

ADAGIOS

Mozart

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DE 3243



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Mozart's slow movements, standing nicely on their own, allow us to focus on one overriding aspect of the composer's genius — his gift for spinning out a melodic line that gives the impression of great simplicity. Many of the more serene arias in the operas — primarily those written for women — are breathtaking in their exalted sense of repose (even, occasionally, when they deal with pain or melancholy); Mozart's capacity for creating a seamless flow of melody never deserted him, and it is as strong in the instrumental works as in the vocal.

There is a personal aspect to a number of the movements in this collection: we know that he wrote the piano concertos for his own use, and it is reasonable to suppose that the same is true of the violin concertos, for he was concertmaster of the court orchestra of the Archbishop of Salzburg when he composed them, and in that capacity he would have been expected to do his fair share of solo performing. A fellow concertmaster, Antonio Brunetti, probably played them as well.

The five violin concertos all date from a single year, 1775. The three represented here were written at typically Mozartean speed — K. 216 completed on September 12, K. 218 about a month later, K. 219 finished on December 20. At 19, Mozart was a thoroughly experienced composer as well as a seasoned public performer, thanks to the ever-

restless prodding of his father, and turning out a handful of violin concertos must have seemed an easy task. He had already created six operas and more than 30 symphonies.

There is no sign whatever of haste in these works, and we are struck by the pervading elegance and naturalness of the slow movements. Each has its own distinctive meter — K. 216 in a lilting 6/8 beat; K. 218 in a beat of three, and appropriately headed *Andante cantabile*; K. 219 in a beat of two. In each case the orchestral support is a marvel of deftness and grace; the violin line unfolds leisurely and with the utmost ease.

In 1778, three years after he composed these works, Mozart wrote to his father from Paris: "If I have time, I shall rearrange some of my violin concertos, and shorten them. In Germany we rather like length, but after all it is better to be short and good." How fortunate we are that Mozart never found the time!

In contrast to the tightly-bunched concertos for violin, the concertos for piano, besides being far more numerous, are spread over the entire span of Mozart's all-too-short career. He wrote the first at age 9, and the last — No. 27 — in the final year of his life. Our selection picks up the thread of this development at a particularly important point: the Concerto in D minor, K.466 finds Mozart, at 29, turning away from the polished, socially suave style that more or less conformed to conventional

expectations, and reaching into deeper and more personal realms. The polish remains, but the probe is more searching, the viewpoint more introverted.

The **D minor Concerto (No. 20)** was completed in Vienna on February 10, 1785 with a characteristic last-minute rush. In a letter to his daughter on that date, papa Leopold refers to the “excellent piano concerto by Wolfgang.... When we arrived [for the performance] the copyist was still copying it out and your brother had not yet had time to play the rondo because he had to revise the copies.”

Presumably he had time to go over the slow movement. It is headed *Romance*, and contains a surprise that must have made his listeners sit up. The piano opens the movement with a pristine solo all on its own, and then proceeds to a variety of exchanges with the orchestra. But there is a sudden shift: a stern orchestral chord announces that something is afoot, and with that the soloist takes off on a gallop of triplets, accompanied only by the woodwinds. When this storm has worked itself out, the piano eases back into the original *romance*, and goes its way as if nothing out of the ordinary had happened.

The next concerto, **K. 467 (No. 21)**, was finished just one month after the D minor, on March 9. It pursues a safer path — no unexpected outbursts lie in wait — and the

piano’s poised control is never challenged. But when he sat down to write his **Concerto K. 488 (No. 23)** a year later, Mozart was in a quite different frame of mind, and the slow movement he created is one of haunting melancholy — even desolation. It is in a dark minor key, weighted down by the pull of gravity, deeply introspective. It contains, too, one of those wonderful passages in which the piano is accompanied only by the woodwinds — flutes, clarinets, bassoons.

The **oboe concerto** was composed in 1777 for Giuseppe Ferlendis, also a member of the archbishop’s orchestra in Salzburg. Mozart’s handling of wind instruments, in every context, was always deeply sympathetic and accommodating, and this concerto is no exception. It also came in handy when a rich Dutchman named Ferdinand Dejean requested several works for flute, and Mozart, pressed for time and not much interested in the commission, transcribed the oboe concerto for that instrument. (If Dejean objected, we have no record of it.)

The earliest works in our collection are the **Divertimentos** of 1772, written when the composer was 17 and spending a very busy nine-month period at home in Salzburg between trips to Italy. He seems never to have laid down his pen, turning out a theater piece for the newly appointed archbishop as well as sacred works, several symphonies, six string

quartets and three divertimentos. As their name implies, divertimentos are for the most part lighthearted in spirit, intended for pleasant entertainment. Over the next few years he wrote nearly two dozen of them, in addition to similar works designated as serenades, for many different combinations of instruments. The three of 1772 are the only ones scored for strings alone, and they are sometimes played simply as string quartets.

The Divertimento movements on this disc span a range of moods, from No. 1, which has the grace and refinement of a minuet, to No. 3, which shows a decidedly darker cast, dipping into the minor and marked by a bit of dissonance. Even in so-called lighter genres, Mozart never fell into mere routine.

Shirley Fleming

With over a dozen years of performing on the world's classical music stages, violinist **Corey Cerovsek** has matured into a musician known for his dramatic performances, clear sound and stylistic flexibility. At age 25, Corey has appeared with conductors such as Mehta, Dutoit, Litton, Levi, Pinnock, Comissiona, Worby, Tilson Thomas, Davis, Jarvi, Comet, Lopez-Cobos and Alsop, to name a few. He has performed in the United States with the orchestras of Philadelphia, San Francisco, Cincinnati, St. Louis, Indianapolis,

Buffalo, Baltimore, Colorado, Detroit, Milwaukee, Atlanta, Houston, San Antonio, Phoenix, San Diego, Denver, Kansas City, Utah and the New World Symphony, and internationally, with the Israel Philharmonic, Iceland Symphony, Prague Symphony, National Symphony Orchestra (Ireland), Hong Kong Philharmonic, Residentie Orkest of the Hague, Montreal Symphony Orchestra, Edmonton Symphony, Calgary Philharmonic, Winnipeg Symphony, Vancouver Symphony, Bournemouth Symphony, Vienna Chamber Orchestra, Toronto Symphony and National Arts Centre Orchestra, among others. In recital, Corey has performed throughout the United States and Canada. He performs regularly at the Kennedy Center in Washington, D.C. and the Isabella Stewart Gardner Museum in Boston. Other recital credits include Lincoln Center's Walter Reade Theatre and the Frick Collection in New York, SUNY Purchase, the Place des Artes in Montreal, the San Francisco Symphony Orchestra "Debut Series," and the Spoleto Festival in Charleston and in Italy. He has toured Australia, Canada, Denmark, Japan, Hong Kong, Taiwan and the Netherlands.

On the television front, Corey has been featured twice on NBC's *Tonight Show* with Johnny Carson and Jay Leno, on the *David Frost Show* in England, on the PBS special *Musical Encounters* and on CBS'

Sunday Morning.

Born in 1972 in Vancouver, Canada, Corey began his violin studies at the age of five. At age nine, he won the highest marks over 3,000 other musicians in the Canadian Music Competition. He graduated at age 12 from the University of Toronto's Royal Conservatory of Music with a gold medal for the highest marks in strings. That same year, he was accepted by Josef Gingold as a student and enrolled at Indiana University, where he received bachelor's degrees in mathematics and music at age 15, master's in both at 16, and completed his doctoral course work in mathematics and music at age 18.

Corey Cerovsek plays the "ex Wieniawski" violin, made by Joseph Guarneri del Gesù of Cremona, c. 1742. His first solo disc for Delos features music of Wieniawski (DE 3231).

"Ravishing, elegant pianism" wrote *The New York Times* of American pianist **Carol Rosenberger**, who continues to attract an international audience as she brings her special blend of refined virtuosity and poetically compelling interpretations to both traditional and contemporary repertoire. "Eloquent and sensitive playing" wrote *The Times of London*, while that city's *Daily Telegraph* commented: "Her playing was alive to every fleeting sense impression, yet intellectually commanding. These were ideal performances."

Since her 1970 debut tour, which elicited such raves in New York, Boston, London, Paris, Vienna, Berlin and other capitals, Rosenberger's distinguished recital programs and guest appearances with orchestras have carried her to most major European and American cities. Rosenberger's many recordings for Delos have garnered a number of awards and commendations, including a Grammy Award nomination, *Gramophone's* Critic's Choice Award, *Stereo Review's* Best Classical Compact Disc, *Billboard's* All Time Great Recording, and *CD Review's* "10/10." Her distinguished series of concerto recordings with conductor Gerard Schwarz includes the Hanson Concerto and Strauss *Burkeske* with the Seattle Symphony, Falla's *Nights in the Gardens of Spain* and Beethoven's 4th Concerto with the London Symphony Orchestra, Haydn D Major and G Major Concertos with the Scottish Chamber Orchestra, Shostakovich's 1st Concerto with the Los Angeles Chamber Orchestra, and Hanson's *Variations on a Theme of Youth* with the New York Chamber Symphony. She has given workshops for young musicians at universities across the country, in the wide-ranging area of musical, physical and psychological preparation for performance. Rosenberger has also produced and co-produced many recordings for Delos, including most of the Music for Young People Series.

Allan Vogel is one of America's leading wind soloists and chamber musicians. Hailed as "an aristocrat of his instrument, an oboe virtuoso with few equals," (*Los Angeles Times*) and "undoubtedly one of the few world masters" (*San Diego Union*), he is solo oboist of the Los Angeles Chamber Orchestra. He has performed concertos with orchestras throughout the country and has been featured at the Chamber Music Northwest, Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest, Sarasota and Oregon Bach festivals.

Mr. Vogel has been guest principal oboist with the Boston Symphony Orchestra for concerts in the major European capitals, Carnegie Hall, the Kennedy Center, and Boston Symphony Hall. He has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra and the Los Angeles and Berlin Philharmonic Orchestras. He has often been a guest with the Chamber Music Society of Lincoln Center in New York City and has completed three tours of Japan. Allan made his concerto debut in Lincoln Center's Tully Hall with the New York Chamber Symphony and recorded as soloist with the Seattle Symphony.

His recent recording on the Delos label, *Bach's Circle*, features music of J.S. & J.C.F. Bach, Telemann and Couperin.

Mr. Vogel is on the faculty of California

Institute of the Arts and the University of Southern California. His former students hold many prominent orchestral and university positions throughout the country. He was born and raised in New York City, attending the High School of Music and Art. After attending Harvard College, he received a Doctorate in performance from Yale University where he studied with Robert Bloom and Ralph Kirkpatrick. He also worked with Lothar Koch in Berlin on a Fulbright Fellowship and with oboists Fernand Gillet, Josef Marx, Jean de Vergie, and Anton Maly. Mr. Vogel has recently been chosen to serve on the advisory board of the American Bach Society.

One of the world's great chamber orchestras, the **Moscow Chamber Orchestra** was created in 1956 by renowned conductor and violist Rudolph Barshai. From their first concert it became obvious that this was an ensemble of the highest artistic and professional standard. Invitations to tour abroad soon brought the MCO to Europe and America where the orchestra had one triumph after another. Since then the orchestra has been performing at sold-out concerts throughout the world. *The New York Times* wrote: "What we heard was the peak of perfection...our expectations were so far exceeded that one was left open-mouthed in admiration."

Mstislav Rostropovich, Sviatoslav Richter and Vladimir Spivakov are among the renowned soloists who have toured with the MCO. The orchestra's recordings have won prizes, and some have become collectors' items. The most important Russian composers have written works specifically for the MCO. Dmitri Shostakovich entrusted the first performance of his 14th Symphony to the orchestra and said, "This must be the greatest chamber orchestra in the world."

In 1991, the appointment of the brilliant American pianist and conductor **Constantine Orbelian** as Music Director of the MCO marked a breakthrough in Russian-American cultural relations. Orbelian is the first American to become music director of an ensemble in Russia. He made his debut as a pianist with the San

Francisco Symphony, and has appeared with the Symphony Orchestras of Boston and Detroit, the Moscow State Symphony, Scottish National and Helsinki Radio Symphony Orchestras. His recordings have won international acclaim, including "Best Concerto of the Year" award in the United Kingdom for his recording of The Khachaturian Piano Concerto with Neeme Järvi and the Scottish National Orchestra. Under Orbelian's direction, the MCO performed at the 50th Anniversary Celebration of the United Nations in San Francisco and has made yearly tours to France, Germany, Italy, Holland, Japan and Korea. Always a welcome guest in the major musical capitals, with 80 concerts per year abroad as well as 40 in their native country, the MCO continues to capture the imagination and hearts of audiences.

Executive Producer: *Amelia S. Haygood*
Recording Producer: *Ramiro Belgardt*
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Special Thanks



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COREY CEROVSEK, violin
CAROL ROSENBERGER, piano
ALLAN VOGEL, oboe

CONSTANTINE ORBELIAN,
conductor
MOSCOW CHAMBER
ORCHESTRA

- 1 Piano Concerto No. 20, K. 466, *Romance*
- 2 Divertimento No. 1, K. 136, *Andante*
- 3 Violin Concerto No. 5, K. 219, *Adagio*
- 4 Divertimento No. 3, K. 138, *Andante*
- 5 Piano Concerto No. 23, K. 488, *Adagio*
- 6 Oboe Concerto, K. 314, *Adagio non troppo*
- 7 Violin Concerto No. 4, K. 218, *Andante cantabile*
- 8 Piano Concerto No. 21, K. 467, *Andante*
- 9 Divertimento No. 2, K. 137, *Andante*
- 10 Violin Concerto No. 3, K. 216, *Adagio*

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P.O. Box 343, Sonoma, California 95476-9998
(800) 364-0645 • (707) 996-3844
contactus@delosmusic.com • www.delosmusic.com
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