

The image features a complex marbled paper pattern. The colors include shades of beige, brown, black, and a muted greenish-grey. The pattern consists of irregular, flowing shapes and lines that create a sense of movement and depth. The word "UPHEAVAL" is centered in the middle of the image in a white, all-caps, serif font. The letters are bold and have a slight shadow, making them stand out against the busy background.

UPHEAVAL



Women's Canteen at Phoenix Works, Bradford
Artist: *Flora Lion (1918)*
© Imperial War Museum
(Art.IWM ART 4434)

NOTES BY JOSHUA CHEEK

“Upheaval” is an exceptional project in several aspects. First, it presents four compositions for cello and piano written by female composers from the period around the First World War. The primary goal in doing this was to showcase just a few examples of the wide variety of works – many of which were composed by women – that (still) sadly exist outside the canon of Western classical music. Secondly, the title, “Upheaval,” refers to both the tumultuous period around the First World War (exemplified in contrasting works from the same era but from different geographical areas) and to the present rediscovery and recognition of female composers. Additionally, the title carries a secondary meaning of a hidden layer reappearing, which was particularly fitting for the program’s theme.

When performing standard repertoire, each new performance stands on the shoulders of generations of musicians and teachers who have contributed knowledge and experience on how to most powerfully communicate a specific musical work to a modern audience. It is not an exaggeration to say that, for instance, in the case of Brahms’ *Cello Sonata No. 1*, that it is practiced, and taught, and performed somewhere in the world every day! When presenting unfamiliar works by unknown composers, there is a tremendous responsibility placed upon the artists to accurately and persuasively represent the composers’ vision and intent. Such works require considerable effort in developing an effective interpretation. The challenges are particularly great when approaching what are obviously major works in a composer’s oeuvre, such as the two sonatas by Pejačević and Bosmans.

The challenges are great but the rewards are proportionally greater: the gift of presenting new repertoire and new voices in the established history of music.

The works featured on this recording are Henriëtte 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), all of which were written over a nine year period in France, the Netherlands, and Croatia. Bosmans' and Pejačević's compositions take central roles in this recording, both in terms of duration, accomplishment and demands upon the musicians. A few recordings have appeared over the years, but never have both works appeared on the same album.





HENRIËTTE BOSMANS (1895-1952)

Henriëtte Bosmans was one of Holland's greatest pianists and a composer of great distinction. Her promising career, however, was disrupted by the Nazi occupation of the Netherlands and never got back on track, a fact that might be responsible for her music still being rarely performed today.

After her death one of the leading Dutch newspapers wrote: 'Henriëtte Bosmans lives on in her work as long as the voice of the heart will reach humanity.'

The *Cello Sonata* is a sweeping four-movement work with an imposing architectural structure derived in equal measure from Brahms and Franck with coloristic splashed on impressionism that was later to become much more present in her works. The strident opening movement with its thundering bass is followed by a brief and unsettled *Allegretto*. Shorter still is the haunting *Adagio*, where the sound world of Fauré and Chausson is most closely approached. The concluding *Allegro molto* mostly fully fuses her Brahmsian and Francophile inclinations before returning to the plangent repeated bass notes of the work's opening.



Sora Tejaswini
1905




DORA PEJAČEVIĆ (1885-1923)

Countess Maria Theodora Paulina (Dora) Pejačević is rightfully considered the matriarch of Croatian composers. Self-taught and highly prolific, she had completed more than a dozen large scale chamber works while still in her teens. During the First World War she volunteered as a nurse, an experience that would leave its mark on her for the remainder of her short life. Tragically, she died at the age of 38 shortly after giving birth. She is now rapidly gaining recognition outside her native country, with Søren Rastogi and Janne Fredens responsible for the Danish premiere of her piano quartet in the 2022/2023 season at Odsherred Chamber Music Festival, and her *Symphony in F-sharp minor* being performed at the BBC Proms in August 2023.

Dora Pejačević's music embodies late romanticism, with influences of Mendelssohn, Brahms and Dvořák evident, particularly in the *Cello Sonata*, Opus 35. Dora Pejačević's music embodies late romanticism, and the influences of Mendelssohn, Brahms and Dvořák is evident, particularly in the *Cello Sonata*, Opus 35, a thirty-minute work, massive in its four-movement structure, which displays exceptional confidence. The work's lyrical tone is set from its opening pages. Even in the breathless *agitato* sections, there is elegance and restraint. The *Adagio sostenuto* is sensitively scored, allowing the cello to carry the emotional and lyrical weight. In the buoyant concluding *Allegro comodo* she finally lets the music loose with a thrilling *stretto*, punctuated with double stops from the cello and pianistic flourishes worthy of a Dvořák!





The program concludes with works from two amazing sisters: Lili and Nadia Boulanger. Lili and Nadia Boulanger were pioneers in their fields and were for many years two of the best-known women in music in the twentieth century. Despite the mythology that has attached itself to these extraordinary sisters, their careers were closely linked, and there are several fascinating connections between their musical works. The Boulangers were born into a musical family. Their father, Ernest Boulanger (1815–1900) was a composer and former student of Berlioz’s teacher François Lesueur.

LILI BOULANGER (1893-1918)

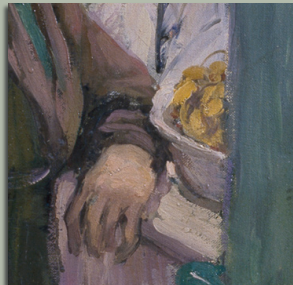
Marie-Juliette Olga Lili Boulanger is one of music’s most tragic ‘What ifs.’ Her sister Nadia writes: “From the age of six to sixteen, she studied harmony, played a little piano, violin, cello and even the harp, while discovering new scores, such as Debussy’s *Pelléas*. Her very poor health kept her away from school, as well as from practicing too hard. Despite this, she mastered composition with Paul Vidal and Georges Caussade in only three years.” Lili achieved overnight fame when she became the first woman to win the legendary Grand Prix de Rome, with her cantata *Faust et Héléne* at the age of 19! Her *Nocturne*, originally for flute and piano (1911) betrays its flute origins with echoes of Debussy’s *Prélude à l’après-midi d’un faune*. In fact, the title *Nocturne* did not even originate from Boulanger – it was added by the publisher; Lili Boulanger simply titled the work ‘Pièce courte pour flûte et piano’.





NADIA BOULANGER (1887-1979)

Nadia Juliette Boulanger, the eldest, divided her life between Paris and the USA and, in addition to her compositional work, taught some of the most influential musicians and composers of the 20th century, including Igor Stravinsky, Leonard Bernstein, Aaron Copland, Astor Piazzolla, Daniel Barenboim, and Quincy Jones. Her *Trois pièces* showcases her legendary compositional craftsmanship, bridging the gap from French Impressionism to the more abstract structures that would emerge later in France in the works of composers like Messiaen and Boulez. The first two began as early organ pieces, while the third is an original work enriched with Spanish elements.





JANNE FREDENS

Janne Fredens is a renowned cellist in Denmark and has toured throughout the world, including Australia, Great Britain, Japan, Germany, Norway, Sweden, Israel, Italy, Hungary, the Czech Republic, Belgium and the United States, including Carnegie Hall, invited by Isaac Stern.

Beyond her solo endeavors, Fredens stands out as a dedicated chamber music partner, collaborating with various ensembles both domestically and internationally. She is especially celebrated for her work with the Jalina Trio, which has garnered significant international acclaim. The piano trio has received enthusiastic reviews in prestigious music magazines such as “The Strad” and “Fanfare” and has received awards at international chamber music competitions in Osaka (Japan), Trapani (Italy), and Trondheim (Norway).

Additionally, she has participated in numerous radio and TV broadcasts, primarily with Denmark’s Radio and TV, as well as on ABC Radio Australia, MRD Musiksommer, and Yomiri Television Japan, both as a soloist and chamber musician.

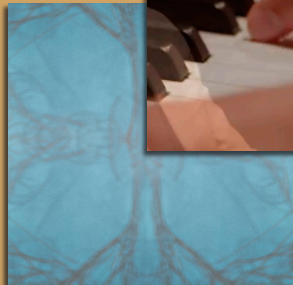
As a member of several highly regarded Danish chamber music ensembles, she has been a frequent guest in concert halls and festivals. She has also contributed to several recordings, including three releases with the Jalina Trio, which have received critical acclaim, including the Danish Radio P2 Prize for best chamber music release.

Janne Fredens has received several scholarships and honors, including from the Jacob Gade Scholarship, the Danish Ministry of Culture, the Leonie Sonning Music Foundation as well as the BG Foundation’s Chamber Music Prize.

Fredens pursued her musical education at esteemed institutions including Royal Academy of Music in Aarhus, The Royal Danish Academy of Music in Copenhagen,

the Music Academy in Prague and the Edsberg Castle Chamber Music Institution in Stockholm. She was mentored by renowned musicians such as Torleif Thedeen, Frans Helmerson, Morten Zeuthen, Harro Ruijsenaars, and Miroslav Petras.

Janne Fredens is principal solo cellist in The Danish Sinfonietta, has taught at the Royal Academy of Music, Aarhus, and she is the founder and director of Kammermusik-Camp, a national talent project for young classical musicians.





SØREN RASTOGI

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Whether as a soloist, accompanist or chamber music partner, Søren Rastogi is one of the most sought after pianists in Denmark. He has performed with conductors such as Christian Mandeál, Douglas Bostock, Christian Kluxen, Benjamin Shwartz, Mathias Aeschbacher, Ed Spanjaard, Jayce Ogren, Peter Feranec and Thomas Søndergaard and has command of a repertoire spanning Mozart, Schumann, Stravinsky, Bernstein and Gershwin.

In 2023, Søren achieved a significant milestone when he served as the soloist in the first recording of Paul von Klenau's piano concerto with the Singapore Symphony Orchestra under the direction of Hans Graf. This achievement underlines his dedication to exploring lesser-known musical treasures.

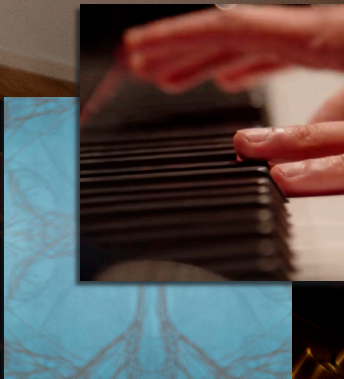
A notable collaboration for Søren Rastogi was with baritone Johannes Weisser, resulting in the well-received CD "Visiting Grieg." This recording earned enthusiastic reviews, including accolades from the Frankfurter Allgemeine Zeitung, and the title of "CD of the Month" from Classic FM. He has furthermore shared the stage with acclaimed artists such as Vilde Frang, Andreas Brantelid, Narek Hakhnazaryan, Sergei Dogadin, and Benjamin Schmid. Their performances have graced renowned festivals in Scandinavia, including the Bergen International Festival, Stavanger Chamber Music Festival, Tivoli Summer Festival and Hardanger Chamber Music Festival.

Rastogi studied at The Royal Danish Academy of Music in Copenhagen with Tove Lønskov and Niklas Sivelöv and later in Berlin at Hochschule der Künste with Pascal Devoyon. He graduated from RDAM with the highest grades and had his debut in 2005. He has received numerous prizes and awards,



including the Danish Music Critics Association, the 5th Nordic Piano Competition, and the Mendelssohn Competition Berlin.

Rastogi is associate professor in piano at the Royal Academy of Music, Aarhus and at the Royal Danish Academy of Music, Copenhagen and is a deeply committed piano pedagogue and has given masterclasses throughout Scandinavia, the United States and China.



JANNE FREDENS & SØREN RASTOGI DUO

Janne Fredens and Søren Rastogi are married with three children and have a long-standing artistic collaboration. They were prizewinners in the Danish Radio Chamber Music Competition and have been artistic directors of the Odsherreds Chamber Music Festival since 2022, presenting international artists in collaboration with young Danish talents. Here, they have performed with artists such as Benjamin Schmid, Alexander Sitkovetsky, Andreas Brantelid, Ludvig Gudim.

The couple is also actively engaged in highlighting female composers. In 2022, Dora Pejačević's piano quartet received its Danish premiere at the Odsherreds Chamber Music Festival, and they were involved in creating the interdisciplinary performance "Clara, Inner Voices," centered around Clara Schumann, which has been performed over 30 times throughout Denmark since its premiere at Hofteatret, Copenhagen.





Producer, mix, mastering and editing: Mette Due

Executive producer: Lars Hannibal

Cello: Peter Westerlund, 2018

Piano: Bechstein Concert Grand

Piano technician: Henrik Clement

Booklet notes: Joshua Cheek

Biographies: Janne Fredens, Søren Rastogi

Photos: Klavs Kehlet Hansen

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Recorded in Musikhuset, Aarhus, June 24–27th, 2023

Recorded in the DXD audio format

(Digital eXtreme Definition, 352.8 kHz/32bit).

Pyramix DAW system with HAPI preamps/ converters

Monitored on B&W Nautilus Diamond speakers

Microphones:

3 x DPA 4006–TL (deccatree)

2 x Neumann u89 + DPA 4011 (cello)

2 x AKG 414 (piano)

2 x Neumann KM184 (surround)

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AUGUSTINUS FONDEN

STIFTET 25. MARTS 1942



AAGE OG JOHANNE
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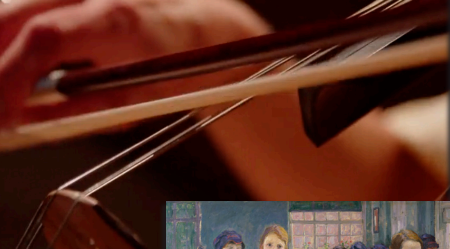


Det Jyske
Musikkonservatorium
**The Royal Academy
of Music**

**SOLIST
FORENINGEN**



af 1921



OUR Recordings

releases:

OE Orchestra/Ensemble

PH Petri/Hannibal Duo

LP Vinyl

VG Violin/Guitar

EP Digital only

CR Choir/Recorder

OM Organ music

VE Danish National Vocal Ensemble

RH Recorder/Harpsichord

SW Spoken words

CH Chinese

RC Recorder Concertos

BJ Borup-Jørgensen

IS Instrumental solo

ID Instrumental duo



ID 6.220683



ID 8.226917



OE 6.220684



OE 8.226918



OE 6.220682



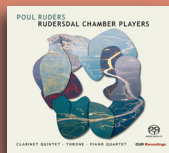
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IS 8.226915
LP OUR-LP003



IS 6.220681



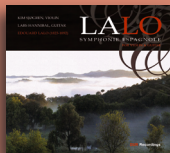
OE 6.220680



IS 6.220677-78



VG 8.226904



VG 8.226903



VG 8.226902



PH 8.226914
LP OUR-LP002



PH 6.220619



PH 6.220604



PH 6.220601



OE 6.220679



OE 6.220674



OE 6.220673



OE 6.220618



EP 9.70892



EP 9.70893



EP 9.70896



EP 9.70896



VG 6.220602



CR 8.226907



CR 6.220615



CR 6.220605



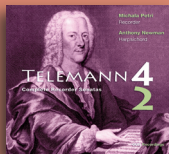
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EP 9.70895



LP OUR-LP001



RH 8.226909



OE 6.220570



RC 8.226912



RC 6.220614



RC 6.220609



EP 9.70897



RC 6.220603



RC 8.226905



RC 6.220531



VE 6.220676



VE 6.220671



VE 6.220612



VE 8.226906



RH 6.220610



RH 6.220611



SW 8.226908



CH 8.226901



RC 6.220606



OM 6.220675



BJ 6.220672



BJ 6.220617



RC 6.220607



BJ 6.220613



BJ 6.220608



BJ 8.226910



VE 8.226911



CH 6.220600



BJ 6.220616



BJ 2.110426

UPHEAVAL

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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