

# WOLFGANG AMADEUS MOZART

(1756-1791)

The Piano Concertos, Vol. 1

Vassily Primakov, piano

The Odense Symphony Orchestra

Scott Yoo, conductor

Disc A (63:54)

## **Piano Concerto No. 24 in C minor, K. 491** (31:45)

- 1) I. Allegro (Cadenza by Gabriel Fauré) (14:01)
- 2) II. Larghetto (8:09)
- 3) III. Allegretto (9:27)

## **Piano Concerto No. 25 in C major, K. 503** (31:56)

- 4) I. Allegro maestoso (Cadenza by J.N. Hummel & V. Primakov) (14:23)
- 5) II. Andante (8:06)
- 6) III. Allegretto (9:18)

Disc B (62:46)

## **Piano Concerto No. 26 in D major, K. 537 "Coronation"** (30:17)

- 1) I. Allegro (Cadenza by Wanda Landowska) (13:52)
- 2) II. Larghetto (6:34)
- 3) III. Allegretto (9:45)

## **Piano Concerto No. 27 in B flat major, K. 595** (32:14)

- 4) I. Allegro (14:14)
- 5) II. Larghetto (9:21)
- 6) III. Allegro (8:30)

## MOZART: Piano Concertos K. 491, 503, 537 & 595

The concertos of Mozart so dominate our present-day mainstream concert repertoire, and have crowded out so completely the concertante works of his immediate contemporaries, that it's all too easy for us to think that they constitute some sort of norm. They must, we unconsciously assume, perfectly typify the generally-accepted Classical concerto form of the late 18th century, simply raised to the highest power of genius; the purest and most masterly representatives of a common genre.

Yet Mozart's personal adaptation and exploitation of the concerto genre was highly idiosyncratic. Yes, his concertos inhabit the tonal design that we call sonata form, which was the Classical era's greatest achievement in musical architecture. But they do so in a way that constantly draws upon his experience and ambitions in the genre of opera. It is in Mozart's concertos, and above all the piano concertos, that the concept of the concerto as a *drama* – practically a commonplace to all succeeding generations – first arises. The 'operatic' elements are not confined to the aria-like character of so many of his slow movements, the *buffo* antics and rejoicings of his finales, the contests, arguments, duets or dialogues between the soloist and the orchestra or a chosen group of instruments. They extend to the thematic material itself.

Mozart's concertos typically begin with a very large-scale orchestral exposition that may introduce as many as seven salient themes, or even more. Not even Beethoven emulated Mozart in this, perhaps because the sheer profusion of themes might have militated against his instinct for close-knit motivic development. Yet Mozart's first movements are not (as those of his lesser contemporaries, working with fewer themes, frequently are) merely episodic. Rather every theme has its proper place and function in the workings of the sonata design, like a character in a drama: it may be used for a particular juncture, for a turn in the argument, to introduce a new emotional colouring, and so on.

This highly original approach to concerto form, in which theatrical impulses are seamlessly blended with the demands of working-out the material, manifested itself very early in Mozart's career, and became his established strategy whenever he worked with the genre. What developed over the years was the subtlety, richness and expressive profundity of that strategy, which found its finest flowering in the concertos of his last years, such as those we hear on this disc.

A word about the cadenzas used for these works. When he performed them Mozart of course played his own cadenzas, sometimes no doubt improvising them on the spot. For some of the concertos no original writ-

ten cadenzas exist, but for many of them we do have Mozart's cadenzas, or sketchy skeletons of them, which he almost wrote not in the score but on separate sheets. Though these are authentic, they are not necessarily the last word in suitability, or an accurate record of what Mozart actually played. The British scholar Sir Donald Tovey wrote about them: *'It is doubtful whether he would have regarded any of his written cadenzas to first movements as adequately representing his way of extemporizing'* though Tovey also said that each of the written-out cadenzas *'conveys at least one useful hint'*. A general acceptance of that situation has led many other composers and virtuosi, including the very greatest (Brahms, for example) to compose cadenzas for the Mozart piano concertos.

Mozart completed Piano Concerto No. 24 in C minor, K 491 on 24 March 1786, having worked on it for three weeks; and he is supposed to have premiered it in a concert in the Burgtheater on 7 April – the last that he was destined to give in Vienna's most important concert hall – though the evidence that he actually played it on that occasion is tenuous in the extreme. During this period he was also heavily involved with his operas *Der Schauspieldirektor* and *The Marriage of Figaro*, which were first produced in April and May respectively. While both those works are comedies, K 491 is the least comedic of the piano concertos, one of only two – out of his total

of 27 – that he wrote in a minor key. (The other is K. 466 in D minor, which turns to the major before the end; K. 491 does not do this.) He left it in greater confusion than almost any of the others, perhaps because of pressure of work on the two stage pieces. The solo piano part seems only to have been a sketch for the first performance and was re-worked later. Some portions of it are notated in shorthand, and Mozart's intentions regarding octaves and ornamentation are sometimes unclear, or unresolved, as are apparent harmonic clashes between solo and orchestra which have presented successive editors with headaches. Yet with its sombre passion, formal originality, highly memorable material and refined use of the orchestra, this is generally held to be the greatest of all his piano concertos. It is also one of the most lavishly laid-out, and it calls for the largest orchestra he ever used in a concerto – flute, pairs of oboes, clarinets, bassoons, horns, trumpets, timpani and strings.

The first movement (in 3/4 time: only two other Mozart piano concertos share this feature) really has three expositions: a tense, dark-hued orchestral prelude, largely concerned with the opening angular, declamatory theme – which Beethoven remembered when composing *his* C minor Piano Concerto – and a much longer piano-and-orchestra dialogue in two sections, at first thematically independent of the prelude while introducing a wealth of subsidiary material, but also, eventually, featuring preliminary

developments of the main theme. (We know that the exposition was originally shorter, and Mozart inserted a substantial section into it.) The development proper begins with the reappearance of the recitative-like idea that had constituted the first piano entry, and it increases in intensity, reviewing all the material, until the recapitulation, which is essentially a dramatic reworking of the prelude tutti, with the piano/orchestra dialogue much compressed. After the cadenza (Mozart's does not survive; on this CD Vassily Primakov plays the one composed in 1902 by Gabriel Fauré) there is an elaborate and affecting coda in which the piano reworks the ending of the development.

The slow movement, in E flat (the relative major of C minor), opens and closes with a simple and shapely melody in the style of a *Romanze*, heard five times in all, and alternating with two subsidiary ideas. The *Larghetto* tempo marking may not be Mozart's; on the autograph it has been written in another hand. There is a substantial middle section that returns to C minor, led by the woodwind. (Both this movement and the last are notable for the beauty of Mozart's scoring for the woodwind ensemble.)

The finale is a sublime set of variations on a march-like theme whose regularity and inevitability is already instinct with pathos. Its two eight-bar sections are devised to provide the background to a wealth of figuration and rhythmic variety in the ensuing variations. There are eight of these. Though

the first two – the first entrusted to the piano, the next to woodwind with prominent clarinets – seem to promise a light-hearted conclusion, and there are a few comforting moments later on (such as the fifth variation, a rare appearance in this concerto of C major), passion and poignancy are generally on the increase throughout, deepening towards a mood of tragedy. After the eighth variation and a brief cadenza Mozart tightens the rhythm into an intensely pathetic *Siciliana*, itself a variation on the principal theme, making the vigour of the movement's final cadence seem comfortless indeed.

According to Mozart's own work-list, he completed the **Piano Concerto No. 25 in C major, K. 503** on 4 December 1786. The very next day he played the solo part in the first performance, which was at one of four Advent concerts (*Akademien*) given at Johann Thomas von Trattner's Casino in Vienna. Trattner, a printer and papermaker, had been Mozart's landlord in 1784, and his wife Therese was currently one of Mozart's piano pupils. (The 'Prague' Symphony, K. 504 was completed one day later and was also premiered at these concerts.) Mozart is known to have played the concerto again in Vienna on 7 April 1787 – which is said to have been the last time it was heard in Vienna until Artur Schnabel performed it there again in 1934! (In public, that is: for when Carl Czerny first met Beethoven in 1800, he played him this concerto.) But Mozart also played it in Leipzig in May 1787,

and his young pupil Hummel introduced it to Dresden in 1789. By that time it had been published by Mozart's widow Constanze: her first venture into business, and a failure. K. 503 is the longest of all Mozart's concertos, and he had probably been at work on it, at intervals, over a considerable period of time: the evidence of the paper stock he used suggests it was begun in the winter of 1784-5.

After the rich slow movement and finale invention of the several preceding concertos, Mozart reverts in K 503 to a rather earlier strategy of concentrating the principal compositional interest in the first movement: indeed at 432 bars (without the cadenza, of which no trace survives) it is the longest orchestral movement Mozart ever wrote. All three movements are in varieties of sonata form, which is also unusual. The whole work has at first acquaintance a certain statuesque, emotionally aloof quality, which is probably why it was slow to win popularity. Nevertheless it has the full magnificence so often associated with the key of C major, and though there are no clarinets in the orchestra the scoring is bold and powerful. It is, in fact, a magnificent work – a worthy forerunner to the 'Jupiter' Symphony in the same key – but it needs repeated hearings for the full force of Mozart's conception to be grasped. As H. C. Robbins Landon has remarked, this is the grandest, most difficult and most symphonic of all the Mozart concertos,

and at the same time contains what amounts to the complete negation of any deliberately virtuoso elements. It has, for the first time, the severe economy of means characteristic of the music of Mozart's last period.

The first movement is marked *Allego maestoso*. The majestic in Mozart often encompasses elements of the pathetic, and despite the prevailing C major tonality there are frequent digressions into minor keys (always the minor mode of whichever major key is prevailing at the time). In support of a spacious design Mozart created stately, almost symmetrical themes that move mostly within a small compass and lack the vocal or operatic quality of so many of his concerto melodies. But the whole movement moves with a measured, relentless stride. It opens with a grand declamatory statement from the whole orchestra; but the C major jubilation of this initial statement is undercut by an immediate diversion into the minor, which also adds a darker colour to the next theme, introduced by the strings. This has a striking repeated-note rhythm of four notes which will prove to be a pervasive element in many of the movement's themes, including the C minor march music that follows. When the soloist enters it is at first in hesitant mood, but grows in confidence and elaboration until the orchestra breaks in with the first subject. This is now extended by the soloist, who before long introduces a second solo subject in E flat; this would be a natural move from C minor, but

less orthodox in a C major concerto. Throughout the entire movement there are additional surprises and contrapuntal elaborations that add to the weight and density of thought in an already musically substantial movement. The second half of the development is a compositional *tour-de-force* of six-part counterpoint, much of it imitative or even canonic. The sheer breadth and variety in Mozart's exploration of his fairly modest basic materials – Charles Rosen has called them 'not even sufficiently characterized to be called banal!' – is breath-taking. But as Rosen continues: 'The splendor of the work and the delight it can inspire come entirely from the handling of the material'.<sup>1</sup> One feature worthy of remark is the amount of obstinate but dramatic repetition in the movement, almost seeming to anticipate Beethoven (who certainly remembered this concerto when he came to write his own Fourth Piano Concerto).

The *Andante* middle movement in F major, in triple time, is a 'sonatina', a sonata-form without a development. As in the first movement the orchestra plays an exposition with two theme groups before the piano enters, with a highly decorated version which moves the movement towards the character of an operatic aria. The prevailing mood is pensive without solemnity, but with subtle variety and depth of fantasy in the details as it

unfolds, with beautiful colouring in the writing for the woodwind. In some places Mozart seems to have left the piano part merely sketched, and it has long been the practice to add decoration to it, though some pianists now advocate playing it exactly as it stands.

There is no tempo marking on the manuscript of the C major finale, a sonata-rondo in 2/4 time, but *Allegretto* has been the consensus ever since the first edition. The rondo-theme, remarkably, is adapted from a gavotte in the ballet music in the opera seria *Idomeneo*, which Mozart had composed at Munich in 1781 (it had been produced in Vienna early in 1786, the year this finale must have been written). There is soon to be rapid, scurrying semi-quaver figuration and much contrasting work in triplet rhythms. Here again minor-key inflections add a seriousness of mood unusual in a concerto finale of the time. But there are also witty passages that seem instead prophetic of *Così fan tutte*, as well as deeply expressive intervening episodes such as a romantic duet in F major between oboe and piano. The recapitulation is in reverse order, the gavotte-theme reappearing last. Altogether, as in the earlier movements, there is scope for considerable bravura from the soloist, in music that encompasses a variety of moods before its triumphant ending. Overall this finale leaves an impression as majestic, in its way, as that of the opening movement.

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1 The Classical Style: Haydn, Mozart, Beethoven (Faber & Faber, 1991), p. 251

If this C major Concerto negates the contemporary, conventional ideas of virtuosity, its successor, **Piano Concerto No. 26 in D major, K. 537**, seems to embrace them in a manner that has disconcerted some critics, not least because it seems to look simultaneously backwards and forwards. K. 537 is generally known by the nickname of the 'Coronation' concerto, because Mozart played it in Frankfurt on 15 October 1790 on the occasion of the coronation in that city of the new Holy Roman Emperor, Leopold II. But its performance at the time of the coronation seems to be mere chance – it might as well been another concerto, but it happened to be in Mozart's repertoire at the time. So was Piano Concerto No. 19, K. 459: and Mozart performed that also in the same concert. When Johann André published both concertos for the first time in 1794, the title page of each work proclaimed that it has been performed at Leopold's coronation. Yet it is to K. 537 that the appellation 'Coronation' has stuck.

Certainly it was not composed *for* the coronation, any more than K. 459 was. In fact, by then K. 537 was already more than two years old. It must have been begun early in 1787, though it was not completed until 24 February, 1788, probably for a series of Lenten concerts: it has been suggested that Mozart performed it on 26 February at a private performance of C. P. E. Bach's oratorio *Die Auferstehung und Himmelfahrt Christi* that took place

at Count Johann Esterházy's residence in Vienna; and also that it was played in the programmes of the Casino concerts in June that year which are mentioned by Mozart in a letter to his fellow free-mason Michael Puchberg. (He was forced to borrow money from Puchberg that summer, for his popularity as a performer in Vienna seemed to be waning.) Both of these performances are more in the nature of likely hypotheses than certainties: the first performance of which there is direct evidence took place in the following year, 1789 – when, on a journey to Berlin with Prince Lichnowsky, Mozart is known to have played the concerto before the Elector of Saxony in Dresden on 14 April (he noted this in a letter to his wife). Even that was more than a year before the coronation of Leopold II.

In a sense the C major Concerto, K. 503, might be said to be better suited to a coronation, because of its innate grandeur and large proportions. K. 537 is a beautiful and lively work, but is now often considered less than the equal of K.503 or indeed any of the half-dozen preceding piano concertos, although in the 19th century it was generally rated very highly. Alfred Einstein once commented that it was so 'Mozartean' that it was practically a self-parody, and that the relationship between the solo piano and the orchestra was simple to the point of being primitive. The Mozart authority Cuthbert Girdlestone stigmatized it as 'one of the poorest and emptiest' of

the concertos, full of 'irrelevant virtuosity'. Nevertheless it also has distinguished defenders, among them Charles Rosen, who considers it has been much misunderstood. For him it is 'historically the most "progressive" of Mozart's concertos, the closest to the early of proto-Romantic style of Hummel and Weber. It is even the closest in its style of virtuosity to the early concertos of Beethoven'.

Unusually, Mozart left the piano part of this concerto in a rather sketchy state: not only are there no surviving cadenzas, but there are long passages (for example the piano's very first entry in the first movement, and the whole of the slow movement) where he wrote out only the right hand part, and left the left hand blank. In André's edition of 1794 the left hand has been filled in, either by the publisher himself or someone he commissioned to provide the missing parts: in some places the results lack Mozart's celestial assurance. In general, however, the gaps occur in places where simple accompanimental figures would suffice for the left hand, and Mozart surely knew what he was going to play. It is significant that the more involved virtuoso passages are written out in full in his manuscript as they occur. This stress on the right-hand melody at the expense of the accompaniment may contribute to Rosen's view that the 'Coronation' concerto is truly 'a revolutionary work, as it shifts the balance between the harmonic and melodic aspects so that the

structure now depends largely on melodic succession'. Rosen's conclusion is that, through the loose melodic structure and reliance on bravura figuration in this work, 'It was not Beethoven but Mozart who showed how the classical style might be destroyed'.

Like K. 503, K. 537 is scored for an orchestra that includes trumpets and drums, as well as the usual flute, pairs of oboes, bassoons and horns, and strings: but as in some of the concertos from 1781-84, which used a smaller wind ensemble than this, Mozart specifies that the wind instruments may be dispensed with entirely. (This is very seldom done in modern performances.) It is also clear that the trumpets and drums, though very effectively used, were a late afterthought, added after most of the first movement had been written.

The *Allegro* first movement is opened by the strings with a theme that later forms the focus of the pianist's first entry. Both exposition and solo counter-exposition are liberally supplied with transitional passages whose function is to offset the themes *per se* and stress their value as pure melody. The piano's first entry leads through bravura scale passages to a transitional theme, which is further extended until the appearance of the second subject. The amount of brilliant passage-work in this concerto is also proportionally greater than in previous examples of the genre. On the other hand there are some unusual chromatic modulations which do indeed seem to point



towards the music of the proto-Romantic composers. The central development is based principally on a relatively insignificant figure, before the soloist leads to the return of the orchestra with the recapitulation.

The soloist introduces the charming A major slow movement (whose tempo-marking of *Larghetto* is entered in the manuscript by a hand that is not Mozart's), with a pastoral, folk-like melody, followed by the orchestra, here without trumpets or drums; this proceeds to a central section in material of the greatest simplicity. A sketch of the opening of this movement exists, with the title 'Romance'. The movement may be said to be prophetic of the plain yet infinitely graceful idiom of *Die Zauberflöte*. The finale (again the *Allegretto* tempo-marking is not in Mozart's hand) is a sonata-rondo, whose opening theme again seems to anticipate *Die Zauberflöte*, for its ingenuousness is similar to the utterances of Papageno. The movement is cast in seven sections, and features some complex chromatic writing as well as recalling features of the first movement. All in all it provides a brilliant, if sometimes garrulous, conclusion to an intriguing and individual specimen among the Mozart concertos.

In contrast to the brilliance of K. 537, resignation seems to be the dominating mood of Mozart's final piano concerto, **No. 27 in B flat, K. 595**. Mozart noted the completion of this work in his personal thematic cata-

logue of his music on 5 January 1791, the last year of his life, and he gave the premiere on 4 March in a benefit concert for the clarinet virtuoso Josef Bähr that was held in a hall belonging to the innkeeper Ignaz Jahn. It was published in August of the same year. Nevertheless, modern research has suggested that it had been drafted some years before, in 1788 – at least, it is on paper that he had been using in that year – so it may well be mistaken to see it as a valedictory work. Mozart perhaps dusted off the incomplete score and finished it because he needed something new to perform at the Bähr concert. Nevertheless it is a subtle and almost elegiac utterance: instead of the bravura writing and ebullient gestures that we find in his concertos of the mid-1780s he adopts a more personal and pensive approach. Concomitant with that approach is the fact that K. 595 is scored for a smaller orchestra – without trumpets or drums – than most of the concertos which had preceded it in the 1780s. Much of the music has a restless, uncertain air, which is intensified by a strongly chromatic idiom with an unusual amount of modulation. In fact Mozart's treatment of tonality in this work is so fluid that there are unusually few dramatic contrasts of key.

The singular ambience of this concerto is immediately apparent in the wistful character of the opening theme, a mood which persists despite the variously lively and witty subsidiary ideas – but these are generally motifs

and phrases, rather than the fully worked-out melody of the main theme. Frequent turns to the minor (for example to F minor, before the principal second subject theme appears in F major) sustain it throughout the orchestral exposition. When the soloist makes an entrance he is seemingly disinclined to break the mood, for he begins with a decorated version of the opening theme and contributes only one significant new theme of his own as the movement progresses. The development section is highly inventive in the way it roves through a multitude of keys without sacrificing its urbane pathos. On this portion of the concerto it is worth quoting Charles Rosen: 'The development section, where the key changes almost every two measures, carries classical tonality as far as it can go; the chromaticism becomes iridescent, and the orchestration and spacing transparent: the emotion, with all its anguish, never disturbs the grace of the melodic line'. The recapitulation confirms the dominating mood; the cadenza – like all the others in this concerto – is Mozart's own, and the movement closes in the same subdued vein in which it began.

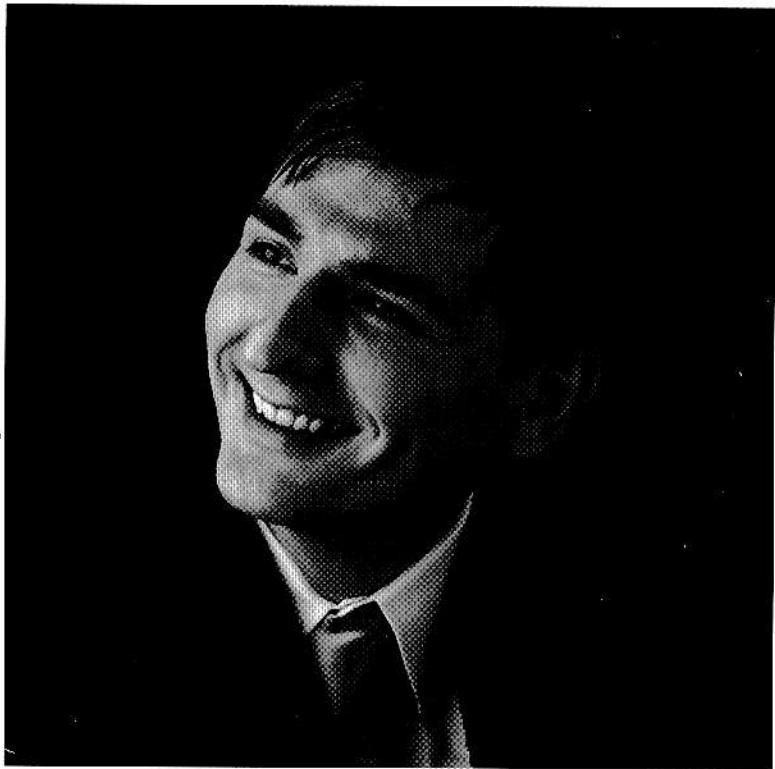
The mood carries over into the slow movement, an E flat *Larghetto* in ternary form, though the way in which the piano's mellifluous opening theme returns between episodes gives it something of the feel of a rondo. The orchestra's role here is that of a consolatory accompaniment: in the coda,

the flute and first violins appear, in the words of Cuthbert Girdlestone, to be 'leading the piano offstage'.

The rondo finale at last reminds us of the brilliance of the earlier concertos. Its delightful main theme is in the lilting 'hunting' style, and some commentators have noticed its close kinship to Mozart's song *Sehnsucht nach dem Frühling*, K. 596, which is dated 14 January 1791, only nine days after the completion of the concerto. Yet the movement continues to flirt with the minor mode and to display introspection among the prevailing bravura writing. In fact, the second main theme of this finale is a transformation of the principal theme of the *Larghetto*. Despite the effervescence of its concluding bars, this is a work which sends us away thoughtful, rather than rejoicing.

*Notes by Malcolm MacDonald*

Vassily Primakov



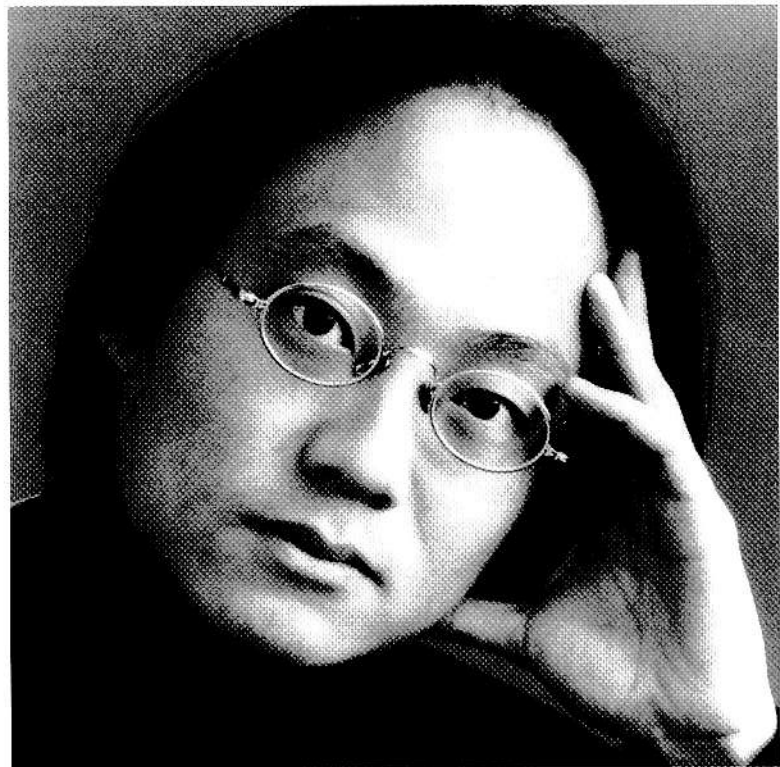
Since the release of his recording of the Chopin Piano Concertos in 2008 (BRIDGE 9278), Vassily Primakov has been hailed as a pianist of world class importance. *Gramophone* wrote that "Primakov's empathy with Chopin's spirit could hardly be more complete," and the *American Record Guide* stated: "In every piece his touch is perfect. Since Gilels, how many pianists have the right touch? In Chopin, no one currently playing and recording sounds as good as this! This is a great Chopin pianist." *Music Web-International* called Primakov's Chopin Concertos CD "one of the great Chopin recordings of recent times. These are performances of extraordinary power and beauty." In 1999, as a teen-aged prizewinner of the Cleveland Inter-

national Piano Competition, Primakov was praised by Donald Rosenberg of the *Cleveland Plain Dealer*: "Every poignant phrase took ethereal wing. Elsewhere the music soared with all of the turbulence and poetic vibrancy it possesses. We will be hearing much from this remarkable musician."

Vassily Primakov was born in Moscow in 1979. His first piano studies were with his mother, Marina Primakova. He entered Moscow's Central Special Music School at the age of eleven as a pupil of Vera Gornostaeva. At seventeen, after a summer at the Music Academy of the West in Santa Barbara, he came to New York to pursue studies at the Juilliard School with the noted pianist, Jerome Lowenthal. At Juilliard, Mr. Primakov won the William Petschek



Piano Recital Award, which presented his debut recital at Alice Tully Hall. While a student at Juilliard, aided by a Susan W. Rose Career Grant, he won both the Silver Medal and the Audience Prize in the 2002 Gina Bachauer International Artists Piano Competition. Later that year Primakov won First Prize in the 2002 Young Concert Artists (YCA) International Auditions, an award which presented him in solo and concerto performances throughout the USA. In 2007 he was named the Classical Recording Foundation's "Young Artist of the Year." In 2009 his Chopin Mazurka disc (BRIDGE 9289) was named "Best of the Year" by National Public Radio.



Scott Yoo

Scott Yoo is Music Director and Principal Conductor of the 38-year old Festival Mozaic in San Luis Obispo, California. The festival presents orchestral, choral and chamber music concerts on California's Central Coast. He has also served as Music Director of the Metamorphosen Chamber Orchestra, an ensemble he co-founded in 1993. Highlights of his work with Metamorphosen include an annual series in Jordan Hall, a 26-city U.S. tour, and numerous recordings of contemporary works. Scott Yoo is also the Resident Conductor for the Colorado College Summer Music Festival, which he has headed for the past four seasons.

As a guest-conductor, Mr. Yoo has led the Colorado, Dallas, Indianapo-

lis, San Francisco and Utah Symphonies, and the St. Paul Chamber Orchestra. He has also conducted the New World Symphony, the Civic Orchestra of Chicago, and the orchestras of Charlotte, Columbus, Hong Kong, Honolulu, Kansas City, Louisville, Winnipeg, Mexico City, Nashville, Oregon, Phoenix, the Yomiuri-Nippon Symphony Orchestra Tokyo, the City of London Sinfonia, the English Chamber Orchestra, the Estonian National Symphony, the Calgary Philharmonic Orchestra, the San Antonio Symphony and the Chamber Orchestra of Philadelphia. He has recently made return engagements with the Seoul Philharmonic, the St. Paul Chamber Orchestra, the New World Symphony in Miami, the Manitoba

Chamber Orchestra, the Toledo Symphony, and the Mexico City Philharmonic. Scott Yoo has also made guest appearances with chamber music festivals throughout the United States, including Bargemusic, Boston Chamber Music Society, Chamber Music Society of Lincoln Center, Kingston Chamber Music Festival, Las Vegas Music Festival, Laurel Music Festival, New Hampshire Music Festival, Seattle Chamber Music Festival and Strings in the Mountains.

Scott Yoo began his musical studies at the age of three and performed the Mendelssohn Violin Concerto with the Boston Symphony at age twelve. After winning first prize in the 1988 Josef Gingold International Violin Competition, he won the 1989

Young Concert Artists International Auditions. In 1994, he was a recipient of the Avery Fisher Career Grant, and a year later was named Young Artist-in-Residence of National Public Radio's Performance Today. He has studied violin with Roman Totenberg, Albert Markov, Paul Kantor and Dorothy DeLay, and conducting with Michael Gilbert and Michael Tilson-Thomas. In 1993 Mr. Yoo graduated with honors and a B.A. in Physics from Harvard University.

## The Odense Symphony Orchestra



Alexander Verdernikov, Chief Conductor and Artistic Advisor  
Bjarne Hansen, Concertmaster

The Odense Symphony Orchestra was formally established in 1946, but its roots go back to 1800. The orchestra gives approximately 100 concerts per season, most of them in the acoustically superb Carl Nielsen Hall—the hall where the present recording was made. The Odense Symphony frequently tours abroad, including tours to the USA, China, Austria, Belgium, Germany, Greece, Holland, the Baltic countries, Russia, Spain and Sweden. The Odense Symphony's ongoing recording series for Bridge Records includes music by:

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