

**Mari Kodama, Momo Kodama, Karin Kei Nagano & Kent Nagano present:**  
**Mozart & Poulenc | Double & Triple Piano Concertos**

**A San Francisco Classical Recording Company Production**

**FOR IMMEDIATE RELEASE**

April 2024, Baarn, The Netherlands  
[Allie Summers, Marketing & PR Manager](#)

**PHYSICAL RELEASE DATE**

May 2024  
(April 2024 on [pentatonemusic.com](https://pentatonemusic.com))

**DIGITAL RELEASE DATE**

17 May 2024

*Released as an SACD and in digital formats for  
streaming and high-resolution downloads*

**AUDIO RESOLUTION FOR DIGITAL FILES**

DSD DSF; 192/24 PCM Surround;  
192/24 PCM Stereo; 44.1/16 PCM Stereo

**B2B PRESS KIT:** [Kodama Nagano](#) (*log in here*)

**AUDIO DOWNLOAD LINK:** [Kodama Nagano](#)



PTC5187202

**A SERIOUS YET PLAYFUL  
MUSICAL FAMILY PORTRAIT**

**Mari Kodama, Momo Kodama, Karin Kei Nagano and Kent Nagano present Double and Triple Piano Concertos by Mozart and Poulenc, together with the Orchestre de la Suisse Romande.**

This unique project highlights the musicality and congeniality of this extraordinary family of performers. On this album, the four members of the Nagano-Kodama family - Kent (husband), Mari (wife), Momo (sister), and Karin (daughter) - join forces with the OSR. The collective performance on this album resonates with Mozart's own practice of performing his music together with his father, his sister, his wife, and his sister-in-law. Despite belonging to different ages in music history, Mozart and Poulenc share a combination of playfulness and seriousness, and Poulenc - who adored Mozart's Concerto for two pianos - manages to integrate touches of Mozartian neoclassicism into his genuinely French and twentieth-century double concerto. Sharing the stage on this recording is a dream come true for the Nagano-Kodama family.

**PENTATONE**  
PRESS RELEASE

Mari Kodama, Momo Kodama and Kent Nagano have appeared on PENTATONE frequently, including recordings of *Tchaikovsky Ballet Duos* (2016) and *Martinů Double Concertos* (2018) featuring the two sisters, and the GRAMMY-Awarded album of Prokofiev's *Peter and the Wolf* (2003) featuring Kent Nagano. Karin Kei Nagano makes her PENTATONE debut.



(c) Lyodoh Kaneko

*Making music with family members is always something very special. The level of intimacy is incomparably higher, the shared understanding often deeper, the tension more exciting and grueling, because it always involves personal relationships that go far beyond professional music-making. Once we actually succeed in letting ourselves be carried away together by the music, magic unfolds, which in turn affects our personal relationships deeply.*

*This project has more than just fulfilled our expectations.*

*A dream has come true.*

*Mari Kodama*  
*Momo Kodama*  
*Kent Nagano*  
*Karin Kei Nagano*

## TRACK LIST

### **Wolfgang Amadeus Mozart (1756-1791)**

Piano Concerto No. 7 for 3 Pianos in F Major, K. 242, "Lodron" (1776)

- 1 I. Allegro
- 2 II. Adagio
- 3 III. Rondo. Tempo di minuetto

Piano Concerto No. 10 for 2 Pianos in E-Flat Major, K. 365 (1780/81)

- 4 I. Allegro
- 5 II. Andante
- 6 III. Rondo

### **Francis Poulenc (1899-1963)**

Concerto for 2 Pianos and Orchestra in D Minor, FP61 (1932)

- 7 I. Allegro ma non troppo
- 8 II. Larghetto
- 9 III. Finale

## ARTISTS

**Mari Kodama piano** (K. 242 & K. 365 piano 2; Poulenc piano 1)

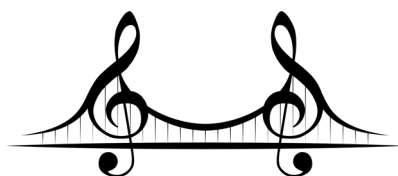
**Momo Kodama piano** (K. 242 piano 3; K. 365 piano 1; Poulenc piano 2)

**Karin Kei Nagano piano** (K. 242 piano 1)

**Orchestre de la Suisse Romande**

**Federico Kasik** Guest Concertmaster

**Kent Nagano** conductor



**SAN FRANCISCO**  
**CLASSICAL RECORDING**  
**COMPANY**

## ABOUT MARI KODAMA

Mari Kodama is consistently praised for her virtuosity in a wide range of repertoire, including orchestral, chamber and solo works by composers of all periods. She is also known for her natural musicality, tonal expressiveness with a clear form, and as a benchmark Beethoven interpreter.

In the 2023/24 Season, Mari Kodama showcases her diverse talents with various international concert appearances, such as an open-air concert with Philharmonischen Staatsorchesters Hamburg (Kent Nagano), three season opening concerts with National Symphony Orchestra, Taiwan (Lan Shui), debut concerts with Orchestra Haydn of Bolzano and Trento and a return to Japan Philharmonic (Kahchung Wong). She will give a solo recital for Festival Louvre Lance as well as duo recitals with Momo Kodama in Japan and at Salle Bougie in Montreal. She will also give her first recital at Konzerthaus Blaibach which marks the start of her series with all 32 Beethoven's piano sonatas and new works written by Rodolphe Bruneau-Boulmier.

As a further demonstration of her versatility, she plays a central part in the hugely successful ballet production *Beethoven Projekt II* (John Neumeier) which re-opened the Staatsoper Hamburg after months of Covid-19 closures and which was revived in 2022/23 with eight performances. In recital, she collaborated with Markus Hinterhäuser featuring Messiaen's *Visions de l'Amen*. She also organised the Beethoven Festival 'A Life in a Day' in San Francisco, and presented all 32 of Beethoven's piano sonatas over two days by 14 different soloists.

Beethoven's piano works form a focal point of Mari Kodama's recording activities with PENTATONE and Berlin Classics. She is one of few female pianists to record the composer's complete sonatas, with her 2014 box set from PENTATONE receiving critical acclaim. In fall 2019 she released Beethoven's Piano Concerto No.0-5, which together with his Rondo for Piano and Orchestra and his Eroica Variations for solo piano complement the Beethoven CD - Box with all of Beethoven's piano concertos as well as the Triple Concerto together with Deutsches Symphonie-Orchester Berlin and Kent Nagano (Berlin Classics).

Through her performing activities, Mari Kodama has brought infrequently heard gems of the piano repertoire to global audiences. She has performed Stenhammer's Piano Concerto No.2 in Gothenburg and New York and has also collaborated with Viviane Hagner on Alban Berg's Chamber Concerto for Piano and Violin, which they performed with both the Jyväskylä Sinfonia and the DSO Berlin. Additionally, in 2013 Mari Kodama premiered Jean-Pascal Beinthus' Double Piano Concerto together with Momo Kodama and Orchestre Philharmonique de Monte Carlo. Mari Kodama also performed in the Canadian premieres of Jörg Widmann's Valse Bavaoise and Humoresken, both at the Canadian Orford Festival in summer 2010.

In addition to her performances, Mari Kodama also plays an active role as a music festival artistic director. She co-founded the Forest Hill Musical Days Festival, a chamber music festival in San Francisco, with her husband Kent Nagano, and she has also led the chamber music series at the Orford Music Festival. In 2018 she assumed artistic directorship at the Festival Tra Luce e Sogno in Postignano, Italy, for which she secured artists such as Christian Gerhaher, Matt Haimovitz and Gerold Huber, among others. Mari Kodama is a Steinway Artist.

[WEBSITE](#)

## ABOUT MOMO KODAMA

Praised for her “impeccable technique and facility for crystalline sounds” (*American Record Guide*), “her natural ease and keen sense for drama” (*BBC Music Magazine*), “deliciously pearly touch” (*Classical Music*) and “crisp, pointed and sensuous playing” (*San Francisco Chronicle*) Momo Kodama has built up an impressive career with performances with world-renowned orchestras such as the Berlin Philharmonic Orchestra, Boston Symphony Orchestra, Bayerisches Staatsorchester, NHK Symphony Orchestra, NDR Elbphilharmonie Orchestra, Orchestre National de France, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Monte-Carlo, Orchestre de Chambre de Paris and the Royal Liverpool Philharmonic Orchestra, under the baton of Seiji Ozawa, Elisha Inbal, Charles Dutoit, Kent Nagano, Roger Norrington, Lawrence Foster and André Previn. She has appeared at the Vienna Musikverein, Berlin Philharmonie, Berlin Konzerthaus, Suntory Hall Tokyo, Philharmonie de Paris, Théâtre des Champs-Élysées in Paris, Muziekgebouw aan 't IJ in Amsterdam and the Wigmore Hall in London.

She is a regular guest at festivals including Marlboro, Verbier, La Roque d'Anthéron, Festival Chopin, Festival d'Automne, Festival Saint-Denis, Enesco Festival, Tivoli Festival, Settembre Musica, Schleswig-Holstein, Miyazaki and Matsumoto (Seiji Ozawa).

Momo Kodama enjoys making chamber music with partners including Christian Tetzlaff, Renaud Capuçon, Augustin Dumay, Gautier Capuçon, Steven Isserlis and Jörg Widmann. She also devised and performed a programme for the 100th anniversary of Debussy's death, with actor Pascal Rénéric and bariton Josep-Ramon Olivé at La Bellevoisine in Paris with further repeats in France and China.

Her repertoire ranges from the classical and romantic periods to contemporary works. Composers such as Toshio Hosokawa, Jörg Widmann and Christian Mason have written especially for her. Momo Kodama is regarded as a highly distinguished interpreter of Olivier Messiaen's oeuvre (among which the *Turangalîla-Symphonie*, the *Vingt Regards sur l'enfant-Jésus*, the *Catalogue d'Oiseaux*), and premiered his *Fantaisie* for Violin and Piano with Isabelle Faust in 2006.

Her latest recording for ECM, released in spring 2021, features concertos by Mozart and Toshio Hosokawa, with the Mito Chamber Orchestra conducted by Seiji Ozawa. Prior to this, her CD “*La vallée des cloches*” and “*Point and Line – Hosokawa/Debussy Etudes*” also released by ECM, received outstanding reviews from the *New York Times*, *BBC Music Magazine* (recording of the month), *Classica* (“Choc”), *Neue Zürcher Zeitung*. In addition, Momo Kodama has recorded two CD's for Pentatone together with her pianist sister Mari with works by Tchaikovsky and Martinů, as well as four CD's for Triton with works by Chopin, Debussy and Messiaen. On October 1st, Momo Kodama was appointed Professor at the Hochschule für Musik Karlsruhe.

Born in Osaka in Japan, Momo Kodama spent her early years in Europe: educated at a German school, she attended the Conservatoire National Supérieur de Musique de Paris. She continued her studies under Murray Perahia, Andrés Schiff, Vera Gornostaeva and Tatiana Nikolayeva. In 1991, she became the youngest laureate of the ARD International Music Competition in Munich.

[WEBSITE](#)

## ABOUT KARIN KEI NAGANO

Born in Berkeley, California in 1998, Karin Kei Nagano began studying piano at age 3 working under the tutelage of the legendary professors Germaine Mounier, Vera Gornostayeva, Igor Lazko, Alexander Paley, Peter Frankl and Rita Wagner. Shortly thereafter, Miss Nagano began competing internationally in 2006, winning First Prize at the Paris International Scriabin Competition and First Prize and Best Interpretation Prize at the Berlin International Piano Competition and First Prize at the Anton Rubinstein International Piano Competition (2009-10).

During this time she also made her professional debut in 2007 in a performance of the Mozart Piano Concerto K246 with the orchestra of Dr. Wachtang Korisheli (for public television) and in several solo recital appearances. Since then, Karin Kei Nagano has toured Europe, Asia and North America in recitals and concerti. She has appeared with the Bayerische Staatsorchester, the Orchestre symphonique de Montréal, Tafelmusik Baroque Orchestra, the Moscow Virtuosi Ensemble, Tokyo City Philharmonic, Yomiuri Nippon Orchestra and Japan Philharmonic in a broad range of concerto repertoire spanning from the baroque to late romantic and under the batons of Yuri Bashmet, Tadaaki Otaka, Allan Bergius, Kent Nagano and Kenichiro Kobayashi among many others.

The *Suddeutsche Zeitung* said of her performance of Beethoven's Piano Concerto No. 1 with the Attacca Orchestra: "... the pianist, aged 13, played with immense sensibility creating an extraordinary atmosphere and tone... a winner of many important international competitions she did not make the public wait long until she played her encore, Mendelssohn *Song without Words*, in a breath-taking performance of virtuosity and refinement."

Throughout her performing career, Miss Nagano has also been active as a recording artist with the Analekta Label with whom she remains an exclusive artist. Her first highly acclaimed recording of Mozart's early piano concertos, Nos 12 and 13, was released in 2014.

In March 2017, Miss Nagano released a second recording for Analekta: J.S. Bach's *Inventions* and Sinfonia BWV 772 - 801 which was enthusiastically praised for its originality, depth and transparency. In 2020, her third Analekta recording Schubert B Flat Sonata and chosen excerpts from Messiaen *20 Regards* was released to enthusiastic universal acclaim.

Recent performing highlights includes performances at La Viree Classique Festival in Montreal, Forest Hill Musical Days in San Francisco where she appeared with Veronika Eberle, Matt Haimovitz and Edicson Ruiz, recitals at Bravo Niagara Festival, Blaibach Recital Series, Festival Harmonies d'Automne in Paris, Beethoven's Triple Concerto in Augsburg, a concert with the Asia American Orchestra in Los Angeles.

In 2020, Karin Kei Nagano graduated Cum Laude from Yale College, majoring in Architecture. She pursued a Masters in Architecture at the Bartlett School, and currently works within the renowned design team of Studio Daniel Libeskind. In parallel, Karin has collaborated closely with the late Kent C. Bloomer since 2021, co-writing and now completing his latest manuscript comparing figures of ornament in music and in architecture.

## ABOUT KENT NAGANO

Kent Nagano is considered one of today's outstanding conductors for both operatic and orchestral repertoire. Since September 2015, he has been General Music Director of the Hamburg State Opera and Chief Conductor of the Philharmonic State Orchestra Hamburg. In addition, he is committed as Artistic Director of "The Wagner Cycles", a project by Dresden Music Festival with the Dresden Festival Orchestra and Concerto Köln. In 2023 he was appointed Honorary Conductor of the Philharmonic State Orchestra, in 2021 of the Orchestre symphonique de Montréal, in 2019 of the Concerto Köln, and in 2006 of the Deutsches Symphonie-Orchester Berlin.

Kent Nagano has worked with the world's leading international orchestras, including the Bavarian Radio Symphony Orchestra, the Orchestre Philharmonique Radio France, the Orchestre de l'Opéra national in Paris, the Chicago and Detroit Symphony Orchestra, the Finnish Radio Symphony Orchestra, and the Wiener Symphoniker. Special projects were performances of Sciarrino's *Venere e Adone* at the Hamburg State Opera and Bernstein's opera *A quiet place* at the Paris Opera, Dusapin's *Il viaggio, Dante* at the Festival d'Aix-en-Provence, the extensive recording projects of Olivier Messiaen's *La Transfiguration de Notre Seigneur Jésus-Christ* as well as the complete recording of Beethoven's works for piano and orchestra including the piano concerto N.0, a nearly unknown youthful work by the composer, and his Rondo for Piano and Orchestra WoO 6 with the Deutsches Symphonie-Orchester Berlin and Mari Kodama.

In September 2021, Kent Nagano published his second book with Berlin Verlag. In "10 Lessons of my Life", he recalls ten deeply personal encounters from which he learned important lessons, not only for his career but for his life more broadly. In 2015 Kent Nagano published "Erwarten Sie Wunder!" also in Berlin Verlag, a passionate appeal for the relevance of classical music in today's world. It was also released in English by the Canadian McGill-Queen's University Press in French by Éditions du Boréal.

[WEBSITE](#)

## ABOUT THE ORCHESTRE DE LA SUISSE ROMANDE

Founded in 1918 by Ernest Ansermet, who was its principal conductor until 1967, the Orchestre de la Suisse Romande (OSR) is made up of 112 permanent musicians. It gives subscription concerts in Geneva and Lausanne, symphonic programmes for the City of Geneva, the annual United Nations Day concert and accompanies operatic performances at the Grand Théâtre of Geneva. Over the decades, the OSR has built up an international reputation thanks to its historic recordings and its interpretation of the 20th-century French and Russian repertoires.

The British conductor Jonathan Nott has served as the OSR's Music and Artistic Director since January 2017, following in the steps of the OSR's founding head and successive music directors: Paul Kletzki (1967-1970), Wolfgang Sawallisch (1970-1980), Horst Stein (1980-1985), Armin Jordan (1985-1997), Fabio Luisi (1997-2002), Pinchas Steinberg (2002-2005), Marek Janowski (2005-2012), Neeme Järvi (2012-2015), and its principal guest conductor Kazuki Yamada (2012-2017). Under their guidance, the world-renowned OSR has actively contributed to the history of music through the discovery and support of contemporary composers. Works by Igor Stravinsky, Darius Milhaud, Arthur Honegger, Frank Martin, André-François Maescotti, Benjamin Britten, Witold Lutosławski,

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Heinz Holliger, William Blank, Peter Eötvös, James Macmillan, Pascal Dusapin and Michael Jarrell constitute just some of the OSR's world premières. The OSR has continually pursued the promotion and performance of new symphonic music, especially by Swiss composers, as one of its important missions.

In close collaboration with Radio-Television Switzerland since its creation, the OSR's broadcasts over the airwaves date back to its early days, to the benefit of millions of listeners throughout the world. The OSR has recorded over 100 discs in partnership with Decca, giving rise to truly legendary recordings and enhancing its position on the international music scene. The orchestra has made prize-winning recordings for around a dozen international labels. The orchestra makes two to three recordings each season.

The OSR's international tours have taken it to the leading concert halls in Europe (Berlin, London, Vienna, Salzburg, Paris, Amsterdam, Moscow, Saint Petersburg, Madrid) and Asia (Tokyo, Seoul, Beijing, Shanghai, Bombay), as well as key cities in the Americas (Boston, New York, San Francisco, Washington, São Paulo, Buenos Aires and Montevideo).

The OSR is highly sought after by the most prestigious festivals, and since 2000 has played at the Budapest Spring Festival, les Chorégies d'Orange, le Festival de Música de Canarias, Lucerne Festival, Nuits Romantiques (Aix-les-Bains), Festival Radio France (Montpellier), Gstaad Menuhin Festival, Septembre Musical (Montreux), Amsterdam's ZomerConcerten, the Grafenegg Festival (Austria) and the BBC Proms (London).

[WEBSITE](#)

## ABOUT PENTATONE

One of the leading classical music labels in the world, PENTATONE presents a diverse range of world-class artists, and is dedicated to premium quality productions captured in exceptional sound. The label works together with today and tomorrow's leading artists to provide timeless recordings of core, fringe, and lesser-known repertoire, with PENTATONE's uncompromising attention to the best possible quality in artistry, design and recording technology.

The label was founded in the Netherlands in 2001 by three former Philips Classics executives, with the ambition to offer classical music in the highest quality including surround sound. In its first years, Pentatone engaged Mikhail Gorbachev, Bill Clinton and Sophia Loren in a GRAMMY-winning recording of Prokofiev's *Peter & the Wolf* (released in Spanish with Antonio Banderas), with Kent Nagano conducting the Russian National Orchestra. Another early success was a recording of the official music performed during the wedding ceremony of the then Dutch crown prince (now king) Willem-Alexander to Máxima Zorreguieta. *The Music from the Royal Wedding* sold more than 75,000 copies, thereby attaining the unique "triple platinum" status in the Netherlands.

During its first decade, the label released several award-winning recordings with violinist Julia Fischer and several complete cycles: Beethoven's symphonies conducted by Philippe Herreweghe, Beethoven's piano sonatas performed by Mari Kodama, and Bruckner's symphonies under the baton of Marek Janowski. Violinist Arabella Steinbacher left her mark on these years and continues



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with several acclaimed recordings. Later, PENTATONE recorded Wagner's ten mature operas, the only such label to take on this task in the 21st century.

From 2013, with a new management team, the label focused on embracing the digital era and expanding its repertoire. New artists and ensembles defined the label's second decade, including conductors Vladimir Jurowski, René Jacobs and Esa-Pekka Salonen, singers Piotr Beczala, Lisette Oropesa, Javier Camarena, Ian Bostridge and Magdalena Kožená, pianists Pierre-Laurent Aimard and Francesco Piemontesi, cellist Alisa Weilerstein, as well as the Akademie für Alte Musik Berlin, the Gewandhausorchester Leipzig and the Czech Philharmonic.

In recent years, PENTATONE has won multiple awards. In 2017, John Corigliano's *The Ghosts of Versailles* won Best Opera Recording and Best Engineered Album at the 59th GRAMMY Awards. Two years later, the premiere recording of the Mason Bates opera, *The (R)evolution of Steve Jobs*, won a GRAMMY for Best Opera Recording. Pentatone was awarded Label of the Year in 2019 by Gramophone Magazine and in 2020 by the International Classical Music Awards. PENTATONE's third decade promises to be even more exciting and innovative as we expand our growing and diverse roster of artists, producing the most thrilling recordings in the world.

[WEBSITE](#)