

Chopin Voyage Yulianna Avdeeva

IN COLLABORATION WITH TIPPET RISE ART CENTER



VOYAGE

Frédéric Chopin (1810-1849)

2 Nocturnes, Op. 62

- 1 No. 1 in B Major. Andante 6. 14
- 2 No. 2 in E Major. Lento 5. 29

3 Polonaise-Fantaisie, Op. 61

- 3 Polonaise-Fantaisie, Op. 61 13. 03

4 Barcarolle, Op. 60

- 4 Barcarolle, Op. 60 8. 11

Sonata No. 3 in B Minor, Op. 58

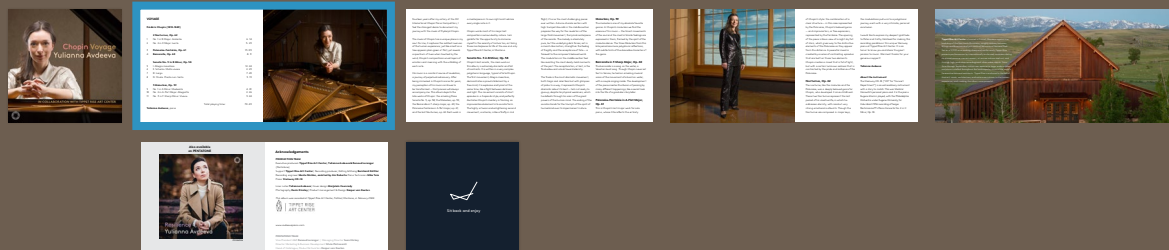
- 5 I. Allegro maestoso 12. 24
- 6 II. Scherzo. Molto vivace 2. 29
- 7 III. Largo 7. 43
- 8 IV. Finale. Presto non tanto 5. 19

3 Mazurkas, Op. 59

- 9 No. 1 in A Minor. Moderato 4. 01
- 10 No. 2 in A-Flat Major. Allegretto 2. 26
- 11 No. 3 in F-Sharp Minor. Vivace 3. 24

Total playing time: 70. 49

Yulianna Avdeeva, piano



Fourteen years after my victory at the XVI International Chopin Piano Competition, I feel the strongest desire to document my journey with the music of Fryderyk Chopin.

The music of Chopin has a unique place in my soul. For me, it captures the subtlest nuances of the human experience; just like a leaf on a tree appears plain green at first, yet reveals a spectrum of hues when touched by the wind, Chopin's compositions unveil layers of emotion and meaning with the unfolding of each note.

His music is a constant source of revelation, a journey of perpetual rediscovery. After being immersed in Chopin's scores for years, my perception of his music continues to be transformed — that process will always accompany me. This album depicts the late works of Chopin: the amazing Piano Sonata No. 3, op. 58; the Mazurkas, op. 59; the Barcarolle in F-sharp major, op. 60; the Polonaise-Fantaisie in A-flat major, op. 61; and the last Nocturnes, op. 62. Each work is

a masterpiece in its own right and I admire every single note in it.

Chopin wrote most of his major last compositions surrounded by nature. I am grateful for the opportunity to immerse myself in the serenity of nature too, as I bring these masterpieces to life at the one and only Tippet Rise Art Center, in Montana.

Sonata No. 3 in B Minor, Op. 58

Chopin's last sonata, the main work on this album, is extremely dramatic and full of contrasts. It is written in a very complex polyphonic language, typical of late Chopin. The first movement, Allegro maestoso, demonstrates a proud statement by a free mind; it is explosive and lyrical at the same time, like a fight between darkness and light. The movement consists of short episodes in a rhapsodic style, and perfectly illustrates Chopin's mastery in framing an improvisational element into sonata form. The highly virtuosic and enlightening second movement, a scherzo, is like a firefly in mid

flight; it's one of the most challenging pieces ever written. A divine chorale section with high trumpet-like calls in the middle section prepares the way for the revelation of the largo third movement, the lyrical centerpiece of the sonata. The melody is absolutely pure, but the underlying dark forces, set in a march-like motion, strengthen the feeling of fragility and the acceptance of fate — a farewell to the composer's beloved world. The modulations in the middle section feel like revisiting the most dearly-held moments of the past. The recapitulation, at last, is the final adieu and a look toward eternity.

The finale is the most dramatic movement, both tragic and relentless but with glimpses of pride. In a way, it represents Chopin's dramatic side at its best — he's not ready to give up, despite his physical weakness, which he defeats through his vision of the great powers of the human mind. The ending of the sonata stands for the triumph of the spirit of humankind over its impermanent nature.

Mazurkas, Op. 59

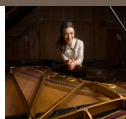
The mazurka is one of my absolute favorite genres. In Chopin's mazurkas we find the essence of his music — the tiniest movements of the soul and the most intimate feelings are expressed in them, framed by the spirit of the mazurka dance. The three Mazurkas from this late period are more polyphonic reflections, with subtle hints of the dancelike character of the genre.

Barcarolle in F-Sharp Major, Op. 60

The barcarolle is a song on the water, a Venetian boat song. Though Chopin never set foot in Venice, he had an amazing musical vision of the movement of a boat on water, with a couple singing inside. The development of the piece creates the illusion of passing by many different happenings, like a secret look into the life of a gondolier storyteller.

Polonaise-Fantaisie in A-Flat Major, Op. 61

This is Chopin's last major work for solo piano, whose title reflects the entirety





of Chopin's style: the combination of a clear structure — in this case represented by the Polonaise, Chopin's beloved genre — and improvisation, or free expression, represented by the Fantaisie. The opening of the piece is like a view of a night sky full of stars, which gives way to the distinctive elements of the Polonaise as they appear from the distance. A peaceful mood is created by a series of contrasting episodes that are built on these two elements. Chopin creates a mood that is full of light, but with a certain luminous sadness that is contrasted by the pride and brilliance of the Polonaise.

Nocturnes, Op. 62

The nocturne, like the mazurka and the Polonaise, was a deeply beloved genre for Chopin, who developed it since childhood. These two Nocturnes represent the last period of his creative life, in which he addresses eternity, with rare but very strong emotional outbursts. Though the Nocturnes are composed in major keys,

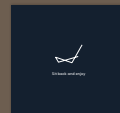
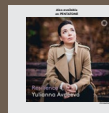
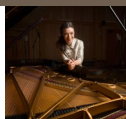
the modulations pull us into a polyphonic journey, each with a very intimate, personal conclusion.

I would like to express my deepest gratitude to Peter and Cathy Halstead for making this recording possible on this unique Steinway piano at Tippet Rise Art Center. It is an honor to know you and share the great passion to music. Warmest thanks for your generous support!

Yulianna Avdeeva

About the instrument

The Steinway CD-18 ("CD" for "Concert Department") is an extraordinary instrument with a story to match: This was Vladimir Horowitz's personal piano and it is the piano Eugene Istomin played, with the Philadelphia Orchestra under Eugene Ormandy, for Columbia's 1956 recording of Sergei Rachmaninoff's Piano Concerto No. 2 in C Minor, Op. 18.



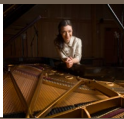


Tippet Rise Art Center is located in Fishtail, Montana against the backdrop of the Beartooth Mountains, roughly midway between Billings and Bozeman and just north of Yellowstone National Park. Set on a 12,500-acre working sheep and cattle ranch, Tippet Rise presents performances by internationally acclaimed musicians during its annual summer concert season, at venues indoors and out, and through high-resolution recordings and other online events. From June through September, visitors can experience large-scale outdoor sculptures installed throughout the landscape by some of the world's foremost artists and architects. Tippet Rise is anchored in the belief that art, music, architecture, and nature are intrinsic to the human experience, each making the others more powerful.

 | TIPPET RISE
ART CENTER



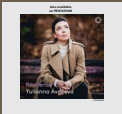
Chopin Legacy
Yvonne Andrievs



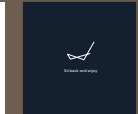
Violin
Yvonne Andrievs



Lincoln
Yvonne Andrievs



Yvonne Andrievs



Lincoln and Yvonne

Also available
on PENTATONE



PTC5187018

Acknowledgements

PRODUCTION TEAM

Executive producers **Tippet Rise Art Center, Yulianna Avdeeva & Renaud Loranger** (Pentatone)

Support **Tippet Rise Art Center** | Recording producer, Editing & Mixing **Bernhard Guettler**
Recording engineer **Monte Nickles, assisted by Jim Ruberto** Piano Technician **Mike Toia**
Piano **Steinway CD-18**

Liner notes **Yulianna Avdeeva** | Cover design **Marjolein Coenrady**

Photography **Kevin Kinzley** | Product management & Design **Kasper van Kooten**

This album was recorded at Tippet Rise Art Center, Fishtail, Montana, in February 2024.



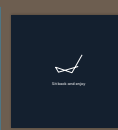
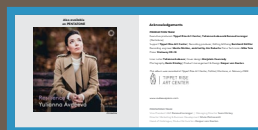
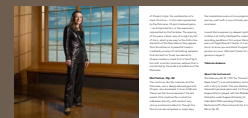
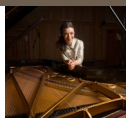
www.avdeevapiano.com

PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Sean Hickey**

Director Marketing & Business Development **Silvia Pietrosanti**

Head of Catalogue, Product & Curation **Kasper van Kooten**





Sit back and enjoy

