


ROYAL PHILHARMONIC ORCHESTRA

DEREK HAN

PLAYS MOZART

CONDUCTOR: MASSIMO QUARTA

PIANOS: DEREK HAN, WU HAN &
PETER ASIMOV



Concerto for Three Pianos and Orchestra in F Major, K242
Concerto for Two Pianos and Orchestra in E Flat Major, K365 (316a)
Rondo for Piano and Orchestra in D Major, K382
Rondo for Piano and Orchestra in A Major, K386

DEREK HAN

PIANO

Born in the United States of Chinese parents, pianist Derek Han's elegant, polished and compelling playing has dazzled audiences across five continents. Having graduated at the age of eighteen from the Juilliard School in New York, where he studied with Ilona Kabos, and after further studies with Gina Bachauer, Lili Kraus and Guido Agosti, Derek Han launched his international career by winning First Prize and the Gold Medal at the Athens International Piano Competition in 1977, with early engagements as a soloist with the Sofia Radio Orchestra and numerous performances at the Marlboro Music Festival at the invitation of Rudolf Serkin.

Past seasons have included major tours of the USA and United Kingdom with the Berlin Symphony Orchestra, tours of the UK with the Bolshoi Symphony and Netherlands Symphony orchestras, and European tours with the Moscow Philharmonic and Buenos Aires Philharmonic orchestras. In 1996, Derek Han toured South Africa with Sinfonia Varsovia under Lord Yehudi Menuhin in a series of concerts celebrating Lord Menuhin's eightieth birthday. He has also toured South America with the Residentie Orchestra.

Recent engagements include appearances as a soloist with the Czech National Symphony, Moscow Radio Symphony, Sofia Philharmonic, Royal Philharmonic and London Philharmonic orchestras. In the Far East, Derek Han has toured with the Warsaw Philharmonic Orchestra and Hong Kong Philharmonic Orchestra. His recent Americas engagements include a return to the Teatro Colon in Buenos Aires as a soloist with the Orquestra Sinfonica Nacional de Argentina, while in the USA he has performed with the Philharmonie der Nationen at Avery Fisher Hall in New York, and with the St Louis, Indianapolis, Kansas City and Utah Symphony orchestras.

Highlights of Derek Han's past seasons have included appearances at the Enescu Festival in Bucharest with the Camerata Salzburg, a UK tour with the Philharmonie der Nationen, and chamber music appearances at the Australian Chamber Music Festival, Music@Menlo in California and the Finca Festival in the Canary Islands. This season he will return as a soloist with the Royal Philharmonic, Netherlands Symphony, London Festival and Berlin Symphony orchestras, as well as performing at the opening concert of the Russian Winter Festival with the Moscow State Symphony Orchestra.

A prolific recording artist, Derek Han's discography includes the complete piano concertos of Haydn and Mozart with the English Chamber Orchestra and the Philharmonia Orchestra respectively. He has also recorded Beethoven's complete piano concertos live at the Amsterdam Concertgebouw with the Berliner Symphoniker, Mendelssohn's piano concertos with the Israel Chamber Orchestra, and both Edward MacDowell piano concertos with the Chicago Sinfonietta. In addition, he has recorded piano concertos by Tchaikovsky, Rachmaninov and Shostakovich, together with the complete Mozart violin sonatas, with Joseph Silverstein, and other chamber music works. His latest releases are the Chopin concertos and Rachmaninov's Piano Concertos Nos.1 and 2 with the Royal Philharmonic Orchestra.

Derek Han is currently Associate Artistic Director of the La Musica International Chamber Music Festival at Sarasota, USA.



WOLFGANG AMADEUS MOZART

(1756-1791)

One of the great villains in Mozart's life-story was Hieronymous, Count Colloredo, who in 1772 became Archbishop of Salzburg and thus the exalted employer of Leopold Mozart and his wayward, teenage son Wolfgang. The relationship between master and servants was not a good one, and it took all of Leopold's powers of diplomacy and persuasion to prevent the outbreak of a feud. Colloredo appears to have had little respect or admiration for the young Mozart, and objected to his habit of disappearing for months at a time on the various European tours arranged by his father. On his part, Mozart had even less respect for his employer, and refused to spend his Salzburg mornings hanging around in the Archbishop's antechamber on the off-chance that his services would be required. His request for a leave of absence resulted in a rude dismissal, and it must have been particularly galling to the hot-headed and fiercely proud young man when, having failed to establish himself as an independent composer, he was forced to beg Colloredo for another appointment. Mozart's letters to his father are full of complaints about and attacks on Colloredo, usually written in the family's private secret code in between other less dangerous remarks about his dealings at the court. One



of the most celebrated of these extended disappearances was a tour that he undertook, in company with his mother, in September 1777, which lasted until his eventual unwilling return to Salzburg in January 1779. The trip was a significant one, not only on account of the invaluable experience it gave him of the great Mannheim orchestras and of Parisian musical tastes, but also because his beloved mother died during their stay in the French capital.

Most of Mozart's keyboard concertos date from his years in Vienna, and these remain by far the most popular of his works in the genre. Of the earlier Salzburg works, it has been established that the first four are merely arrangements of music by other composers, so Mozart's first 'real' keyboard concerto is K175 in D major, composed in 1773. This is a splendid, feisty little concerto whose brilliance is enhanced by the inclusion of trumpets and drums, and it wasn't until 1782 (in Vienna) that Mozart decided to provide a new final movement for the work. This new movement, which Mozart wrote especially to please the Viennese, was very well received, Mozart declaring in a letter that 'I had already left the platform, but the audience would not stop clapping and so I had to repeat the Rondo, upon which there was a regular torrent of applause'. It was this new music that was used in the published version of the Concerto, although the original movement has since been restored and the Vienna finale is now performed

as the Rondo in D Major (K382). Despite its title, this is actually a set of variations on a crisp little D major tune, the only 'rondo' concession being the occasional reappearance of this simplistic little melody as punctuation. The theme undergoes various treatments, including a deliciously chromatic minor-key variation and an elaborate slow movement, and the whole work is distinguished by its imaginative use of contrasting woodwind and string groups.

If K175 was Mozart's first real keyboard concerto, then his third was the Concerto in F Major (K242) for three pianos, which dates from 1776. It was composed for the Countess Lodron, an influential Salzburg neighbour and patron whose name-day was celebrated twice by Mozart in two extended divertimenti (K247 and K287). Two of the Countess' daughters had lessons with Leopold Mozart (and later with Mozart's gifted sister 'Nannerl'), and the relative keyboard proficiency of mother and daughters is clearly reflected in the keyboard writing of each solo part in the Concerto. The lion's share goes to mother and elder daughter, while the younger daughter's piano part remains comparatively simple, though important. Mozart thought highly enough of the work to create another version for two keyboards, redistributing the solo parts effortlessly but losing the wonderful three-part interplay between the soloists. In its original version, as recorded here, this tripartite division of labour contributes

much to the enjoyment of this essentially galant score, the performers constantly exchanging, echoing and commenting upon the musical ideas. The Concerto has often been described, or even dismissed, as being weak in both form and content, especially in comparison with the slightly later Salzburg Concerto for Two Pianos and Orchestra, but such a view overlooks the fundamental purpose of this score, which is to entertain performers and audience alike. Even if K242 does not plumb the depths of some of the later Vienna concertos, it remains a colourful and entertaining experience with more than an occasional flash of Mozartian brilliance.

Mozart's sister Maria Anna (affectionately known as 'Nannerl') was a talented keyboard player and was originally destined for a career as a virtuoso, until her more famous younger brother stole the limelight. She often performed with him on his early tours and at home, eventually becoming a successful teacher, and it is most likely that Mozart composed his Concerto in E Flat Major (K365) for Nannerl and himself to perform. The Concerto, which is Mozart's sixth original concerto, dates from 1779-1780. Unlike the earlier Triple Concerto, the Double Concerto is very much an equal partnership in which the solo parts are neatly dovetailed into each other, with phrases of ever-decreasing length moving from one performer to another to create enormous excitement throughout the opening movement. In the lyrical slow movement the emphasis is more

on the acoustic and contrapuntal possibilities of four hands on two keyboards, the writing alternating between filigree ornamentation and richly resonant chords. The full power of the two pianos emerges in the finale, a spirited rondo whose forward momentum is engagingly threatened by a recurring intrusive chord.

Mozart composed his first three Viennese concertos in 1782, a year after his arrival in the Austrian capital. It is thought that the Rondo in A Major (K386) may have been intended as a finale for the K414 Concerto, since it was written around the same time and uses the same key signature, although this remains speculative. The score of the Rondo was only partially complete, the last few pages missing entirely, and was included among the manuscripts sold by Mozart's widow to the publisher Andre, eventually ending up in London, where the composer Cipriani Potter made a performing version for solo piano. The original manuscript was then acquired by the composer William Sterndale Bennett, who allegedly cut up the score and gave the fragments to his friends as gifts. These fragments were gradually reassembled and various performing versions made, and it was only as recently as 1980 that the Rondo's missing coda (in Mozart's hand) was discovered in the British Library and incorporated into the piece.

Notes by Brendan Beales

Rondo for Piano and Orchestra in A Major, K386 - published by Schott Music, edited by Paul Badura-Skoda, Charles Mackerras and Alan Tyson.

MASSIMO QUARTA

CONDUCTOR

Massimo Quarta came to international attention in 1991 when he won First Prize at the prestigious Paganini International Violin Competition in Genoa.

His career has taken him to major concert halls of the world, including Berlin, Amsterdam, Paris, Munich, Frankfurt, Tokyo, Warsaw, Moscow and La Scala in Milan, performing under leading conductors including Yuri Temirkanov, Myung-Whun Chung, Christian Thielemann, Daniel Harding, Daniele Gatti, Vladimir Jurowski, Vladimir Spivakov and Also Ceccato.

Firmly established as one of the most brilliant violinists of his generation, he has been a regular guest of renowned festivals. His recordings as violinist and conductor include the complete Paganini violin concertos with Paganini's own Guarneri del Gesù violin 'Il Cannone', which won the coveted CHOC Prize from 'Le monde de la Musique'.

In recent years, Massimo Quarta has become known as one of Europe's most dynamic conductors, receiving unanimous critical acclaim. His recent engagements have included his débuts at the Musikverein in Vienna conducting the Philharmonia Wien, at the Concertgebouw conducting the Netherlands Symphony Orchestra, with the Berlin Symphony Orchestra and with the Prague Chamber Orchestra. He is also the Music Director of the Tito Schipa Symphony Orchestra in his hometown of Lecce, Italy.



WU HAN

PIANO

Pianist Wu Han ranks among the most esteemed and influential American classical musicians today. Her career has taken her to many of the most prestigious venues, including New York's Lincoln Center and Carnegie Hall, and Washington's Kennedy Center. She has toured North and South America, Europe and the Far East. Wu Han is active as a concerto soloist, recently having appeared with the Los Angeles Chamber Orchestra in a performance of the Beethoven Triple Concerto. She is a frequent collaborator with many of today's finest musicians and ensembles, including the Borromeo, Emerson, Pacifica and St Lawrence quartets.

With cellist David Finckel, Wu Han performs extensively across the USA and Europe to unanimous critical acclaim. Last season, the duo gave the world première of Pierre Jalbert's Cello Sonata at the Aspen Music Festival, and this season will be giving the world première of a new work for cello and piano by award-winning composer George Tsontakis.

Wu Han's wide-ranging musical activities include founding ArtistLed, classical music's first musician-directed, Internet-based recording company, which, in 2007, celebrated its tenth year. ArtistLed's recent release, *Russian Recital*

features works by Tchaikovsky, Rachmaninov and Scriabin, and marks Wu Han's first full-length solo recording for the label.

Wu Han serves together with David Finckel as Artistic Director of The Chamber Music Society of Lincoln Center. In recent years, they have become widely recognised for their initiatives in expanding audiences for classical music. They are also the founders and Artistic Directors of Music@Menlo, a chamber music festival in Silicon Valley, California.



PETER ASIMOV

PIANO

Sixteen year old Peter Asimov is one of the top rising stars of the next generation of American pianists. Born in New York, he gave his first professional solo recital in CAMI Hall in New York in 2002. He has performed with orchestras from Alaska to Vermont, to unanimous critical acclaim. A multi-faceted musical talent, he is a two-time winner of the ASCAP Foundation Morton Gould Award for young composers (2003 and 2004), and also received the Alaria Chamber Ensemble's Goberman Prize in Composition in 2006. He studied composition with Steven C Sacco and has premiered more than a dozen of his own works. He was a member of Making Score, the rigorous composition laboratory of the New York Youth Symphony.

As a member of the Fairbanks Trio, Peter Asimov performed at Carnegie Hall in April 2008. Other chamber music engagements have included appearances at the Sulzbach-Rosenberg International Music Festival in Germany, and performances at the Chamber Music Society of Lincoln Center and Music@Menlo in California. Peter Asimov is in the Honors Program of the Mannes College of Music in New York where he studies piano with Genya Paley. In March 2008, he performed Prokofiev's Piano Concerto No.3 with the Mannes Philharmonic Orchestra, as winner of the Mannes 2007 Concerto Competition.



DA-HONG SEETOO

PRODUCER/ENGINEER

Curtis- and Juilliard-trained violinist Da-Hong Seetoo ranks amongst today's most in-demand classical recording producers and engineers. Winner of five Grammy Awards, he combines the latest software technologies with his own custom-designed electronics, achieving unparalleled musical and sonic results. His deep musical knowledge and pursuit of perfection have earned him the trust of some of the world's most prestigious and prolific recording artists, who have often likened him to a valued member of their ensembles. Da-Hong Seetoo has produced records for the classical music industry's most important recording labels.



ROYAL PHILHARMONIC ORCHESTRA

MUSIC DIRECTOR: DANIELE GATTI

Founded in 1946 by Sir Thomas Beecham, with his vision of bringing world-class performances of the greatest music written to the length of the country, the Royal Philharmonic Orchestra continues to maintain Beecham's legacy by offering audiences in the UK and abroad the highest possible standards of music-making, accompanied by some of the most acclaimed artists of the day. Since its formation, the Orchestra has been directed by some of the world's finest conductors, most notably Rudolf Kempe, Antal Doráti, André Previn and Vladimir Ashkenazy. The RPO continues to thrive, undertaking a busy concert, touring and recording schedule, under the inspired leadership of Maestro Daniele Gatti. The Orchestra is pleased to announce that from the beginning of the 2009-2010 season, Charles Dutoit will become Artistic Director and Principal Conductor, with Daniele Gatti continuing as Conductor Laureate.

The Orchestra is London-based and performs regularly at Cadogan Hall (as Resident Orchestra), the Royal Albert Hall and the Royal Festival Hall. These high-profile performances in the capital are complemented by a

comprehensive regional touring programme. Throughout the summer months the Orchestra also performs to tens of thousands of people at open-air concerts across the country. As an international orchestra, the RPO has toured more than thirty countries in the last five years, with significant engagements including concerts in the Vatican and Tiananmen Square, China.

The RPO extends its artistic work through a vibrant and innovative Community and Education programme. Using music as a powerful and motivating force, the RPO works in a variety of settings including projects with homeless people, youth clubs, the probation service, schools and families. RPO Community and Education projects promote live music-making, reflecting the diversity of the individuals involved, as well as the Orchestra's own background.

The RPO records widely for all the major commercial record companies, in addition to having its own record label, which includes the popular *Here Come The Classics™* series.

For full details of the RPO's concerts and recordings, please visit our website:

www.rpo.co.uk



ROYAL PHILHARMONIC ORCHESTRA

DEREK HAN PLAYS MOZART

CONDUCTOR: MASSIMO QUARTA

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| 1-3. | Concerto for Three Pianos and Orchestra in F Major, K242
<i>Pianos: Derek Han, Wu Han & Peter Asimov</i> | |
| | I. Allegro | 8.21 |
| | II. Adagio | 8.24 |
| | III. Rondeau: Tempo di Menuetto | 5.54 |
| 4-6. | Concerto for Two Pianos and Orchestra in E Flat Major, K365 (316a)
<i>Pianos: Derek Han & Wu Han</i> | |
| | I. Allegro | 9.58 |
| | II. Andante | 7.11 |
| | III. Rondeau: Allegro | 6.58 |
| 7. | Rondo for Piano and Orchestra in D Major, K382
<i>Piano: Derek Han</i> | 9.27 |
| 8. | Rondo for Piano and Orchestra in A Major, K386
<i>Piano: Derek Han</i> | 8.11 |

CD Total Running Time 64.24

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Producer and Engineer: Da-Hong Seetoo
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Royal Philharmonic Orchestra

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