US Classical Releases for April 2017

Available March 31:

Jackie Evancho - *Two Hearts*

Available April 7:

New York Philharmonic 175th Anniversary Box Set (Reviewer Rate - \$84.11)

Jonas Kaufmann - *Mahler: Das Lied von der Erde*

Notos Quartett - *Hungarian Treasures - Bartók, Dohnányi, Kodály*

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Two Hearts

Jackie Evancho, soprano

Available March 31, 2017

[Private Press Streaming Link](#)

Singer Jackie Evancho seizes a pivotal moment in her career to reveal a fresh side to her art with the release of ***Two Hearts***, out on March 31, 2017 as a joint venture with Portrait/Sony Music Masterworks. *Two Hearts* features the classical crossover songs and enduring favorites that are her signature sound, along with a bonus disc of five songs that explore the newly discovered pop side of her voice, four of which she co-wrote. Evancho makes her Café Carlyle debut in New York City from April 11-22 in support of the new album.

Fresh from Evancho's spotlight performance of the National Anthem at January's Presidential inauguration, *Two Hearts* reveals to the world a young artist on a journey of discovery. The album opens in the inimitable Lucio Dalla ballad "Caruso," first recorded by the great tenor Luciano Pavarotti. The sound echoes in the lovely "Attesa," arranged from the instrumental Intermezzo in Mascagni's opera *Cavalleria rusticana* and "How Great Thou Art," the soaring anthem of faith that was a favorite of Elvis Presley's.

Evancho continues with songs by singers she greatly admires, including the Oscar-nominated "May It Be," written for Enya to sing on the soundtrack of *The Lord of the Rings: The Fellowship of the Ring*; the Oscar-winning "The Way We Were," which Barbra Streisand made famous in the film of the same name and Taylor Swift's "Safe and Sound." Also included are Sam Smith's "Writing's on the Wall" and a live recording of Christina Perri's "A Thousand Years," as a duet with the emerging crossover tenor Fernando Varela. The *Two Hearts* disc two includes five songs, four of which are brand-new pop creations in which Evancho was a collaborating writer – "Sane," "Pedestal," "The Haunting" and "Wonderland." The fifth is "Apocalypse" – released as a single in 2016 – in which the singer began to explore her affinity for a straight-up pop sound.



New York Philharmonic, 175th Anniversary Edition (65 CD Box Set with Book)

Available April 7, 2017

Reviewer Rate \$84.11

Sony Classical will celebrate the New York Philharmonic's 175th anniversary season with ***New York Philharmonic — 175th Anniversary Edition***, a 65-CD compilation of the Orchestra's recordings from 1917 to 1995, to be released on April 7, 2017. *New York Philharmonic — 175th Anniversary Edition* was produced by Sony Classical and curated by James H. North and Michael H. Gray with Philharmonic Archivist / Historian Barbara Haws. Thirty-five of the recordings have been remastered from the original discs and tapes for this edition, of which 20 are being released on CD for the first time and 15 are appearing for the first time on Sony-authorized CDs in the U.S. Deems Taylor's *Through the Looking Glass*, conducted by André Kostelanetz and

recorded in 1975, is being released for the first time in any format. The compilation centers on symphonic works led by Philharmonic Music Directors — John Barbiroli, Leonard Bernstein, Pierre Boulez, Kurt Masur, Zubin Mehta, Willem Mengelberg, Dimitri Mitropoulos, Artur Rodziński, Leopold Stokowski, Josef Stransky, Arturo Toscanini, and Bruno Walter — and will also feature performances led by distinguished guests, including Thomas Beecham, Luciano Berio, André Kostelanetz, Charles Munch, and Igor Stravinsky. Also included is a 160-page hardcover book with an introduction by Philharmonic Archivist/Historian Barbara Haws titled "The New York Philharmonic: A Musician's Orchestra for 175 Years."

The announcement coincides with the 100th anniversary of the Philharmonic's first-ever recording, released January 20, 1917, which is included in the compilation and features Josef Stransky leading the Orchestra in Ambroise Thomas's *Raymond Overture*. Other highlights include: Willem Mengelberg conducting Richard Strauss's *Ein Heldenleben*, which the composer dedicated to Mengelberg; Arturo Toscanini's interpretation of Beethoven's Fifth and Seventh Symphonies; Artur Rodziński leading Act IV of Wagner's *Die Walküre*; Mahler's Fourth and Fifth Symphonies led by Bruno Walter, Mahler's acolyte and successor as New York Philharmonic Music Director; Dimitri Mitropoulos in the first-ever complete recording of Berg's *Wozzeck*; Leopold Stokowski's rendition of Messiaen's *L'Ascension*; Pierre Boulez's Grammy Award-winning recording of Bartók's Concerto for Orchestra; André Kostelanetz's performances of Gershwin's Piano Concerto in F with Oscar Levant as soloist; Zubin Mehta leading the Verdi Requiem; and Kurt Masur leading Dvořák's Cello Concerto with Yo-Yo Ma as soloist.

Mahler: Das Lied von der Erde

Jonas Kaufmann, tenor/baritone; Vienna Philharmonic; Jonathan Nott conductor

Available April 7, 2017

[Private Press Streaming Link](#)



Gustav Mahler's *Das Lied von der Erde* was posthumously premiered in Munich in 1911 and described by Mahler as a "symphony for tenor, alto (or baritone) and orchestra." It follows that two soloists have been featured in every performance and recording to date: either tenor and baritone or tenor and alto/mezzo soprano. **Jonas Kaufmann** is the first soloist to be heard singing both parts. His recording of **Gustav Mahler's *Das Lied von der Erde*** will be available from Sony Classical on April 7, 2017.

The three tenor songs alone pose quite a challenge, particularly the opening "Trinklied vom Jammer der Erde" (Drinking Song of Earth's Misery). Kaufmann says, "During performances I've often wondered why one needs two singers for these six songs. Of course, there are powerful contrasts between the songs and also clear differences in terms of their vocal tessitura. In spite of this, I was attracted by the idea of framing these six songs – despite all their differences – within a single overarching structure extending from the first song to the last." This

idea took shape in June last year: in the tradition-steeped Great Hall of the Vienna Musikverein, where a number of outstanding Mahler performances have taken place, Jonas Kaufmann joined the Vienna Philharmonic under Jonathan Nott in a performance of *Song of the Earth* that was subsequently broadcast live.

What Jonas Kaufmann found most intriguing in the project was the final song, which is the most poignant of them all. This composition by Mahler was influenced by the loss of his daughter Maria Anna, who died of diphtheria at four years of age. This tragedy was compounded when Mahler was forced to resign as director of the Vienna Opera and, not long afterwards, was diagnosed with a severe heart condition. Against this backdrop it is clear why this final song bears the title “Abschied” (Farewell) and contains a funeral march. But Kaufmann sees it as more than just an expression of sorrow and pain. Kaufmann says, “The final passage, with its harps and celesta and its repetition of the word ‘ewig’ (forever), has something redemptive about it: angels are bearing the soul to Paradise. To that extent I hear consolation and hope here. True, I also sense a certain melancholy but basically I feel relaxed, reassured and liberated after the final notes of ‘Der Abschied’.”



Hungarian Treasures: Bartók, Dohnányi, Kodály

Notos Quartett

Available April 7, 2017

[Private Press Streaming Link](#)

Formed in Berlin as recently as 2007, the Notos Quartett has recorded the world-premiere recording of a work by Béla Bartók, released on their new Sony Masterworks album *Hungarian Treasures: Bartók, Dohnányi, Kodály*. For years the Hungarian composer's Piano Quartet in C minor op. 20 was believed to be lost but was rediscovered following extensive research by the members of the ensemble, who prepared the present edition on the basis of the composer's autograph score. In addition to this world-premiere recording, *Hungarian Treasures* also features works by two other Hungarian composers who were friendly with Bartók: the First Piano Quartet in F sharp minor by Ernst von Dohnányi (1877–1960) and the Intermezzo for string trio

by Zoltán Kodály (1882–1967).

The Notos Quartett has already won several international competitions, including a Parkhouse Award in London and first prizes at the Charles Hennen Competition in Heerlen in the Netherlands, the Premio Vittorio Gui Competition in Florence, the Schoenfeld International String Competition in Harbin in China and the Almere International Chamber Music Competition, also in the Netherlands.

In addition to their appearances at major festivals and in leading concert halls throughout Europe, the Notos Quartett regularly visits such exotic locations as south-east Asia, where the players not only give recitals but also seek to promote the careers of young musicians, which they regard as an important part of their work. In their native Germany, too, they inspire young musicians through their educational programme, the Notos Chamber Music Academy, where the members of the quartet work together with young and talented artists, inspiring them with their passion and giving performances with them.

The Notos Quartett has also taken upon itself the task not only of performing well-known masterpieces but also of rediscovering lost and forgotten examples of the genre of the piano quartet and presenting them to a wider audience. The present debut recital may be seen as the start of an exciting journey.



SCHUBERT

Natalie Dessay, soprano

Available April 14, 2017

[Private Press Streaming Link](#)

Sony Masterworks is proud to announce the release of soprano Natalie Dessay's new album *SCHUBERT*, available on April 14, 2017. Of the release Dessay says, "I had put it off for a long time but I knew that one day I'd have to sing Schubert. Not because I had to, but because I wanted to."

For the first time in her career, Natalie Dessay recorded a recital in German around Schubert's beautiful Lieder. Recorded at the Siemens Villa in Berlin with pianist Philippe Cassard, the duo offers us an exceptional recital, fruit of 5 years of collaboration between the two artists which led them to perform on the greatest stages around the world before recording this

groundbreaking album.

Natalie's connection with Schubert's Lieder however, did not happen before a long time, as she recalls, "I think I had to mature a little and gain experience to truly understand the wonder of his melodies that are so delicate, inventive, poignant and varied." With the help of Wolfgang Holzmair who guided her and Philippe Cassard through the twists and turns of the poems, she delivers on this new record a majestic embodiment of the Lieder, off the beaten tracks. Indeed, four of the sixteen poems in this recording are usually sang by men, and are here sang by a woman: *Erkönig*, *Die Stadt*, *Liebesbotschaft*, *Die Götter Griechenlands*. However, as Philippe Cassard tells, Natalie makes us forget the assumption that they can only be sang by men, "through the intensity of her expression, the density that permeated certain words and the radiance of her voice throughout her whole tessitura."

From Schiller to Goethe and Heine, Schubert's Lieder are the reflection of the intimate thoughts of the composer, who remarkably merge the poetic language with the musical lyricism. A fusion that Natalie Dessay and Philippe Cassard brilliantly exalt on *SCHUBERT*.



Die Schöne Magelone

Christian Gerhaher, baritone

Available April 21, 2017

[Private Press Streaming Link](#)

In the 1860s Johannes Brahms composed one of the most beautiful song cycles of the romantic era: **Die schöne Magelone**. Now, baritone **Christian Gerhaher**, a lied singer of international renown, has joined forces with his longstanding accompanist Gerold Huber to record Brahms' masterpiece. For Gerhaher, named singer of the year in 2016 by the German trade journal Opernwelt and awarded the coveted Wigmore Medal in England for "outstanding musicianship in opera, oratorio and song", the project is a dream come true.

The 15 poems that Brahms fashioned into "romances" are taken from Ludwig Tieck's novella *The Wondrous Romance of Magelone the Fair and Peter Count of Provence* (1797). Inspired by a medieval legend, it tells of the love of the valiant knight Peter of Provence for Magelone, the daughter of the King of Naples.

In 2011 Christian Gerhaher commissioned the well-known German writer Martin Walser to produce a new version of the text, which he then premièred in Coburg together with Gerold Huber and Walser himself. Performances of this new version, with Ulrich Tukur as narrator, will follow in 2017 in Heidelberg (13 July), London's Wigmore Hall (15 July) and the Munich Opera (17 July). Further performances are scheduled for Bamberg, Frankfurt am Main and Vienna in 2018.



Seiji Ozawa & The Chicago Symphony Orchestra - The Complete RCA Recordings (6 CD Box Set)

Seiji Ozawa, conductor; The Chicago Symphony Orchestra

Available April 21, 2017

(Reviewer Rate - \$24.00)

He is “one of those rarities, a natural conductor”, exclaimed one reviewer after Seiji Ozawa’s Chicago Symphony debut on July 16, 1963 at the orchestra’s Ravinia Festival. At the end of the season, the 27-year-old podium sensation was appointed the festival’s first-ever music director, and in the years that followed Ozawa also became a regular CSO guest at Orchestra Hall, its downtown home. Between 1965 and 1968, he and the orchestra made a series of remarkable albums for RCA. Collected here for the first time in a single box of 6 CDs, they represent an early high-point – perhaps unsurpassed – in the Japanese maestro’s long and distinguished recording career. Featured among

these dynamic Ozawa/Chicago performances are three cornerstones of the symphonic repertoire: the Beethoven and Tchaikovsky Fifth Symphonies and the Schubert “Unfinished”, all remastered from the original analogue tapes for this edition.

The very first album in the collaboration, however, is a pairing of Bartók’s First and Third Piano Concertos, with the 18-year-old Peter Serkin as soloist, released on LP in December 1966 and also remastered for this set. *ClassicsToday.com* wrote: “These two performances from the mid-1960s, featuring the hot young talent of Peter Serkin and Seiji Ozawa, really deserve a home in the collection of anyone who cares about this music. With the Chicago Symphony in top form, the team blazes through the percussive First Concerto with take-no-prisoners gusto, especially in the finale. The Third Concerto, a more lyrical work to begin with, still sustains a remarkable degree of tension, and sounds as fresh as the day it was written.” A couple of years later, Serkin, Ozawa and the CSO made a benchmark recording of another important 20th-century piano concerto, the Schoenberg, also reissued here in remastered sound and in its original coupling with further Schoenberg piano solo works, the latter for the first time on CD.



Op. 2 - Hartmann, Mendelssohn, Respighi, Schubert

Sebastian Bohren, violin

Available April 21, 2017

[Private Press Streaming Link](#)

Sony Masterworks announces the release of *Opus 2*, the second album of violinist Sebastian Bohren & CHAARTS Chamber Artists for RCA Red seal. The album features a singular combination of Mendelssohn’s early, rarely performed violin concerto in d Minor with works by Hartmann, Respighi & Schubert.

Mendelssohn's Violin Concerto in D minor was composed when the composer was just 13, and has remained popular since its rediscovery in the middle of the 20th century by Yehudi Menuhin. The Concerto funebre for violin and strings has established itself as Karl Amadeus Hartmann's most familiar work.

Hartmann (1905-1963) discovered new and individual solutions that confirm the importance of his concertos as significant and original contributions to the development of this form in the 20th-century. The album also includes Ottorino Respighi's masterpiece *Antiche danze ed arie*, Suite no. 3, free arrangements of arias and dances from the sixteenth and seventeenth centuries, enabling listeners to rediscover forgotten rhythms and tones. Franz Schubert wrote the Rondo for Violin and Strings, D 438 in 1816. Like the roughly contemporary Adagio and Rondo Concertante in F major, D 487, the work is a piece designed to highlight the skills of the violin soloist. The piece was unpublished during the composer's lifetime, not seeing publication until 1897, when Breitkopf & Härtel published it in an edition edited by Eusebius Mandyczewski.

With his sensitive and expressive playing, 27 year old Swiss violinist Sebastian Bohren ranks among the most promising talents of his generation. The musician has given solo performances in the Vienna Konzerthaus, the Munich Residenz, the Tonhalle Zurich and the KKL Lucerne. He has played with orchestras such as the Zurich Chamber Orchestra, Lucerne Symphony Orchestra, Camerata Zürich, Chamber Aartists, Lucerne Chamber Orchestra, and the St. Petersburg State Orchestra. He is currently studying at the Munich University of Music and Performing Arts in the masterclass of Prof. Ingolf Turban. Sebastian Bohren plays a Stradivarius (King George 1710) generously lent to him by the Habisreutinger Foundation.



Mozart in Havana

Simone Dinnerstein, piano

Available April 21, 2017

[Private Press Streaming Link](#)

Sony Classical will release acclaimed pianist **Simone Dinnerstein**'s new album, ***Mozart in Havana***, on April 21. The new album, recorded in Cuba, may be her most ambitious to date and is a testament to music's ability to cross all cultural and language barriers. For it, Dinnerstein has collaborated with the virtuosic **Havana Lyceum Orchestra** to perform Mozart's Piano Concerto Nos. 21 and 23. In June, the Orchestra will also make their American debut in a series of concerts, the first time an orchestra of this size has traveled to the U.S. from Cuba since the revolution.

In one sense, *Mozart in Havana* is a return to Dinnerstein's origins as a musician. Her connection with Cuba started early with **Solomon Mikowsky**, a Cuban émigré who became her piano teacher when she was nine. Mikowsky would tell stories of his childhood in Cuba and the country's many musical influences. Over the last several decades, Mikowsky became an advocate of Cuba's rich culture and arts landscape. When he inaugurated the Encuentro de Jóvenes Pianistas (Meeting of Young Pianists) festival in Havana in 2013, he invited Dinnerstein to play. "Of course I accepted without hesitation and Havana turned out to be everything he had told me it would be," Dinnerstein explains, "a city profoundly different from any other I knew, with warm appreciative audiences who had a deep engagement with music."

Dinnerstein returned to the festival in 2015, this time to play a Mozart concerto with the Havana Lyceum Orchestra. Not knowing what to expect, she was deeply impressed. "They played with thoughtful sensitivity and sensual beauty, despite the fact that in some cases the materials they were using were inferior. It was clear that the sound they made came from inside them, not simply from their instruments." Within a year she had returned to Havana's Oratorio San Felipe Neri to record with the Orchestra what would become *Mozart in Havana*. The recording was done over three long, sleepless nights using donated strings and recording equipment brought in by Grammy Award-winning producer **Adam Abeshouse**. His peerless expertise helped navigate the various challenges of the late-night city soundscape including stray dogs barking, a neighbor jackhammering on his roof and sparrows rustling in the eaves of the building.

This summer, the Orchestra will make their U.S. debut in a series of concerts with Dinnerstein, including New York's **Naumburg Bandshell** on **June 13**, and **The Clarice Smith Performing Arts Center at the University of Maryland** on **June 28** in College Park, where they will also be in residence at the **National Orchestral Institute + Festival**, June 25-28. Dinnerstein will also perform the repertoire with the **National Symphony Orchestra** on April 21 & 23 at the **National Music Center** in Costa Rica.

Sony Music Masterworks comprises *Masterworks*, *Sony Classical*, *OKeh*, *Portrait*, and *Masterworks Broadway*. For email updates and information please visit www.sonymusicmasterworks.com.

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