

## **Puccini: Il Tabarro**

Melody Moore, Lester Lynch, Brian Jagde, MDR Leipzig Radio Choir,  
Dresdner Philharmonie, Marek Janowski

### **FOR IMMEDIATE RELEASE**

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## **Modern Opera in A Verismo Guise**

After their acclaimed *Cavalleria rusticana* recording, Marek Janowski and the Dresdner Philharmonie now present Puccini's *Il Tabarro*. Puccini composed this piece as the first panel of his *Trittico* (1918), a novel work combining three one-act operas, and also containing *Suor Angelica* and *Gianni Schicchi*. The explosive story about illicit love and revenge on the banks of the Seine recalls the Verismo of Mascagni's *Cavalleria*. Beneath the Verismo surface, however, *Il Tabarro* is a highly modern piece, full of Impressionist harmonies, allusions to Stravinsky and dramatically significant self-borrowings. In this recording, Janowski and the orchestra particularly showcase the symphonic quality of Puccini's music. They are supported by an outstanding cast of soloists, including Melody Moore as Giorgetta, Brian Jagde as Luigi and Lester Lynch as Michele, as well as the MDR Leipzig Radio Choir.

Marek Janowski is one of the most celebrated conductors of our times, and enjoys a vast PENTATONE discography including a recent recording of Weber's *Der Freischütz* (2019) with the MDR Leipzig Radio Choir. This is the second PENTATONE release of the Dresdner Philharmonie with Janowski, after *Cavalleria rusticana* (2020), which also featured the same three main soloists. Melody Moore and Lester Lynch both have participated in several PENTATONE recordings, including Verdi's *Otello* (2017).

### About Melody Moore



Soprano Melody Moore is enjoying a thriving career on the world's leading stages, prompting Opera News to label her "a revelation." After her recent sold-out solo recital at Carnegie Hall, the same publication raved, "As I left the auditorium, I could only think: more of Moore, please."

In 2012, Melody Moore proved her mettle stepping in for Angela Gheorghiu after the first act in Puccini's *Tosca* at San Francisco Opera. It was a huge success that launched her career. The singer with such a suitably apt first name is carefully developing her repertoire in the Italianate and Germanic spinto soprano roles of Verdi, Puccini, Strauss and Wagner, while maintaining her passion for American opera and song. In a short period of time, she has added – or rather, conquered – numerous new roles. Long gone are the days when the young girl stood up before her small church congregation to sing. Now, she is adored by the audiences at the great opera houses of the world.

Melody Moore's voice is more than just a promise for the future, as the critics point out: "She has a lyrical voice with pronounced dark overtones. Besides, she has the typical 'kapow!' of the spinto soprano. Her extraordinary abilities can best be described by mentioning the names of Renata Tebaldi and Gabrielle Tucci." A truly powerful artistic prediction, which Melody Moore is only too happy to confirm on stage as well as in the recording studio.

<http://melodymooresoprano.com/>

<https://www.facebook.com/melodymooresoprano>

<https://twitter.com/melodysoprano>

### About Brian Jagde

Heralded internationally as an artist with "a remarkable future" (*Opera World*), American tenor Brian Jagde brings his dynamic vocalism and captivating stage presence to several of opera's most iconic roles in the 2019/20 season.

In September, he makes his first appearance at the Dutch National Opera as Turiddu in a new Robert Carsen production of Mascagni's *Cavalleria rusticana*. He then returns to San Francisco Opera for his fifth role debut of 2019, singing Des Grieux in Puccini's *Manon Lescaut*. He reprises the role in a return to the Deutsche Oper Berlin in December.



Jagde starts the new year in Chicago, singing Pinkerton in Puccini's *Madama Butterfly*, followed by his debut at the Wiener Staatsoper in a signature role, Cavaradossi in Puccini's *Tosca*. The final performance receives an international online broadcast via Staatsoper Live. In April, Jagde

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## PRESS RELEASE

makes his greatly anticipated return to The Metropolitan Opera to sing Cavaradossi in Tosca, which is featured as part of The Met's Live in HD cinema season. The summer continues with a return to Amsterdam to sing the Prince in a new production of Dvořák's Rusalka, directed by Philipp Stölzl. Following these performances, he travels to London for his fourth engagement at the Royal Opera House, as Cavaradossi (Tosca).

In addition to his stage career, Mr. Jagde advocates and volunteers for several arts education organizations and schools in New York City and across the US. Jagde has received numerous accolades, including top prize at the Loren L. Zachary Competition (2014) and second prize in the Operalia Competition (2012). Jagde won additional honors at Operalia for his interpretations of Wagner-Strauss repertoire, receiving the Birgit Nilsson Prize. He is a graduate of San Francisco Opera's Adler and Merola Programs.

Brian Jagde was born and raised in New York, where he currently resides.

<https://brianjagde.com/>

<https://www.facebook.com/brianjagdetenor/>

<https://twitter.com/BrianJagde>

<https://www.instagram.com/brianjagdetenor/>

<https://www.youtube.com/BrianJagde>

### About Lester Lynch

Acclaimed by opera and concertgoers worldwide, dramatic baritone Lester Lynch is regarded as



that most prized of operatic singers, a true Verdi baritone. He is also one of today's foremost interpreters of African American spirituals and folk hymns. An accomplished pianist and arranger, his musicality was nurtured early. Hearing his grandmother sing hymns as she worked about the house provided a lasting soundscape, one that would later link the seemingly disparate worlds of folksong and grand opera.

He applies the same thoughtful and intelligent study to each art form. Whether performing an aria or a spiritual, his powerful voice and commanding presence move audiences universally. While he has recorded the classical repertoire, *On My Journey Now* is his first presentation of the spirituals that are so meaningful to him. Significantly, throughout his career, Lynch has been an outspoken advocate for justice in America's minority communities, the very justice for which many of these spirituals cry out. He is honored to share this noble heritage of song.

Lester Lynch has appeared at Teatro alla Scala, Covent Garden, the San Francisco Opera, and the Lyric Opera of Chicago. He has sung with the leading orchestras of the world, among them, the Berliner Philharmoniker, the New York Philharmonic, the National Symphony, the Cleveland Orchestra, and the Houston Symphony. He is featured as Crown in a DVD of the San Francisco

Opera production of Porgy and Bess. On the Pentatone label, he can be heard in Plumpjack, December Celebration, Joan and the Bells, and as Iago in Otello.

<http://www.lesterlynch.com/>

<https://www.facebook.com/BaritoneLesterLynch/>

<https://twitter.com/iamlesterlynch>

<https://www.instagram.com/iamlesterlynch>

### **About MDR Leipzig Radio Choir**

Not only is the MDR Leipzig Radio Choir the largest concert choir with one of the richest traditions within the German Broadcasting Corporation (ARD) but it is also regarded world-wide as one of the most sought-after ensembles of its kind. Conductors such as Herbert von Karajan, Kurt Masur, Sir Colin Davis, Claudio Abbado, Sir Simon Rattle, Sir Neville Marriner, Seiji Ozawa, Lorin Maazel, Bernard Haitink, Riccardo Muti, Georges Prêtre and Sir Roger Norrington have all paid tribute to the ensemble. The choir also regularly performs with the MDR Symphony Orchestra. Further artistic partners of the 2019/2020 season include the Leipzig Gewandhaus Orchestra under the baton of Andris Nelsons, the Dresdner Philharmonic under Marek Janowski as well as the Staatskapelle Dresden under Christian Thielemann, the Sinfonieorchester Basel under Ivor Bolton and the Frankfurt Radio Symphony under David Zinmann and Andrés Orozco-Estrada.

Not only an excellent partner for major orchestras, the ensemble regularly demonstrates its expertise with highly acclaimed a cappella performances. Secular and sacred music, wide-ranging ensemble singing and choral symphonic works complete a repertoire that encompasses practically a thousand years of musical history. Numerous world premieres attest to the 73 choir members' reputation as a specialised ensemble for contemporary music.

From 2015 to 2019 the Estonian conductor Risto Joost held the post of artistic director of the MDR Leipzig Radio Choir. In January 2020 he will be succeeded by Philipp Ahmann who as guest conductor has collaborated closely with the choir and in recent years has shaped the choir's profile through a cappella programmes and CD productions. The line of his predecessors includes names such as Herbert Kegel, Gert Frischmuth and Howard Arman, who also created the highly successful format of the 'Nachtgesänge', late-night a cappella concerts held in Leipzig's Peterskirche.

Nearly 200 LPs and CDs – many of them award-winning – have been recorded by the ensemble during its more than 70-year history. In 2017 the choir was awarded the International Classical Music Award for its recording of Max Reger's Motets op. 110, and in March 2018 the Diapason d'Or for its recording of Rachmaninov's Vespers conducted by Risto Joost. Whether via the European Broadcasting Union, through touring or in guest performances worldwide, the MDR

Leipzig Radio Choir, which was awarded the European Cultural Prize in 2013, acts as a supreme musical ambassador for central Germany.

### **About Dresdner Philharmonie**

The Dresden Philharmonic can look back on 150 years of history as the orchestra of Saxony's capital Dresden. When the so-called "Gewerbehauseaal" opened on 29 November 1870, the citizens of the city were given the opportunity to organise major orchestra concerts. Philharmonic concerts were held regularly starting in 1885; the orchestra adopted its present name in 1923. In its first decades, composers such as Brahms, Tchaikovsky, Dvořák and Strauss conducted the Dresdner Philharmonie with their own works. The first desks were presided over by outstanding concertmasters such as Stefan Frenkel, Simon Goldberg and the cellists Stefan Auber and Enrico Mainardi. From 1934, Carl Schuricht and Paul van Kempen led the orchestra; van Kempen in particular guided the Dresden Philharmonic to top achievements. All of Bruckner's symphonies were first performed in their original versions, which earned the orchestra the reputation of a "Bruckner orchestra" and brought renowned guest conductors such as Hermann Abendroth, Eduard van Beinum, Fritz Busch, Eugen Jochum, Joseph Keilbert, Erich Kleiber, Hans Knappertsbusch and Franz Konwitschny to the rostrum.

After 1945 and into the 1990s, Heinz Bongartz, Horst Förster, Kurt Masur (from 1994 also honorary conductor), Günther Herbig, Herbert Kegel, Jörg-Peter Weigle and Michel Plasson were the principal conductors. In recent years, conductors such as Marek Janowski, Rafael Frühbeck de Burgos and Michael Sanderling have shaped the orchestra. As of season 2019/2020, Marek Janowski has returned to the Dresden Philharmonic as principal conductor and artistic director. Its home is the highly modern concert hall inaugurated in April 2017 in the Kulturpalast building in the heart of the historic old town. In romantic repertoire, the orchestra has preserved its very own "Dresden sound". Furthermore, it is characterised by a flexibility in sound and style for the music of the Baroque and First Viennese School, as well as for modern works.

World premieres continue to the present to play an important part in the orchestra's programmes. Guest performances in major concert halls around the world demonstrate the high esteem enjoyed by the Dresden Philharmonic in the world of classical music. High-calibre education and family formats round out the offering for young people; the youngest concertgoers are brought into contact with classical music by attending rehearsals and school concerts. The orchestra supports young musical talent in the Kurt Masur Academy.

The Philharmonic's discography, which has been growing since 1937, also testifies to their broad spectrum. A new climax was reached with the CD cycle conducted by Michael Sanderling dedicated to the complete symphonies of Dmitri Shostakovich and Ludwig van Beethoven (Sony Classical). Conducted by Marek Janowski, recordings of operas in concert performances

broadened the orchestra's discography ("Cavalleria rusticana", "Il Tabarro", "Fidelio").

<https://www.dresdnerphilharmonie.de/>

<https://www.facebook.com/DresdnerPhilharmonie/>

<https://www.instagram.com/dresdnerphilharmonie/>

### **About Marek Janowski**

Marek Janowski came to the Dresden Philharmonic for the first time as chief conductor from 2001 to 2003. During this time he already impressed with unusual and demanding programmes. With the 2019/2020 concert season, he returned to the Dresden Philharmonic as Principal conductor and Artistic director.

Marek Janowski was Artistic Director and Chief Conductor of the Rundfunk-Sinfonieorchester Berlin (RSB) from 2002 to 2015. Previously – to some extent simultaneously – he served, inter alia, as the music director of the Orchestre de la Suisse Romande (2005–2012), the Orchestre Philharmonique de Monte-Carlo (2000–2005) and the Orchestre Philharmonique de Radio France (1984–2000), which he developed into France's top orchestra. In addition, he headed up the Gürzenich Orchestra in Cologne (1986–1990) and the Dresdner Philharmonie (2001–2003) for a number of years.

Born in Warsaw in 1939, raised and educated in Germany, Marek Janowski's creative path took him from Aachen, Cologne, Düsseldorf and Hamburg as general music director to Freiburg i. Br. And Dortmund. Since the late 1970s there is no opera house of international renown where he has not been a regular guest, from the Metropolitan Opera New York to the Bavarian State Opera in Munich, from San Francisco to Hamburg, Vienna and Paris. On the concert circuit, on which he has concentrated since the late 1990s, he continues the great German conducting tradition. He ranks worldwide as an outstanding Beethoven, Schumann, Brahms, Bruckner and Strauss conductor, as well as an expert in the French repertoire. His leave-taking from opera was, however, only institutional in nature, not musical – thus, Marek Janowski is considered one of the most knowledgeable conductors for Richard Wagner's music, now more than ever. With the Rundfunk-Sinfonieorchester Berlin, the Rundfunkchor Berlin and a phalanx of international soloists, he performed the ten operas and music dramas of the Bavarian canon in concert performances in Berlin's Philharmonic Hall between 2010 and 2013. All the concerts were released by Pentatone on SACD in cooperation with Deutschlandradio.

More than 50 recordings, often winning internationally awards – including several complete opera recordings and complete symphonic cycles – have been contributing for over 35 years to making Marek Janowski's particular capabilities as a conductor internationally known. In 2016 and 2017 Marek Janowski returned once again to the opera house, conducting the "Ring" at the Bayreuth Festival. In addition, he was invited by the NHK Symphony (Japan's most important orchestra) from 2014 to 2017 to conduct concert performances of Wagner's "Ring" tetralogy in

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PRESS RELEASE

Tokyo. He was also to be experienced with this orchestra in spring 2020 with Wagner's "Tristan and Isolde".

In the fall of 2021, Marek Janowski will conduct a concert performance of the "Ring" with the Dresden Philharmonic, continuing the orchestra's tradition of concert versions of opera.

Conducted by Marek Janowski, several recordings have already been made with the Dresden Philharmonic, such as the one-act operas "Cavalleria rusticana" by Mascagni as well as Beethoven's "Fidelio", also recorded by the Pentatone label.

<https://www.intermusica.co.uk/artist/Marek-Janowski>

## **About PENTATONE**

PENTATONE is a classical music label for genuine artistic expression, working with internationally renowned artists. PENTATONE's reputation for excellence is supported by a diverse catalogue, from the familiar to the unusual or unexpected, driven by the ambition to innovate classical music. The label continues to push boundaries to release recordings of high quality and artistry, acknowledged by the fact that PENTATONE has won both the Gramophone (2019) and ICMA (2020) Label of the Year awards.

PENTATONE's catalogue includes performances by conductors like Marek Janowski, Vladimir Jurowski, Andrés Orozco-Estrada, Jakub Hrusa, Sir Neville Marriner, Yakov Kreizberg, Lawrence Foster, Philippe Herreweghe, Michele Mariotti, Kazuki Yamada, Simon Rattle, Paavo Järvi, Kent Nagano and Andrew Manze; artists like Alisa Weilerstein, Pierre-Laurent Aimard, Magdalena Kozena, Piotr Beczala, Arabella Steinbacher, Julia Fischer, Inon Barnatan, Denis Kozhukhin, Thomas Adés, Martin Helmchen, Francesco Piemontesi, Mari Kodama, Johannes Moser, Matt Haimovitz, Anna Lucia Richter, Hanna-Elisabeth Müller, Melody Moore, Lisa Delan, Alice Coote, Elisabeth Kulman, Julie Fuchs, Michael Fabiano, Thomas Hampson, Nikolai Schukoff, Christian Elsner and Lester Lynch; and orchestras like the Rundfunk-Sinfonieorchester Berlin, Orchestre de la Suisse Romande, Gulbenkian Orchestra, Houston Symphony Orchestra, Akademie für Alte Musik Berlin, Czech Philharmonic Orchestra, Academy of St Martin in the Fields, Festival Strings Lucerne, il pomo d'oro, Orchestre National de Lille, Orchestre Philharmonique du Luxembourg, Deutsche Kammerphilharmonie Bremen and the Wiener Symphoniker.

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