

Mari Kodama & Momo Kodama

Tchaikovsky

Ballet Suites for Piano Duo

Nutcracker
Arensky

Sleeping Beauty
Rachmaninov

Swan Lake
Debussy

Peter Ilyich Tchaikovsky (1840-1893)

Sleeping Beauty (La Belle au bois dormant) Op. 66

Suite for Piano Duo transcribed by Sergei Rachmaninov (1873-1943)

1	Introduction – La Fée des Lilas	
2	Adagio - Pas d'action	4. 51
3	Pas de caractère – Le chat botté	4. 44
4	Panorama	1. 57
5	Valse	2. 20
		4. 05

Nutcracker (Casse-noisette) Op. 71

Suite for Piano Duo transcribed by Anton Arensky (1861-1906)

6	Ouverture	
7	Marche	
8	Danse de la Fée-Dragée	3. 04
9	Le Café	2. 22
10	Le Thé	1. 58
11	Danse russe Trepak	3. 22
12	Danse des mirlitons	1. 08
13	Valse des Fleurs (Flower Waltz)	1. 03
14	Pas de deux (Grand adagio)	2. 24
		6. 02
		5. 19

Swan Lake (Le Lac des cygnes) Op. 20

Suite for Piano Duo transcribed by Eduard Leontyevich Langer (1835-1905)

15	Scène	
16	Danses des cygnes	3. 02
17	Scène	1. 28
		5. 03

Suite for Piano Duo transcribed by Claude Debussy (1862-1918)

18	Danse russe	
19	Danse espagnole	
20	Danse napolitaine	4. 18
		2. 40
		2. 05

Total playing time: 63. 28

Mari Kodama & Momo Kodama, Piano



Peter Ilyich Tchaikovsky (1840-1893)
Sleeping Beauty (La Belle au bois dormant) Op. 66
 Suite for Piano Duo transcribed by Sergei Rachmaninov (1873-1943)

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Tchaikovsky's Ballet Suites
 The Ballet Suites for Piano Duo are a collection of six suites for two pianos, originally composed by Tchaikovsky for the piano and later transcribed by Sergei Rachmaninov and Anton Arensky. The suites are: Sleeping Beauty (Op. 66), Nutcracker (Op. 71), Swan Lake (Op. 20), and three suites from the ballet The Seasons (Op. 37).

Swan Lake (Le Lac des cygnes) Op. 20
 The Swan Lake Suite for Piano Duo is a transcription of the original ballet score by Eduard Leontyevich Langer. It consists of three movements: Scène, Danses des cygnes, and Scène.

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Swan Lake (Le Lac des cygnes) Op. 20
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Mari Kodama
 Born in Tokyo, Japan, Mari Kodama is a pianist who has performed with the Tokyo Philharmonic Orchestra and the New York Philharmonic. She has also performed with the Berlin Philharmonic and the London Symphony Orchestra.

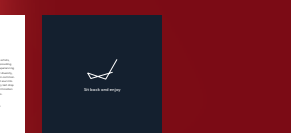
Momo Kodama
 Born in Tokyo, Japan, Momo Kodama is a pianist who has performed with the Tokyo Philharmonic Orchestra and the New York Philharmonic. She has also performed with the Berlin Philharmonic and the London Symphony Orchestra.

Mari Kodama & Momo Kodama
 The duo of Mari Kodama and Momo Kodama has performed together since their childhood. They have performed with the Tokyo Philharmonic Orchestra and the New York Philharmonic. They have also performed with the Berlin Philharmonic and the London Symphony Orchestra.

Swan Lake (Le Lac des cygnes) Op. 20
 The Swan Lake Suite for Piano Duo is a transcription of the original ballet score by Eduard Leontyevich Langer. It consists of three movements: Scène, Danses des cygnes, and Scène.



Premium Sound and Outstanding Artists
 The recording of the Swan Lake Suite for Piano Duo by Mari Kodama and Momo Kodama is a testament to their exceptional talent and the high quality of the Pentatone label.





Mari Kodama

“One evening after a beautiful dinner, a good friend of ours with a love for rare and obscure music, handed us Arensky’s arrangement of Tchaikovsky’s *Nutcracker* to play as a piano duet. There and then, we sight-read it over a glass of wine all in the name of fun. The scores turned out to be such wonderful music that we decided to play it in our concerts, and that was of great success! Following that, we looked up on more arrangements made by other famous composers, such as Debussy and Rachmaninov, of Tchaikovsky’s ballets, that a friend had told us about.

We practically grew up with the *Nutcracker*. We were about three or four years old when our music teacher gave us a recording – our first recording of *Nutcracker*, which we played at the time. Growing up, we always looked forward to going to the ballet every Christmas and up to this day, there’s still something special about the purity of this beautiful childhood fantasy: the freedom to wonder and to dream.

All three ballets of Tchaikovsky - *Swan Lake*, *Nutcracker* and *Sleeping Beauty*, are fairytales! Romantic ones of course, where the stories are always of beautiful ladies and handsome princes. Tchaikovsky was truly the first composer to combine a broad sweep of ballet music with a great story; since before him, these resembled simply of a compilation of pieces. And he was such a wonderful composer! In all three works there is folkloric and popular music combined with exceptional orchestration. He has the special skill of combining instruments to paint such vivid colours and textures on a large canvas, making his orchestral works very special.



Table with 2 columns: Track Name and Duration. Includes tracks like 'The Swan Lake Suite' and 'The Nutcracker Suite'.



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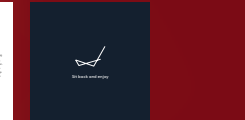
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Our challenge was to use just two pianos, twenty fingers on four hands, to bring the same sense of vast scale while maintaining a measure of freedom, and perhaps a different way of interpreting the pieces. When you are with a whole orchestra, you usually have the setting of a huge hall with a big stage and a sense of grandeur. However, when you are with just two pianos, the atmosphere is much more intimate, bringing a different quality to the music. Bearing in mind that the composers who made these transcriptions – Arensky, Debussy and Rachmaninoff, all brought their own personality in the works, we also wanted to embrace them and reflect that in our playing.

This is our very first recording together and as we don't often get the opportunity to play together, it has been a lot of fun doing this as sisters. Individually, we consider ourselves to be very different pianists with our own ideas and approaches. Coming together on this project with the same aim, we did have spirited discussions and fair share of disputes as we can be honest with each other. Yet, we always find our way together, from different angles. This has made our recording experience of these works extremely delightful and has brought us a lot of sisterly joy!"

Mari Kodama & Momo Kodama




Momo Kodama



Track	Composer	Arranger	Duration
1. Ballet Suite No. 1 (1891)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
2. Ballet Suite No. 2 (1892)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
3. Ballet Suite No. 3 (1893)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
4. Ballet Suite No. 4 (1894)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
5. Ballet Suite No. 5 (1895)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
6. Ballet Suite No. 6 (1896)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
7. Ballet Suite No. 7 (1897)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
8. Ballet Suite No. 8 (1898)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
9. Ballet Suite No. 9 (1899)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00
10. Ballet Suite No. 10 (1900)	Tchaikovsky	Mari Kodama & Momo Kodama	15:00



Chopin's Nocturne
 This recording features a selection of Chopin's Nocturnes, showcasing the duo's delicate touch and intimate sound. The pieces are performed with exceptional clarity and emotional depth, capturing the essence of the original compositions.

Debussy's Clair de Lune
 The duo's interpretation of Debussy's 'Clair de Lune' is a masterpiece of subtlety and grace. They bring a sense of ethereal beauty to the piece, with intricate phrasing and a delicate touch that perfectly captures the moonlight's shimmering quality.

Rachmaninoff's Piano Concerto No. 2
 This recording features a selection of Rachmaninoff's Piano Concertos, showcasing the duo's powerful and expressive playing. The pieces are performed with exceptional clarity and emotional depth, capturing the essence of the original compositions.

Arensky's Piano Sonata
 This recording features a selection of Arensky's Piano Sonatas, showcasing the duo's technical precision and musical sensitivity. The pieces are performed with exceptional clarity and emotional depth, capturing the essence of the original compositions.

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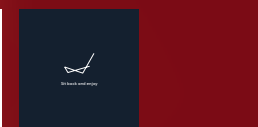
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Premium Sound and Outstanding Artists
 This recording is a testament to the duo's exceptional talent and the high-quality production of the album. The sound is crystal clear, capturing every nuance of their performance.



Tchaikovsky's Ballet Music – works of the highest quality

An inextricable bond exists between the piano and ballet, this due to the fact that the ballet dancer's strenuous daily routine of rehearsing in a mirror-lined hall is not normally accompanied by an orchestra, but by a piano. Seated at the piano is a répétiteur, who, with two virtuoso hands, routinely and tirelessly replaces an entire orchestra, providing the musical fundament for the creative work of the choreographer. The répétiteur's high level of musical and pianistic mastery has always been crucial, but this was particularly the case in the days when they frequently were required to play directly from an open score, with little or no preparation. Clearly, the advent of piano arrangements substantially simplified

their task. But while such reductions of complex orchestral scores in piano form were primarily intended for daily use in the rehearsal hall, true transcriptions for solo piano, piano four hands, or even two pianos, went a step further. These versions translated the imposing proportions of music for the stage into chamber and concert music, and helped to extend the familiarity of the ballet repertoire far beyond the centres of musical culture. The creators of these transcriptions represented the crème de la crème of arrangers. On this album, Mari Kodama and Momo Kodama play the three ballets of Pyotr Ilyich Tchaikovsky in versions which combine brilliance and virtuosity on the one hand with subtlety and complexity on the other, and the list of the arrangers reads like a musical Who's Who: Anton Arensky, Claude Debussy, Sergei Rachmaninoff – only Eduard Langer failed to attain fame as a composer.

English

As brilliant as these compositional 'retellings' are, they of course ultimately draw their strength from the original works by Tchaikovsky, whose greatness as a ballet composer is everywhere apparent in the three great narrative ballets, Sleeping Beauty, Swan Lake and The Nutcracker. In them, the internally torn, emotionally unstable Tchaikovsky reveals an entirely different side of his personality from the one presented in his symphonic works. In all three ballets, the plot involves a character who yearns to be rescued from his predicament through love. However, a word to the wise: just as Tchaikovsky's Symphonies should never be regarded solely as Weltschmerz-filled psychological dramas or copies of 'the Russian soul,' the ballets cannot be regarded purely as their cheerful pendants. Incidentally, Tchaikovsky throughout his life vehemently rejected psychological deductions based on his characters,

once writing, "Artists live a double life, comprised of an everyday one and an artistic one. [...] Anyone who thinks that the creative artist is capable of expressing, in his art, what he feels in moments of high emotional intensity is entirely mistaken."

With his three ballets, Tchaikovsky led the genre of ballet music out of the "aesthetic dustbin of facile utilitarian music à la C. Pugni and L. Minkus" (Kohlhase), successfully combining impressive symphonic structures with a dramatic plot development. Tchaikovsky's first work for the ballet stage, Swan Lake (1875), was commissioned by Moscow's Bolshoi Theatre. It was composed to a libretto by Bolshoi dramaturge Vladimir Begichev, probably based on the German fairy tale, The Purloined Veil, from the fairy tale collection of Karl August Musäus. (Interestingly enough,



Track information table with columns for track number, title, and duration.



Tchaikovsky's Ballet Suites – works of the highest quality

Acknowledgments

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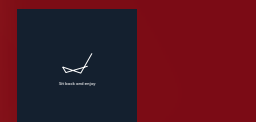
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during the choreographic preparations for the ballet's first production, there was no répétiteur, but just a lone violinist to supply the tunes!) The world premiere of Swan Lake, which took place in 1877 at the Bolshoi Theatre, did not result in immediate success. Its way to world fame was first paved by a new production at St Petersburg, choreographed by the great Marius Petipa almost twenty years later, in 1895 (thus after Tchaikovsky's death).

In 1878, Tchaikovsky explained his standpoint on the subject of ballet music in a letter to Sergei Taneyev: "No matter how hard I try, I remain unable to comprehend your view of ballet music, and why you are unable to see anything positive in it. Could it be that your notion of ballet music is simply any merry tune with a dancelike rhythm? In that case, you would also have to be prejudiced toward most of

the symphonies of Beethoven, which abound in such melodies. [...] Generally speaking, as well, I truly cannot understand why the term, 'ballet music' should evoke anything of a negative nature!" A clear and convincing message, that, between the lines, invokes the criterion of high quality, which Tchaikovsky, with his Swan Lake, was the first to inject into the genre. It was in 1882 that Tchaikovsky began considering the idea of a suite which would include the most important numbers from Swan Lake, as a way of protecting the work "from oblivion," writing his publisher, Pyotr Ivanovich Jurgenson: "The suite could then be published both in open score and in a transcription for piano four hands." The task of transcription was taken on by Eduard Langer, who, since 1866, in the capacity of professor at the newly founded Moscow Conservatory, had trained such pianists as Sergei Taneyev.

From the six numbers in Langer's suite, which Mari Kodama finds, musically speaking, "on an extremely high level," for this album, the Kodama sisters selected three of the best-known ones – two scenes and the Dance of the Little Swans. The selection is appositely supplemented with Debussy's piano transcriptions of three numbers from Act III – all three falling in the category of national dances. In October 1880, Tchaikovsky's patron, Nadeshda von Meck, enthusiastically sent these transcriptions by the extremely young Claude Debussy to Tchaikovsky, asking him to have Jurgenson publish them, but "without mention of de Bussy's [sic!] name." While it is the function of the scenes to drive the ballet's plot forward, the dances are in and of themselves quite unrelated to the narrative. The scenes fascinate above all due to their clear motivic structure, rich harmonies and contrapuntal

intertwinings that betray clearly symphonic principles.

Sleeping Beauty and The Nutcracker, both commissioned by the St Petersburg Ballet, were primarily the result of the congenial collaboration of three men: choreographer Marius Petipa, St Petersburg ballet director Igor Vsevolozhsky and Tchaikovsky himself. In 1888, Vsevolozhsky mentions to Tchaikovsky en passant: "It would be lovely to work on a new ballet. [...] It could be chock-full of melodies in the style of Lully, Bach, Rameau et al. If such a proposal appeals to you, why don't you write the music?" Tchaikovsky greeted the idea enthusiastically, and promptly embarked on the project, writing to von Meck: "The subject is so poetic and so suited to be set to music that I [...] quickly found myself composing with the warmth and joy that are always prerequisites for good



Peter Ilyich Tchaikovsky (1835-1893)	
Composer	Peter Ilyich Tchaikovsky
Arranger	Eduard Langer
Editor	Andreas Schwaiblmair
Producer	Andreas Schwaiblmair
Recording Date	2018
Recording Location	St. Petersburg, Russia
Label	Pentatone
Genre	Classical
Format	CD, SACD, Digital Download
Duration	1:05:00
Tracks	12



Tchaikovsky's Suite from Swan Lake

The suite consists of six numbers: the Dance of the Little Swans, the Dance of the Reed Flutes, the Dance of the Snowflakes, the Dance of the Peacocks, the Dance of the Firebirds, and the Dance of the Shades.

Debussy's Suite from Act III

The suite consists of three numbers: the Dance of the Little Swans, the Dance of the Peacocks, and the Dance of the Firebirds.

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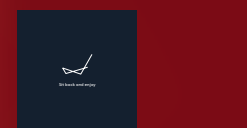
Debussy's Suite from Act III

The suite consists of three numbers: the Dance of the Little Swans, the Dance of the Peacocks, and the Dance of the Firebirds.



Premium Sound and Outstanding Artists

The album is recorded in a state-of-the-art studio, ensuring the highest quality of sound.



music." The result of these efforts was probably the first dance-drama (Kohlhase) and a work, which, in terms of its importance for Russian ballet, is comparable to that of Glinka's *Ruslan and Lyudmila* for Russian opera. For *Sleeping Beauty*, Tchaikovsky composes music which, in its often daring harmonies, syncopation-dominated rhythms and captivating melodies, goes much further than its predecessor, *Swan Lake*. Of especial significance are the exact, to an extent even psychological, characterisations of the protagonists he achieved, and the highly differentiated musical treatments he gave to the opposition between good and evil, which, in the form of the two fairies is crucial to the plot of the original fairy tale. (Incidentally, the score contains not a trace of the courtly music to which Vsevolozhsky originally had referred.) In 1890, Tchaikovsky entrusted the eighteen-year-old Sergei

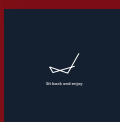
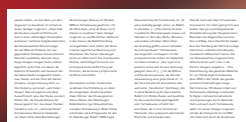
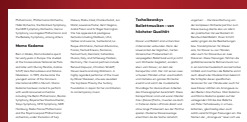
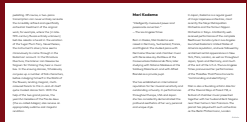
Rachmaninoff with the preparation of a piano-four-hands transcription of the entire ballet. Tchaikovsky was however dissatisfied with the results of Rachmaninoff's efforts, and there followed several phases of corrections and modifications, carried out by both Alexander Siloti and Tchaikovsky himself. The composer wrote Jurgenson in July 1892: "I have tormented myself with the corrections to the four-hands transcription. But I am glad I got to work on Rachmaninoff's and Siloti's mistakes when I did... I not only found mistakes, but also revised a number of passages." The work's introduction announces the opposition referred to between good and evil through a juxtaposition of the Lilac Fairy (good) and Carabosse (evil). The Adagio depicts the courting of Princess Aurora by the four princes. The ballet's fairy-tale qualities re-emerge in the Pas de caractère, which features distinctive

appearances by such characters as Puss in Boots and the White Cat. Panorama depicts the Lilac Fairy and Prince Désiré, as they cross the sea to the enchanted castle, gliding over gentle waves, before the waltz from Aurora's great birthday celebration brings the suite to a magical conclusion.

The successful trio of Vsevolozhsky, Petipa and Tchaikovsky joined forces once again to create *The Nutcracker*, whose world premiere took place in St Petersburg on 6 December 1892. This time, Petipa had concrete wishes and ideas, extending even to durations, numbers of measures and moods. Tchaikovsky had no problem with these requirements. He then created an orchestral suite based on the ballet, months prior to the world premiere. This unconventional method also turned out to be prophetic, as the suite contained all of the score's greatest future hits.

With the exception of the *Miniature Overture* and the march from Act I, the remainder of the music comes from Act II. The ballet is based on E.T.A. Hoffmann's story, *The Nutcracker and the Mouse King*, whose fairy-tale narrative ignited Tchaikovsky's musical imagination.

The subtlety of Anton Arensky's transcription of the suite for two pianos (dating presumably from 1892) bespeaks Arensky's special affinity for the relatively rare medium of two pianos. Both in terms of its sound and –(demanding) piano writing, Arensky's version is, in Mari Kodama's view, clearly more faithful to the complex orchestral original than the oft-heard transcription by Cypriot composer Nicolas Ennomou. Nevertheless, in preparing their recording, Mari and Momo Kodama continually referred to the orchestral score, to optimise their phrasing and



pedalling. Of course, a two-piano transcription can never entirely recreate the incredibly refined and specifically orchestral treatment of the original work, for example, where the (in late-19th-century Russia entirely unknown) bell-like celesta is heard in the variation of the Sugar Plum Fairy. Nevertheless, the instrument’s silvery tone seems miraculously to come through in the Kodamas’ account. In the Miniature Overture, the listener can likewise be forgiven for thinking they hear a music box. In the ensuing dances, Tchaikovsky conjures up a number of folk characters, before indulging himself in the Waltz of the flowers, lending magical, multi-coloured facets to this in-and-of-itself quite modest dance form. With the help of the two grand pianos, the yearful melodies of the Pas de deux (the so-called Adagio) also receive an appropriately sublime and majestic rendition.

Mari Kodama

“Intelligently measured power and passionate conviction.”

– The Los Angeles Times

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.

She has established an international reputation for her musical sensitivity and outstanding virtuosity. In performances throughout Europe, USA and Japan she has consistently demonstrated the profound aesthetics of her very personal and unique style.

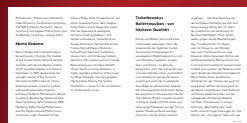
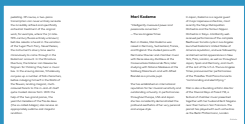
In Japan, Kodama is a regular guest of major Japanese orchestras, most recently the Tokyo Metropolitan Orchestra and the Yomiuri Nippon Orchestra in Tokyo. A brilliantly well-received performance of the complete Beethoven Sonata cycle in Los Angeles launched Kodama’s United States of America reputation,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

Artists



Peter Ilyich Tchaikovsky (1812-1893)	
Disc 1	1. The Nutcracker Suite, Op. 71 (1891-2)
Disc 2	2. The Nutcracker Suite, Op. 71 (1891-2)
Disc 3	3. The Nutcracker Suite, Op. 71 (1891-2)
Disc 4	4. The Nutcracker Suite, Op. 71 (1891-2)
Disc 5	5. The Nutcracker Suite, Op. 71 (1891-2)
Disc 6	6. The Nutcracker Suite, Op. 71 (1891-2)
Disc 7	7. The Nutcracker Suite, Op. 71 (1891-2)
Disc 8	8. The Nutcracker Suite, Op. 71 (1891-2)
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Disc 12	12. The Nutcracker Suite, Op. 71 (1891-2)
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Disc 14	14. The Nutcracker Suite, Op. 71 (1891-2)
Disc 15	15. The Nutcracker Suite, Op. 71 (1891-2)
Disc 16	16. The Nutcracker Suite, Op. 71 (1891-2)
Disc 17	17. The Nutcracker Suite, Op. 71 (1891-2)
Disc 18	18. The Nutcracker Suite, Op. 71 (1891-2)
Disc 19	19. The Nutcracker Suite, Op. 71 (1891-2)
Disc 20	20. The Nutcracker Suite, Op. 71 (1891-2)
Disc 21	21. The Nutcracker Suite, Op. 71 (1891-2)
Disc 22	22. The Nutcracker Suite, Op. 71 (1891-2)
Disc 23	23. The Nutcracker Suite, Op. 71 (1891-2)
Disc 24	24. The Nutcracker Suite, Op. 71 (1891-2)
Disc 25	25. The Nutcracker Suite, Op. 71 (1891-2)
Disc 26	26. The Nutcracker Suite, Op. 71 (1891-2)
Disc 27	27. The Nutcracker Suite, Op. 71 (1891-2)
Disc 28	28. The Nutcracker Suite, Op. 71 (1891-2)
Disc 29	29. The Nutcracker Suite, Op. 71 (1891-2)
Disc 30	30. The Nutcracker Suite, Op. 71 (1891-2)
Disc 31	31. The Nutcracker Suite, Op. 71 (1891-2)
Disc 32	32. The Nutcracker Suite, Op. 71 (1891-2)
Disc 33	33. The Nutcracker Suite, Op. 71 (1891-2)
Disc 34	34. The Nutcracker Suite, Op. 71 (1891-2)
Disc 35	35. The Nutcracker Suite, Op. 71 (1891-2)
Disc 36	36. The Nutcracker Suite, Op. 71 (1891-2)
Disc 37	37. The Nutcracker Suite, Op. 71 (1891-2)
Disc 38	38. The Nutcracker Suite, Op. 71 (1891-2)
Disc 39	39. The Nutcracker Suite, Op. 71 (1891-2)
Disc 40	40. The Nutcracker Suite, Op. 71 (1891-2)
Disc 41	41. The Nutcracker Suite, Op. 71 (1891-2)
Disc 42	42. The Nutcracker Suite, Op. 71 (1891-2)
Disc 43	43. The Nutcracker Suite, Op. 71 (1891-2)
Disc 44	44. The Nutcracker Suite, Op. 71 (1891-2)
Disc 45	45. The Nutcracker Suite, Op. 71 (1891-2)
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Disc 80	80. The Nutcracker Suite, Op. 71 (1891-2)
Disc 81	81. The Nutcracker Suite, Op. 71 (1891-2)
Disc 82	82. The Nutcracker Suite, Op. 71 (1891-2)
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Disc 84	84. The Nutcracker Suite, Op. 71 (1891-2)
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Disc 89	89. The Nutcracker Suite, Op. 71 (1891-2)
Disc 90	90. The Nutcracker Suite, Op. 71 (1891-2)
Disc 91	91. The Nutcracker Suite, Op. 71 (1891-2)
Disc 92	92. The Nutcracker Suite, Op. 71 (1891-2)
Disc 93	93. The Nutcracker Suite, Op. 71 (1891-2)
Disc 94	94. The Nutcracker Suite, Op. 71 (1891-2)
Disc 95	95. The Nutcracker Suite, Op. 71 (1891-2)
Disc 96	96. The Nutcracker Suite, Op. 71 (1891-2)
Disc 97	97. The Nutcracker Suite, Op. 71 (1891-2)
Disc 98	98. The Nutcracker Suite, Op. 71 (1891-2)
Disc 99	99. The Nutcracker Suite, Op. 71 (1891-2)
Disc 100	100. The Nutcracker Suite, Op. 71 (1891-2)



Philharmonic, Philharmonia Orchestra, Hallé Orchestra, the Montreal Symphony, the NDR Symphony Orchestra, Vienna Symphony, Los Angeles Philharmonic and the Berkeley Symphony, among others.

Momo Kodama

Born in Osaka, Momo Kodama spent her early years in Europe. She studied at the Conservatoire National de Paris and later with Murray Perahia, Andras Schiff, Vera Gornostaeva and Tatiana Nikolaïeva. 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, NDR Hamburg, Radio France Philharmonic and the Royal Liverpool Philharmonic orchestras, under the baton of Seiji

Ozawa, Eliahu 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.

Tschaikowskys Ballettmusiken – von höchster Qualität

Klavier und Ballett sind untrennbar miteinander verbunden. Denn der Löwenanteil der täglichen, harten tänzerischen Probenarbeit im verspiegelten Ballettsaal wird ja nicht vom Orchester begleitet, sondern eben vom Klavier, an dem der Korrepetitor sitzt. Der mit seinen zwei virtuoson Händen schier unermüdlich und mühelos ein ganzes Orchester ersetzt und somit die musikalische Grundlage für die kreativen Arbeiten des Choreographen bereitstellt. Diese Korrepetitoren sind und waren Meister ihres (Klavier)Fachs, mussten sie doch in früheren Zeiten oftmals direkt und ohne lange Probenzeit aus der Partitur spielen. Moderne Klavierauszüge erleichtern da die Sache natürlich

ungemein ... Die Vereinfachung von der komplexen Orchesterpartitur zum Klavierauszug diente also vor allem der praktischen Verwertbarkeit im Berufsumfeld Ballett. Einen Schritt weiter gingen da die Bearbeitungen bzw. Transkriptionen für Klavier solo, für Klavier zu vier Händen oder auch für Klavierduo an zwei Klavieren. Diese Fassungen führten die großdimensionierte Bühnenmusik nun in ein kammermusikalisch-konzertantes Umfeld und machten die Ballette somit auch abseits der Musikzentren bekannt. Die Schöpfer dieser spezifischen Versionen für vier Hände oder auch für zwei Klavier zählten als Arrangeure zu den Besten ihres Faches. Mari Kodama und Momo Kodama spielen auf der vorliegenden CD die drei Ballette von Peter Tschaikowsky in virtuos-brillanten, gleichzeitig aber auch subtil-vielschichtigen Fassungen ein. Die Namen der „Arrangeure“ lesen sich wie

Deutsch



Track	Composer	Arranger	Duration
1. The Swan	Peter I. Tchaikovsky (1855-1893)	Andreas Schmalzer	12:00
2. The Nutcracker	Peter I. Tchaikovsky (1855-1893)	Andreas Schmalzer	15:00
3. The Sleeping Beauty	Peter I. Tchaikovsky (1855-1893)	Andreas Schmalzer	18:00



Tschaikowskys Ballettmusiken – von höchster Qualität

Die drei Ballette von Peter Tschaikowsky sind nicht nur Meisterwerke der Musik, sondern auch der Kunst der Choreographie. Die Musik ist so geschrieben, dass sie sich perfekt mit der Bewegung verbinden lässt. Die Ballette sind eine perfekte Synthese aus Musik und Tanz.

Die Arrangeure

Die Arrangeure dieser CD sind die besten ihrer Fächer. Sie haben die komplexen Orchesterpartituren in Klavierauszüge übersetzt, die sowohl die Schönheit als auch die Komplexität der Originalmusik bewahren.

Die Künstlerinnen

Mari Kodama und Momo Kodama sind zwei der besten Klavierspielerinnen der Welt. Ihre Zusammenarbeit ist ein Meisterwerk der Kammermusik.

Die Produktion

Die Produktion dieser CD ist ein Meisterwerk der Musikproduktion. Die Aufnahmequalität ist hervorragend und die Mischung ist perfekt.

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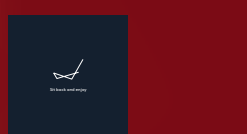
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ein Who is Who der Musikgeschichte: Anton Arensky, Claude Debussy, Sergei Rachmaninov tauchen da auf – nur Edourd Langer ist der große Durchbruch (als Komponist) verwehrt geblieben.

Aber die primär nachschöpferischen Fassungen der genannten Herren ziehen ihre Qualität natürlich auch aus Tschaikowskys Originalwerken. Und Tschaikowsky war der perfekte Ballettkomponist. Dies beweisen seine drei großen Handlungsballette *Dornröschen*, *Schwanensee* und *Der Nussknacker*. Hier lässt dieser innerlich so zerrissene, zu extremen Stimmungsschwankungen neigende Mensch Tschaikowsky eine ganz andere Seite als etwa in seinen symphonischen Werken erkennen. In allen drei Balletten dreht sich die Handlung um einen Menschen, der sich nach Erlösung aus seiner Not durch die Liebe sehnt. Aber Vorsicht!

Genauso wie Tschaikowskys Symphonien keineswegs ausschließlich Spiegelbilder, Seelendramen voller Weltschmerz oder Abbilder der russischen Seele sind, lassen sich die Ballette lediglich als heiteres, fröhliches Gegenstück betrachten. Tschaikowsky wehrte sich übrigens zeitlebens vehement gegen eine psychologisierende Vereinnahmung seiner Charakterseite. Er schrieb, *„Der Künstler lebt ein doppeltes Leben, ein allgemeinemenschliches und ein künstlerisches. [...] Wer glaubt, dass der schaffende Künstler im Augenblick des Affekts fähig sei, durch seine Kunst das auszudrücken, was er fühlt, irrt sich.“*

Tschaikowsky führte mit seinen drei Balletten das Genre der Ballettmusik aus dem *„ästhetischen Abseits anspruchsloser Gebrauchsmusik à la C. Pagni und L. Minkus“* (Kohlhase). Es gelang ihm eindrucksvoll, symphonische Strukturen mit einer dramatischen

Handlungsfortspinnung zu verknüpfen. Seine erste Arbeit für die Ballettbühne lieferte Tschaikowsky im Auftrag des Moskauer Bolschoi-Theaters ab. 1875 entstand *Schwanensee* auf ein Libretto des Bolschoi-Dramaturgen Begitschew, das wohl auf dem deutschen Märchen *„Der geraubte Schleier“* aus der Märchensammlung von Karl August Musäus basiert. Bei den Proben 1876 erklang allerdings kein Klavier zur Erarbeitung der Choreographie, sondern lediglich eine Geige, die den Melodienvorrat lieferte ... 1877 fand die Uraufführung von *Schwanensee* am Moskauer Bolschoi-Theater statt, die allerdings nicht zum sofortigen Erfolg führte. Erst eine Neuinszenierung in St. Petersburg, dann vom großen Marius Petipa choreographiert, ebnete *Schwanensee* fast zwanzig Jahre später 1895 (also nach Tschaikowskys Tod) den Weg zur Weltkarriere. 1878 äußerte Tschaikowsky seinen Standpunkt

zum Thema Ballettmusik gegenüber Sergej Tanejew: *„Ich kann beim besten Willen nicht begreifen, was in Ihren Augen Ballettmusik ist und warum Sie einer solchen Musik nichts abgewinnen können. Verstehen Sie etwa unter Ballettmusik jede fröhliche Melodie, die einen tänzerischen Rhythmus hat? Dann aber müssten Sie auch gegen die meisten Beethoven-Sinfonien voreingenommen sein, in denen sich auf Schritt und Tritt soche Melodien finden. [...] Überhaupt kann ich beim besten Willen nicht begreifen, wie mit dem Wort ‚Ballettmusik‘ irgendetwas ‚Negatives‘ verbunden sein soll!“* Eine klare und überzeugende Ansage, die sich zwischen den Zeilen auf das Kriterium *„Qualität“* beruft, die Tschaikowsky dem Genre Ballettmusik mit seinem *Schwanensee* erstmals einimpfte. 1882 beschäftigte sich Tschaikowsky dann erstmals mit dem Gedanken einer Suite, in der die wichtigsten Stücke ausgekoppelt



Track information table for the album, including titles like 'The Nutcracker' and 'Swan Lake'.



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werden sollten, um das Werk „vor dem Vergessen“ zu bewahren. Er schrieb an seinen Verleger Jurgenson: „Diese Suite könnte dann sowohl als Partitur als auch in einer vierhändigen Transkription erscheinen.“ Letztere Aufgabe übernahm der Klavierspezialist Eduard Langer, der seit 1866 als Professor am neu gegründeten Moskauer Konservatorium Pianisten ausbildete, darunter etwa Sergei Tanejew. Langers Suite umfasst eigentlich sechs Titel, von denen die Kodama-Schwester sehr bewusst drei der bekanntesten ausgewählt haben – zwei Szenen und den Tanz der kleinen Schwäne. Langers Fassung steht, so Mari Kodama, auf einem „sehr hohen Niveau“. Reizvoll ergänzt wird diese Auswahl durch jene drei Stücke aus dem Dritten Akt, die Claude Debussy für Klavier gesetzt hat – bei diesen Stücken handelt es sich um „nationale Tänze“. Tschairowskys Gönnerin Nadeshda von Meck hatte diese Bearbeitungen

des blutjungen Debussy im Oktober 1880 an Tschairowsky geschickt, mit der Bitte diese „ohne de Bussys [sic!] Namen zu erwähnen“ beim Verleger Jurgenson zu veröffentlichen. Während in den Szenen die Balletthandlung vorangetrieben wird, stehen die Tänze in keiner eigentlichen Beziehung zum Geschehen. Die Szenen überzeugen durch vor allem durch ihre anschauliche Motivik, reichhaltige Harmonik und kontrapunktische Verflechtung der Stimmen, die durchaus symphonische Verfahren beinhaltet.

Dornröschen und *Der Nussknacker* verdanken ihre Entstehung vor allem der kongenialen Zusammenarbeit dreier Männer: des Choreographen Marius Petipa, des Petersburger Ballettdirektors Igor Wsewoloschsky und eben Tschairowskys. Beide Stücke entstanden als Auftragswerke für das St. Petersburger Ballett. 1888 fragte

Wsewoloschsky bei Tschairowsky an: „Es wäre, beiläufig gesagt, schön, ein Ballett zu schreiben. [...] Man könnte da seine musikalische Phantasie spielen lassen und Melodien im Stil Lullys, Bachs, Rameaus und anderer schreiben. Wenn Ihnen der Vorschlag gefällt, warum schreiben Sie nicht die Musik?“ Tschairowsky war begeistert und begann mit der kompositorischen Arbeit. An Nadeshda von Meck schrieb er: „Das Sujet ist so poetisch und so sehr für eine Vertonung geeignet, dass ich [...] mit der Wärme und Freude komponierte, die stets die Voraussetzung einer guten Musik ist.“ In der Tat entstand mit *Dornröschen* das wohl erste „Tanzdrama“ (Kohlhase), das in seiner Bedeutung für das russische Ballett mit Glinkas *Ruslan und Ljudimila* für die russische Oper gleichgestellt wird. Tschairowsky schreibt hier eine Musik, die in ihrer teils kühnen Harmonik, ihrer synkopisch dominierten Rhythmik und bezaubernden

Melodik noch weit über *Schwanensee* hinausreicht. Vor allem gelingt ihm eine exakte, teils gar psychologisierende Charakterisierung der Hauptpersonen. Besonders die Gegensätze zwischen Gut und Böse, die in Gestalt der beiden Feen die Handlung der Märchenvorlage bestimmen, arbeitete Tschairowsky musikalisch differenziert heraus. Die von Wsewoloschsky angesprochene höfische Musik sucht man in der Partitur übrigens vergebens ... Eine Klavierfassung des gesamten Ballettes für vier Hände legte Tschairowsky dann 1890 in die Hände des gerade einmal Achtzehnjährigen Sergei Rachmaninow. Mit dessen Arbeit war Tschairowsky allerdings unzufrieden. Es folgten mehrere Korrekturläufe und Anpassungen durch Alexander Siloti und auch durch Tschairowsky selbst. An seinen Verleger Jurgenson schrieb der Komponist im Juli 1892: „Ich habe mich durch die Korrekturen



Track List

1. Ballet Suite No. 1 (1880)	1:00:00
2. Ballet Suite No. 2 (1880)	1:00:00
3. Ballet Suite No. 3 (1880)	1:00:00



Track 1: Ballet Suite No. 1 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)

Track 2: Ballet Suite No. 2 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)

Track 3: Ballet Suite No. 3 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)

Track 4: Ballet Suite No. 4 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)

Track 5: Ballet Suite No. 5 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)

Track 6: Ballet Suite No. 6 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)

Track 7: Ballet Suite No. 7 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)

Track 8: Ballet Suite No. 8 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)



Track 9: Ballet Suite No. 9 (1880)

1. *Scene* (1880)

2. *Scene* (1880)

3. *Scene* (1880)



der vierhändigen Transkription von Dornröschen gequält. Aber ich bin froh, dass ich mich rechtzeitig dafür interessiert habe, was Rachmaninov und Siloti da angerichtet haben... Ich habe nicht nur Fehler gefunden, sondern zahlreiche Stellen überarbeitet.“ Die Introduction präsentiert den benannten Antagonismus zwischen Gut und Böse – indem die beiden Feen Carabosse (böse) und Lila (gut) einander gegenübergestellt werden. Das Adagio schildert die Werbung der vier Prinzen um die Hand der Prinzessin Aurora. Die märchenhaften Züge des Balletts wiederum kommen im Pas de caractère zur Geltung, wenn Märchenfiguren wie der Gestiefelte Kater und die Weiße Katze ihren charaktervollen Auftritt haben. Im Panorama lässt Tschaikowsky die Fliederfee und den Prinzen Désiré auf sanften Wogen über den See zum verzauberten Schloss gleiten, bevor der Valse vom großen Geburtstagsfest

Auroras die Suite zu einem zauberhaften Abschluss führt.

Das Erfolgstrio Wsewoloschsky, Petipa und Tschaikowsky arbeitete auch beim Nussknacker wieder zusammen, der am 6. Dezember 1892 in St. Petersburg uraufgeführt wurde. Diesmal gab es von Petipa exakte Wünsche und Vorstellungen an die Komposition. Diese gingen so weit, dass er Dauer und Taktzahlen festlegte, ja sogar Stimmungen. Tschaikowsky hatte mit diesen Vorgaben keine Problem. Er selber extrahierte eine Orchestersuite. Diese Suite entstand Monate vor der Uraufführung, ein durchaus ungewöhnliches Vorgehen mit geradezu prophetischen Vorhersehungen, finden sich hier doch die größten „Hits“ der Partitur. Abgesehen von der Ouvertüre und dem Marsch aus dem Ersten Akt stammt die restliche Musik der Suite aus dem Zweiten Akt des Balletts auf der

Basis von E.T.A. Hoffmanns Erzählung Nussknacker und Mäusekönig, an dessen märchenhafter Handlung Tschaikowskys musikalische Begeisterung entflammte. Anton Arenskys Bearbeitung der Suite für 2 Klaviere (vermutlich aus dem Jahr 1892) verweist in ihrer Subtilität auf die besonderen Fähigkeiten des Arrangeurs für die seltene Besetzung mit zwei Klavieren. Sowohl in der Klanglichkeit als auch im technisch anspruchsvollen Klaviersatz kommt Arenskys Fassung nach Mari Kodams Meinung der komplexen Orchestervorlage deutlich näher als die oft gespielte Fassung des zypriotischen Komponisten Nicolas Enonomou. Und so war die Orchesterpartitur bei der Erarbeitung immer zur Hand, um Fragen der Phrasierung aber auch des Pedalgebrauchs immer wieder zu überprüfen. Natürlich kann eine Bearbeitung die überaus raffinierte und spezifische Orchesterbehandlung

im Nussknacker nicht vollständig widerspiegeln, wenn etwa die (damals in Russland noch völlig unbekannte) glockenartige Celesta in der Variation der Zuckermandelfee erklingt. Aber in der Interpretation der Kodamas scheint der silberne Ton, dem man der Celesta zuweist, ganz wunderbar durch. In der Ouvertüre glaubt der Hörer, es erklinge eine mechanische Spieldose, in den folgenden Tänzen zaubert Tschaikowsky nationale Charaktere hervor und im Blumenwalzer gibt er dem Affen dann Zucker und verleiht der doch so einfachen Tanzgattung Walzer wunderbare, vielfarbige Facetten. Auch die sehnsuchtsvolle Melodik im Pas de deux (Grand adagio) ist bei den beiden Klavieren in ihrer Größe und Erhabenheit sehr gut aufgehoben.



Track	Duration
1. Introduction	1:15
2. The Four Princes	1:15
3. The Snowflake Fairy	1:15
4. Désiré	1:15
5. The Waltz	1:15
6. The Grand Adagio	1:15
7. The Nutcracker	1:15
8. The Mouse King	1:15
9. The Flower Waltz	1:15
10. The Grand Adagio	1:15
11. The Nutcracker	1:15
12. The Mouse King	1:15
13. The Flower Waltz	1:15
14. The Grand Adagio	1:15
15. The Nutcracker	1:15
16. The Mouse King	1:15
17. The Flower Waltz	1:15
18. The Grand Adagio	1:15
19. The Nutcracker	1:15
20. The Mouse King	1:15
21. The Flower Waltz	1:15
22. The Grand Adagio	1:15
23. The Nutcracker	1:15
24. The Mouse King	1:15
25. The Flower Waltz	1:15
26. The Grand Adagio	1:15
27. The Nutcracker	1:15
28. The Mouse King	1:15
29. The Flower Waltz	1:15
30. The Grand Adagio	1:15



Tchaikovsky's Ballet Suites
The Nutcracker and the Mouse King

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Track listing table with columns for track number, title, and duration.



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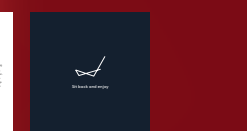
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Together with our talented artists, we take pride in our work, providing an impeccable means of experiencing classical music. For all their diversity, our artists have one thing in common. They all put their heart and soul into the music, drawing on every last drop of creativity, skill, and determination to perfect their contribution.

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www.pentatonemusic.com



Track information table for Mari Kodama & Miho Kodama performing Tchaikovsky Bolshoi Solists for Piano Duo. Includes track titles, durations, and recording details.



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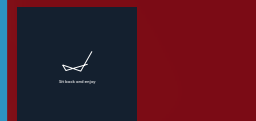
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Sit back and enjoy



Table with 2 columns: Track Name and Duration. Tracks include 'Tchaikovsky: Bolshoi Suite No. 1', 'Tchaikovsky: Bolshoi Suite No. 2', 'Tchaikovsky: Bolshoi Suite No. 3', and 'Tchaikovsky: Bolshoi Suite No. 4'.



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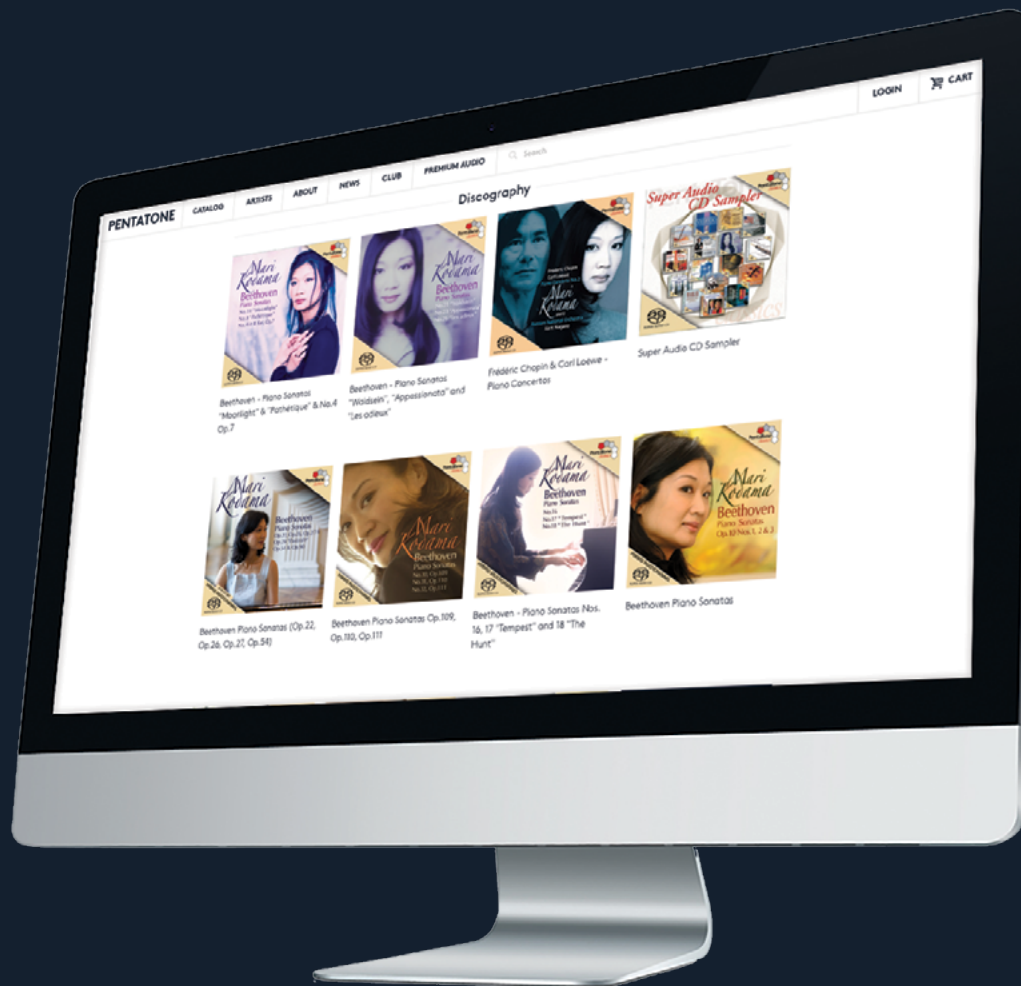
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DISCOVER ALL OF OUR MARI KODAMA ALBUMS



on www.pentatonemusic.com

