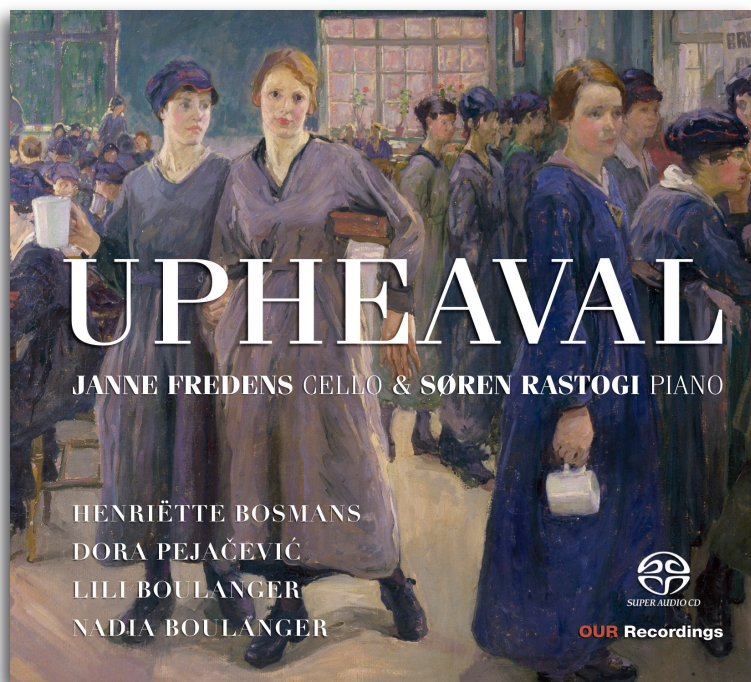


Exceptional cello/piano duo music from 1911-1918 by 4 female composers



HENRIËTTE BOSMANS (1895-1952)

Sonata for cello and piano A minor

1 Allegro maestoso	7.09
2 Un poco allegretto	4.16
3 Adagio	3.22
4 Allegro molto e con fuoco	6.40

DORA PEJAČEVIĆ (1885-1923)

Sonata for cello and piano op. 35 E Minor

5 Allegro moderato	7.05
6 Scherzo: Allegro	7.00
7 Adagio sostenuto	7.18
8 Allegro comodo	6.55

LILI BOULANGER (1893-1918)

9 Nocturne	3.21
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NADIA BOULANGER (1887-1979)

Trois pièces

10 Moderato	3.19
11 Sans vitesse e l'aise	1.31
12 Vite et nerveusement rythmé	2.44

Total: 60.53

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“UPHEAVAL” is an exceptional project in several aspects. First, it presents four compositions for cello and piano written by female composers from the first part of the 20th century, challenging the cultural norms of the day and secondly, the title “Upheaval”, also refers to the tumultuous period around the First World War.

The works featured on this recording are Henriëtta Bosmans’ *Sonata for Cello and Piano* (1919), Dora Pejačević’s *Sonata for Cello and Piano* (1913), Nadia Boulanger’s *Trois pièces* (1914), and Lili Boulanger’s *Nocturne* (1911), were all written over an eight-year period in France, the Netherlands, and Croatia. Henriëtta Bosmans was one of Holland’s greatest pianists, and a composer of great distinction as her sweeping, early Cello Sonata proves. Countess Maria Theodora Paulina (Dora) Pejačević is rightfully considered the matriarch of Croatian composers. Her *Cello Sonata, Opus 35* embodies late romanticism, with influences of Mendelssohn, Brahms and Dvorak particularly evident. The program concludes with works from two amazing sisters: Nadia (1887–1979) and Lili Boulanger (1893–1918). Both were pioneers in their fields (Lili was the First Woman to win the coveted *Prix de Rome*, and Nadia, for teaching about every major post-war composer) and were for many years, two of the best-known women in music in the twentieth century.

The artists, the husband-and-wife cello/piano duo of Janne Fredens (cello) and Søren Rastogi (piano) approach this program with a sense of profound commitment and mission, recognizing that their performances of such unfamiliar repertoire may well serve as a benchmark for future artists. Both are active soloists and teach at the Royal Academy of Music, Aarhus. The chosen instrument for the recording is the Bechstein Gran Piano to match the beautiful tone of Janne’s cello, and to give an impression of the period’s piano sound.

This is a highly recommended recording for fans of unfamiliar chamber music, advocates for women composers and those who just love to hear glorious music played by great musicians with passion and commitment.

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