

Wolfgang Amadeus

Mozart

Piano Concertos

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DG

GOLD

Vol. 4

Concerto E major · KV 459
Concerto D minor · KV 466

Christian Zacharias

Orchestre de Chambre de Lausanne

Wolfgang Amadeus Mozart (1756-1791)

Concertos for Piano and Orchestra Vol. 4

Concertos pour piano et orchestre Vol. 4

Konzerte für Klavier und Orchester Vol. 4

Concerto for Piano and Orchestra

KV 459 **27'25**

F major / fa majeur / F-Dur

1	Allegro	11'58
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3	Allegro assai	7'48

Concerto for Piano and Orchestra

KV 466 **29'40**

D minor / ré mineur / d-Moll

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5	Romance	8'23
6	Allegro assai	7'53

Total Time: **57'17**

Christian Zacharias, piano and conductor
Orchestre de Chambre de Lausanne

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RECORDING

MDG - Our Sound Ideal

All MDG recordings are produced in the natural acoustics of specially chosen concert halls. It goes without saying that our audiophile label refrains from any sort of soundmodifying manipulation with reverberation, sound filters, or limiters.

We aim at genuine reproduction with precise depth gradation, original dynamics, and natural tone colors. It is thus that each work acquires its musically appropriate spatial dimension and that the artistic interpretation attains to the greatest possible naturalness and vividness.

Complete information about MDG productions - catalogue, booklets, table of contents - are available for consultation by the visually impaired in Braille and on databases.

The two Mozart Piano Concertos on this CD were composed just two months apart but could hardly differ more in character. One automatically thinks of the treatise *Über naive und sentimentalische Dichtung* (on naive and sentimental poetry), which Schiller wrote six years after Mozart's death and which differentiates between an artistic philosophy of life, which moves the recipient »through nature, through sensual truth, through living presence«, and a subjective way of seeing things derived from ideas, which merely aspires to being one with nature. Schiller took the view that the context of decaying reality can only be created by sentimental poetry, which ideally anticipates the reconciliation of nature and art, of sensuality and reason, as a reflected notion and aesthetic reality at the same time. Schiller's distinction between naive and sentimental poetry influenced aesthetic thinking during the Romantic period in Germany, and it is no coincidence that the Concerto in D minor was the most esteemed of Mozart's piano concertos in the nineteenth century, admired by everyone from Beethoven to Clara Schumann and Brahms.

The Concerto in F major K459 was completed in Vienna on December 11, 1784; Mozart wrote two cadenzas (for the outer movements): K624 (K626a), nos. 29 and 30. The title page of the André edition makes the following claim: »Ce concerto

a été exécuté par l'auteur à Francfort sur le Main à l'occasion du couronnement de l'Empereur Léopold II.» In addition to the »Coronation Concerto« K537, Mozart did indeed perform another piano concerto on that occasion.

In his own thematic catalogue of works, Mozart specified two trumpets and kettledrums in addition to the strings, flute, two oboes, two bassoons and two horns called for in the autograph. It is possible that separately noted trumpet and kettledrum parts did exist and have been lost. However, the editors of the New Mozart Edition rightly point to the fact that Mozart's additions to his catalogue could be erroneous, and that in Mozart's entire oeuvre there is not a single movement in F major in which trumpets and kettledrums are used.

Moreover, if the march-like character of the principal theme which dominates the entire first movement were not merely hinted at but fully realized in terms of instrumentation, much of its witty facility would be lost.

The entire work is elaborately orchestrated; the slow movement retains its naivety in spite of harmonic seasoning in the form of minor-key interpolations and bold excursions into the lower regions of the circle of fifths, and the final movement - which recalls last movements in Haydn's symphonies - links the innocent high spirits

of the first theme with fugato passages in masterly counterpoint.

The Concerto K459 is the last of the piano concertos written in 1784, with which Mozart the virtuoso pianist took the cultured Vienna audience by storm. (More details in the booklet to MDG 340 1488-2.) That wave of success continued until the beginning of 1785, when the finicky Vienna audience turned to other stars. (More details in the booklet to MDG 340 1182-2.)

We learn about the circumstances surrounding the first performance of the Concerto in D minor K466 from Leopold Mozart. In a letter dated February 16, 1786 (five days later), he reports as follows to his daughter: »At 6 o'clock on the said Friday evening we drove to his first subscription concert, where a large number of people of rank were assembled ... apart from the symphonies ... there was a new and excellent piano concerto by Wolfgang, when we arrived the copyist was still producing the parts, and your brother did not even have the time to play the rondeau through, because he had to supervise the copying. ... The concerto was incomparably good, the orchestra excellent.« It is worth noting that Leopold Mozart wrote that after the concert had been repeated on February 15, and it may be assumed that at least one rehearsal had previously taken place.

This concerto, the first in a minor

key, represents the relinquishment of the standpoint Mozart had taken in a letter to his father on December 28, 1782: »the concertos strike a happy medium between too difficult and too easy - they're very brilliant - pleasing to the ear - without being vacuous, naturally - bits here and there are reserved for the satisfaction of the connoisseur - but in such a way - that the ordinary listener should be satisfied too, without knowing why«. Now he was placing demands on the listener, placing individual expression before entertainment. The passionate quality and altogether tragic tone of the work have rightly been seen as anticipating *Don Giovanni*, not least since both works are in the same main key. Even in the first bars of the concerto, the flickering syncopation, the threatening bass sequences of the stirring theme engender in the listener an uneasiness that is only temporarily relieved by the charmingly beautiful entry of the solo instrument. Even in the middle movement headed »Romance«, whose B flat major may be seen as a ray of hope piercing the darkness, the agitation of the opening movement again breaks out with alarming vehemence in the middle section in G minor. After the piano has introduced it with passionate excitement, the final movement at last leads to conciliatory warmth and light.

Gerhard Allroggen
Translation: J & M Berridge

Christian Zacharias, Piano

Born in 1950 in Jamshedpur, India, the pianist Christian Zacharias received his first piano lessons at the age of seven. In 1961 he began his studies with Irene Slavin at the Musikhochschule Karlsruhe. Already at the age of nineteen, a year after he received his school leaving certificate, he completed his music studies with an examination as private music teacher and concert pianist. There followed further studies with Vlado Perlemuter in Paris.

His career as a concert pianist has led him to all the leading orchestral- and music centres of the world.

Recording contracts with EMI and MDG (since 1998) as well as radio and television recordings have extended his artistic activities since 1976. Furthermore, since 1985 he has regularly presented as a moderator music programmes, particularly for France-Musique. Since 1990 he took part in three documentary films: »Domenico Scarlatti in Seville«, »Robert Schumann: The Poet Speaks«, and »Between Stage and Artist's Room«.

Besides his obligations as an internationally sought-after pianist, Christian Zacharias devotes a great deal of his time since the beginning of the nineties to passing on his wealth of musical experience in the form of master classes and lectures.

In 1992, parallel to his career as a pianist, he launched his second career as

a conductor; he made his debut conducting the Orchestre de la Suisse Romande in Geneva. There followed commitments to conduct the Bamberg Symphony, the Northern Sinfonia, the Los Angeles Philharmonic Orchestra, the National Symphony Orchestra Washington, the English Chamber Orchestra, the Dresden Philharmonie, and the Radio Philharmonie Hannover. In the future he will continue to appear as guest conductor of various orchestras. In September 2000 he took up his first appointment as artistic director and principal conductor of the Orchestre de Chambre de Lausanne.

As of season 2002/2003 he was appointed as permanent guest conductor by the Göteborg Symphony Orchestra.

Since September 2000 he is also collaborating closely with the Netherlands Philharmonic Orchestra.

Orchestre de Chambre de Lausanne

was founded in 1942 by violinist and conductor Victor Desarzens, who served as its resident conductor for 30 years. Desarzens gave pride of place to contemporary music and directed a great many premieres of new works by composers such as Frank Martin and Bohuslav Martinu. Originally a string ensemble, the orchestra today features 44 musicians.

The orchestra performed from the outset under the most prestigious conduc-

tors of that time – Otto Ackermann, Ernest Ansermet, Ernst Bour, André Cluytens, Antal Dorati, Ferenc Fricsay, Lovro von Maticic, Witold Rowicki and Günter Wand – and composers Paul Hindemith and Frank Martin. In 1949, it began performing abroad at the Festival of Aix-en-Provence.

The season 2000/2001 saw the appointment of Christian Zacharias as artistic director and resident conductor, who succeeded Armin Jordan (1973-1985), Lawrence Foster (1985-1990) and Jesús López Cobos (1990-2000).

The Orchestre de Chambre de Lausanne developed its broad and highly diverse repertoire, spanning nearly four centuries of music ranging from the baroque period to contemporary works, thanks to principal guest conductors such as Heinz Holliger (2001-2004), Okko Kamu (2001-2004), Jean-Jacques Kantorow (since 2004) and Ton Koopman (since 2000). It gives about 90 concerts a year at the Métropole Concert Hall in its hometown of Lausanne, in other parts of Switzerland and abroad.

The Orchestre de Chambre de Lausanne has an abundant discography and has made close to 100 recordings under its various artistic directors. With the arrival of Christian Zacharias, it has developed a new partnership with MDG (Musikproduktion Dabringhaus & Grimm, Detmold, Germany). CDs, featuring works by Mozart, Schumann and Michael Haydn

with Christian Zacharias as conductor and pianist, are available.

The Radio Suisse Romande, which has partnered the Orchestre de Chambre de Lausanne from the time of its foundation, records most of its performances and produces some of its concerts. The orchestra has gained world-wide repute thanks to broadcasts of these concerts on international radio networks.

The Orchestre de Chambre de Lausanne is sponsored by the City of Lausanne and the Canton of Vaud and also receives substantial support from businesses and private foundations.

MDG - Notre concept sonore

Tous les enregistrements de la firme MDG sont gravés dans des salles de concert spécialement sélectionnées, afin qu'ils puissent bénéficier d'une acoustique naturelle. Le fait que l'on renonce, à cette occasion, à toutes sortes de manipulations destinées à modifier la sonorité - l'emploi d'un écho artificiel, de filtres sonores, de compresseurs limitateurs etc... - va de soi pour un label ayant à coeur de vous offrir la meilleure qualité sonore possible.

Nous nous proposons de vous restituer les oeuvres sous une forme non falsifiée, avec un échelonnement en profondeur exact, une dynamique originale et des timbres naturels. Chaque oeuvre se voit ainsi attribuer un espace musical rationnel et l'interprétation artistique acquiert un maximum de naturel et de vie.

Les personnes handicapées de la vue pourront se procurer l'ensemble des informations concernant les productions de cette firme - la catalogue, les livrets et les tables des matières - en Braille ou bien sur des cassettes, des disquettes, etc.

Configuration for - stereo sound

The two loudspeakers are at ear level, symmetrically placed at an equal distance from the optimum listening point; ideally, the spacing between the speakers is equal to the distance between the speakers and your listening point.

- 5.1 surround sound

In addition to the basic stereo sound setup, there is a centre speaker at the front, exactly equidistant from the two stereo speakers, and two rear speakers (behind the listening point at each side), and a subwoofer which may be placed anywhere. Here too, symmetrical layout and equidistance is important; it may be desirable to turn the rear speakers slightly toward the side wall or the ceiling. After that, all speakers must be carefully balanced to the same volume level following the instructions for use of your 5.1 sound amplifier.

The subwoofer should on no account dominate the sound reproduction; it is only correctly balanced when it can no longer be picked out or located acoustically.

- 2+2+2 multichannel sound

The 2+2+2 multichannel process is a recording and reproduction system developed by MDG, compatible with stereo and surround sound.

Whereas stereo and surround sound can only provide two-dimensional sound reproduction, the 2+2+2 multichannel process not only allows three-dimensional sound reproduction, but provides »sweet spots« all over the listening area.

For 2+2+2 multichannel sound, please utilize your existing stereo speakers (in front right and

left) and rear speakers (behind to the right and left). Then mount an additional speaker pair directly above the two front stereo speakers. The distance between each of the elevated speakers and the stereo speaker below it should be half that between the two front stereo speakers. (It is a good idea to position the upper speakers against the side walls.)

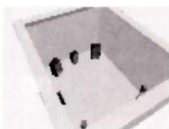
For three-dimensional sound, feed the signal of the centre speaker to the upper left speaker and the subwoofer signal to the upper right channel.

For an optimal setup and a simple test facility of your multichannel equipment please use the DVD-Audio »Breakthrough into a new Dimension« MDG 906 1069-5 or the SACD »Hey Bulldog« MDG 906 1340-6.

(Further Information:

www.mdg.de; www.222sound.ch)

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RECORDING



Speaker configuration Surround 5.1.
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Lautsprecheranordnung Surround 5.1, an der linken Wand der LFE (Subwoofer)



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Orchestre de Chambre de Lausanne et Christian Zacharias
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English text enclosed • Texte en français inclus • Mit deutschem Text

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W. A. Mozart (1756-1791)

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DABRINGHAUS UND GRIMM

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no picture / only music
kein Bild / nur Musik



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