

GOLDA VAINBERG-TATZ

Mozart Concertos Nos. 20 & 17



DE 1048

Constantine Orbelian, conductor
Moscow Chamber Orchestra



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Piano Concerto No. 20 in D Minor, K. 466

1. Allegro (cadenza: Brahms) (15:13)
2. Romance (10:02)
3. Allegro Assai (cadenza: Beethoven) (8:26)

Piano Concerto No. 17 in G Major, K. 453

4. Allegro (cadenza: Mozart) (11:58)
5. Andante (cadenza: Mozart) (10:27)
6. Allegretto (7:54)

Golda Vainberg-Tatz, piano
Constantine Orbelian, conductor
Moscow Chamber Orchestra

Total Playing Time: 64:08

The great music scholar H.C. Robins Landon calls Mozart's decade in Vienna (1781-91) his "golden years" in the title of his book on the composer. In the first six years of this period, Mozart was at the center of the imperial capital's musical life. He made many friends among the influential Viennese aristocracy and high bourgeoisie, and even Emperor Joseph II followed his activities with interest (even though Mozart never received the court position he hoped for).

His Piano Concerto in D Minor, K. 466, is one of only two written in the minor. The key of D minor is highly significant and underlines the tragic character of the concerto. Written in great haste and completed just a day before its premiere, Mozart played the concerto on February 11, 1785, at a subscription concert in Vienna. Mozart's father, Leopold, wrote to his daughter Anna Maria (Nannerl) after the concert: "Then we had a new and very fine concerto by Wolfgang, that the copyist was still working on when we arrived, and the rondo of which your brother didn't even have the time to play through, as he had to supervise the copying."

The unique character of the concerto is apparent from the start. Whereas most Mozart concertos begin with either a powerful statement for full orchestra or

a soft lyrical melody, the D minor opens with a syncopated rhythm on a single repeated note that gradually evolves into a recognizable theme. Syncopations and chromatic pitches abound throughout the Allegro, creating an especially dramatic, operatic quality. The cadenza played by Golda Vainberg-Tatz on this recording is the unusual and seldom-heard one written by Johannes Brahms. The second movement, entitled Romance, in B-flat major, is lyrical and peaceful at the beginning. An interlude in G minor thrusts us back into the stormy atmosphere of the first movement. We then return to the peaceful theme of the Romance. The final Rondo retains the impassioned mood of the first movement, but later is transformed into a brighter, cheerful section in D major. The work closes in the major in a manner reminiscent of an operatic finale.

Mozart wrote the Piano Concerto in G Major, K. 453, in 1784. In a letter to his father dated June 9 of that year, he wrote: "Tomorrow Herr Poyer, the agent, is giving a concert in the country at Dodling, where Fraulein Babette is playing her new concerto in G major and I am performing the quintet (K. 452)." Mozart's student, Fraulein Babette, was the daughter of a friend from his Salzburg days. The opening tutti presents no less than nine separate thematic ideas along with the principal

second subject. Particular prominence is given to the wind section of flute, oboes, bassoons and horns. Mozart's immense skill as a composer for the piano is shown in this movement by the rippling scales and chordal arpeggios, which appear in myriad guises. In the operatic, C major Andante second movement, Mozart emphasizes the wind section. The flute, first oboe and first bassoon emerge in leading melodic lines which continue throughout the movement. The piano turns into the role of solo singer in an operatic aria, accompanied by a group of concertante winds. The finale (Allegretto) suggests the atmosphere of a comic opera. The movement consists of five variations that are followed by a lengthy coda section. The coda (Presto) is written in the manner of an Opera Buffa finale. The principal theme is reintroduced in the winds, concluding in a finale of great humor and brio.

"A pianist with a wonderful firm, clear touch" (*New York Times*), "fascinating interpreter" (Tagblat, Germany), "artist of depth and virtuosity" (The Time Argus, USA), **Golda Vainberg-Tatz** has performed with the Moscow Chamber Orchestra (the Tchaikovsky Grand Hall in Moscow), Shanghai Philharmonic, Lithuanian National Symphony, Lithuanian Chamber Orchestra, St. Kristoforas cham-



ber orchestra, Kaunas State Symphony Orchestra in Lithuania, Raanana Sinfonietta in Israel, Ann Arbor Symphony in Michigan, and the Cincinnati Symphony. As a recitalist and chamber musician she has performed in Europe, Russia, Israel, USA, Canada, and China, including numerous collaborative recitals with the Vilnius (Lithuania) String Quartet.

She has been a guest artist at the Mozarteum Festival in Salzburg, Vilnius Festival in Lithuania, St. Petersburg Palaces Festival in Russia, Puigcerda Music festival in Spain, International Academy in Italy,

Shanghai Conservatory International Festival, and the Shanghai Himalayas International Piano Festival (performing, with Andre-Michel Schub and the Shanghai Philharmonic, the Mozart two-piano concerto.)

Ms. Vainberg-Tatz received her musical education in her native Lithuania at the Čiurlionis School of Arts, Israel's Rubin Academy of Music at Tel Aviv University, the Manhattan School of Music, and The Juilliard School. She was awarded first prize in the Lithuanian State Competition for Young Pianists, full scholarships with distinction from the America Israel Cultural Foundation, and Maurice Clairmont awards in Israel. She also won top prizes in the Young Keyboard Artists Competition in Michigan, the World Piano Competition in Cincinnati, the Frinna Awerbuch International Piano Competition, the Chopin Competition in New York, the Prix du Disque from French Piano Institute in Paris, and the Palm Beach Invitational International Competition.

Among her mentors were Mindru Katz, Emanuel Krasovsky, Bella Davidovich, Nina Svetlanova and Rosalyn Tureck.

Ms. Vainberg-Tatz was an associate faculty member at the Juilliard School, and cur-

rently serves on the faculty of the Pre-College Division at Manhattan School of Music. She has taught at the Puerto Piano International Festival and has given Tel Hai Piano masterclasses in Israel. She was appointed by Mme. Tureck to serve as the director of the Tureck International Bach Competition in New York City.

Ms. Vainberg-Tatz is a Steinway Artist. Her recordings include "The Portrait" (FPI label); French violin-piano sonatas with Raimundas Katilius (VSCD label, Lithuania); and Mozart piano concertos with the Moscow Chamber Orchestra. Her CD of Schumann piano music (3D, France) received high critical acclaim from Fanfare and American Record Guide. Moisei Vainberg's Piano Quintet with the Vilnius String Quartet was released on Delos (DE 1042).

Grammy-nominated conductor **Constantine Orbelian** "stands astride two great societies, and finds and promotes synergistic harmony from the best of each." (Fanfare)

For over 25 years the brilliant American pianist and conductor has been a central figure in Russia's and Eastern Europe's musical life—first as Music Director of the Moscow Chamber Orchestra and the Philharmonia of Russia. He is the founder



of the annual Palaces of St. Petersburg International Music Festival and is the Chief Conductor of the Kaunas City Symphony Orchestra in Lithuania. In 2016 he also became Artistic Director of the State Academic Opera and Ballet Theater in Yerevan, Armenia. In all of these music centers, Orbelian leads concerts and recordings with some of the world's greatest singers and instrumentalists.

Opera News calls Constantine Orbelian "the singer's dream collaborator," and commented that he conducts vocal repertoire "with the sensitivity of a lieder pianist." The California-based conductor tours and records with American stars such as Sondra Radvanovsky and Lawrence Brownlee, and made numerous celebrated recordings for Delos with Dmitri

Hvorostovsky before the legendary singer's untimely death.

"Orbelian has star quality, and his orchestras play with passion and precision," *The Audio Critic* wrote of his acclaimed series of over 50 recordings on Delos. Among his concert and televised appearances are collaborations with stars Renée Fleming and Dmitri Hvorostovsky, and with Van Cliburn in Cliburn's sentimental return to Moscow, the great pianist's last performance. Orbelian's frequent collaborations with Hvorostovsky included repertoire from their Delos recordings of universal sentimental songs *Where Are You, My Brothers?* and *Moscow Nights*, as well as their 2015 recording in the same series, *Wait for Me*. Orbelian has conducted historic live telecasts from Moscow's Red Square, with such artists as Hvorostovsky and Anna Netrebko.

Born in San Francisco to Russian and Armenian emigré parents, Constantine Orbelian made his debut as a piano prodigy with the San Francisco Symphony at the age of 11. After graduating from The Juilliard School, he embarked on a career as a piano virtuoso that included appearances with major symphony orchestras throughout the United States, United Kingdom, Europe, and Russia. His recording of the Khachaturian piano concerto with con-

ductor Neeme Järvi won the "Best Concerto Recording of the Year" award in the United Kingdom.

Orbelian's appointment in 1991 as Music Director of the Moscow Chamber Orchestra was a breakthrough event: he is the first American ever to become music director of an ensemble in Russia. A tireless champion of Russian-American cultural exchange and international ambassadorship through his worldwide tours, he was awarded the coveted title "Honored Artist of Russia" in 2004, a title never before bestowed on a non-Russian citizen. In May 2010, Orbelian led the opening Ceremonial Concert for the Cultural Olympics in Sochi, setting the stage for Russia's hosting of the Olympic Games in 2014. In 2012 the Consulate in San Francisco awarded him the Russian Order of Friendship Medal, whose illustrious ranks include pianist Van Cliburn and conductor Riccardo Muti, and which singles out non-Russians whose work contributes to the betterment of international relations with the Russian Federation and its people.

From his 1995 performance at the 50th Anniversary Celebrations of the United Nations in San Francisco, to his 2004 performance at the U.S. State Department commemorating 70 years of diplomatic relations between Washington and Mos-

cow, and a repeat State Department appearance in 2007, all with the Moscow Chamber Orchestra, Orbelian continues to use his artistic eminence in the cause of international goodwill. He and his orchestras have also participated in cultural enrichment programs for young people, both in Russia and the United States. In 2001 Orbelian was awarded the Ellis Island Medal of Honor, an award given to immigrants, or children of immigrants, who have made outstanding contributions to the United States.

The "dynamic **Moscow Chamber Orchestra**" (*New York Times*) is known as one of the world's great ensembles. First called "the greatest chamber orchestra in the world" by Dmitri Shostakovich, the legendary Moscow Chamber Orchestra celebrated its 50th Anniversary in 2006. The Orchestra's Music Director for two decades, brilliant American pianist/conductor Constantine Orbelian, brought the MCO into a new era of international activity and acclaim beginning in 1991.

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cow, the MCO brought its celebrated artistry to a wide range of international audiences, touring in the UK, France, Germany, Italy, Holland, Finland, Sweden, Korea, Japan, South Africa, South America, Canada and the United States.

The Moscow Chamber Orchestra's acclaimed series of recordings with Maestro Orbelian on the Delos label numbers over 30 recordings. "A wonderful ensemble," wrote BBC Magazine. "They truly perform as a single, luminous, singing voice," exclaimed *Sensible Sound*. Copley News Service called the MCO "peerless among orchestras of its kind playing today." As London's *The Daily Telegraph* put it, "The

musicians channel all of their emotion into the music and give performances of such passion and musicality... producing music making of both subtlety and verve."

The Moscow Chamber Orchestra was created in 1956 by renowned conductor and violist Rudolph Barshai. Always a magnet for the most talented and brilliant musicians in Moscow, the MCO was an inspiration to important Russian composers such as Dmitri Shostakovich, who entrusted the first performance of his 14th Symphony to the Orchestra. The MCO's 50th Anniversary season featured music written or arranged for the Orchestra, in addition to music long associated with the MCO's illustrious history.

Recording producer: Vladimir Kobtsov

Recording engineer: Igor Soloviev

Editing: Ruslana Oreshnikova

Recorded at The Great Hall of the Moscow Conservatory,

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Photos of Golda Vainberg-Tatz: J. Henry Fair

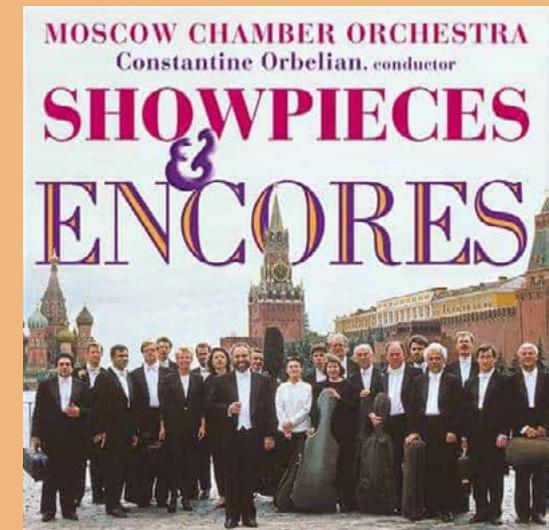
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