

Carol Rosenberger, piano
A Concerto Collection
Gerard Schwarz, conductor

HANSON
STRAUSS
FALLA
HAYDN



DE 3306
2-disc set

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Carol Rosenberger, piano

A CONCERTO COLLECTION

Gerard Schwarz, conductor

HAYDN: Piano Concerto No. 2 in D Major
Piano Concerto No. 5 in G Major

STRAUSS: Burleske for Piano and Orchestra

HANSON: Fantasy Variations on a Theme of Youth
Piano Concerto in G Major, Op. 36

FALLA: Nights in the Gardens of Spain



Seattle Symphony • New York Chamber Symphony
Scottish Chamber Orchestra • London Symphony Orchestra

Total Playing Time - Disc One: 66:59 • Disc Two: 59:27

Each concerto recording in this collection originally appeared as the solo turn on a symphonic album conducted by Gerard Schwarz. Jerry and I both relished the chance to present piano-and-orchestra repertoire that was “right” for the symphonic program and in some cases under-served on recording. It was some time after all six had appeared in this context that I began to think of them as a collection of piano concertos seldom found on the piano-and-orchestra circuit that might deserve an album of their own.

Although not heard often on the modern piano, the keyboard concertos of **Joseph Haydn** are a staple of harpsichord and fortepiano repertoire. This is true especially of the wonderful D Major Concerto, which is also used frequently as a study piece for piano students. I admit to having played it with great enthusiasm when I was 10, but hasten to say that I wrote my cadenzas and lead-ins upon revisiting the concerto many years later! The G Major Concerto is rarely played on any instrument, but once discovered, usually inspires love at first hearing. Both concertos can arouse a momentary envy of those lucky residents of the Esterha-

zy Court, where Haydn spent so many years as Kapellmeister. Mozart said about his friend Haydn’s music that “he alone has the secret of making me smile and touching me to the bottom of my soul.” These two keyboard concertos, with their buoyant, sometimes humorous outer movements and their lovely, poignant slow movements, could not be better described. In my cadenzas for the slow movements, I took the liberty of restating each movement’s major thematic material in its entirety, with freely varied ornamentation, as it seemed to me that each theme could well stand another hearing before we left the movement.

Burleske by **Richard Strauss** and *Nights in the Gardens of Spain* by **Manuel de Falla** each represents its composer’s only work originally written for piano and orchestra (although Strauss did arrange for piano, left hand two of his other works, and Falla did write a chamber concerto for harpsichord and five other instruments that could be played on the piano). *Burleske* and *Nights* also have in common piano parts that are, to an unusual degree, an integral part of the orchestration of each concerto.

As an avid Strauss opera fan, I've had a wonderful time playing a piece that reminds me of some whimsical and lyrical moments in some of my favorite operas. Strauss wrote the delightful *Burleske* in 1885 when he was 21 and already revealing himself to be what musicologist Michael Kennedy called "the fantastic conjurer of the orchestra... juggling with pianist and orchestra as if they were featherweights." Hans von Bülow, for whom the concerto was written, found it awkward to play and refused to perform it, so the premiere and the dedication on the score went to the pianist Eugene d'Albert.

For me, total immersion in Falla's exotic and colorful *Nights in the Gardens of Spain* has proven to be a memorable adventure. These "symphonic impressions," as Falla subtitled the work, stem from 1911-1915, and had their first performance at the Queen's Hall in London in 1921, with the composer at the piano. Falla described how he evoked "certain effects peculiar to the popular instruments" of Andalusia in his imaginative orchestrations, and chose themes "based on the rhythms, modes, cadences and

ornamental figures that distinguish the popular music of Andalusia, though they are rarely used in their original forms."

As for the great American composer and educator **Howard Hanson**, I fell in love first with his choral music, then with his symphonic music, especially the first three symphonies, and only then discovered the *Fantasy Variations on a Theme of Youth* and the **Piano Concerto**. Despite his powerful position during his 40-year tenure at the Eastman School in Rochester, much of his music was looked upon as old-fashioned and out of step during his lifetime, and was therefore neglected. I enjoy rereading his famous credo on romanticism, bearing in mind that his music had to wait through both neo-classical and atonal trends to complete the cycle of acceptance for an unabashed romanticism such as his. "I recognize, of course, that romanticism is, at the present time, the poor stepchild, without the social standing of her elder sister, neo-classicism," Hanson wrote. "Nevertheless, I embrace her all the more fervently, believing, as I do, that romanticism will find in this country rich soil for a new, young and vigorous youth."

Hanson wrote the engaging *Fantasy Variations* in 1951, to commemorate the 100th anniversary of the founding of Northwestern University, where the composer had studied and taught over three decades earlier. “It occurred to me that it would be appropriate if I could write a series of variations on a theme which I wrote when I was a young student there,” Hanson explained. “Looking through my student works I found one theme which seemed to be as fresh today as it was when it was written well over 30 years ago. It was the opening theme of a *concerto da camera* for piano and string orchestra and I determined to use it as the basis for my new work.” The *Fantasy’s* premiere took place at Northwestern University on February 16, 1951, with the composer conducting.

If Hanson’s *Fantasy Variations* can be categorized as a rarity in concert performance, then his **Piano Concerto**, written in 1948, would qualify for the endangered species list. To me this piece is vintage Hanson – the sense of space; the sentimental, soaring melodies whose treatment brings to mind images like amber waves of grain or sea to shining sea;

the rhythmic passages that begin with a sense of grounded energy and evolve into celebration – it’s all here. If I had any complaints at all it might be that in the gorgeous slow movement there are places where Hanson wanted ever more intense single, slow melody tones, arousing this pianist’s secret fantasy of applying vibrato to the piano keys and suddenly being able to produce a series of vibrating, miraculously swelling notes.

When Jerry Schwarz and I performed and recorded the Concerto we used an orchestral score still in manuscript, comparing the piano part in that score with the published two-piano study version. We were fascinated at the differences we found between the two versions of the piano part. Evidently Hanson had told Rudolf Firkusny, who had played the premiere, “Rudy, if you think something sounds better your way, play it that way!” I took my cue from this quote.

— Carol Rosenberger

American pianist **Carol Rosenberger** has attracted an international audience for bringing 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.”

Beginning with the debut tour that elicited such comment in New York, Boston, London, Paris, Vienna, Berlin and other capitals, Carol’s distinguished recital programs and guest appearances with orchestras carried her to most major European and American cities. More recent concert appearances include New York’s Town Hall, Philharmonic Hall and the Great Hall of the Tchaikovsky Conservatory in Moscow, and tours of Scandinavia and the U.S., with the Moscow Chamber Orchestra under Constantine Orbelian.

Over 30 recordings on the Delos label include her Grammy-nominated performance of Howard Hanson’s *Fantasy*

Variations on a Theme of Youth, with Gerard Schwarz and the New York Chamber Symphony. Rosenberger and Schwarz followed this recording with the rarely heard Hanson Piano Concerto with the Seattle Symphony. Together with Constantine Orbelian and the Moscow Chamber Orchestra, Carol has recorded the premiere of Frank Bridge’s Chamber Concerto for Piano and String Orchestra (arr. C. Orbelian), an arrangement of the Quintet (1912).

Carol’s celebrated series of concept-recordings began with *Water Music of the Impressionists*, which was selected by *Stereo Review* as one of the 25 Best Classical Compact Discs of all time, by *Gramophone* as a Recording of the Year, and by *Billboard* as an All-time Great Recording. *Night Moods* was the successful sequel; followed by *Singing on the Water*, which included Barcarolles written especially for the album by Sir Richard Rodney Bennett and the American composer David Diamond.

Carol’s *Perchance to Dream, Lullabys for Children and Adults*, struck a responsive chord with all ages. *The American Record*

Guide called it “a splendid disc, to be treasured by young and old,” and *Fanfare* commented that it is “the perfect gift among recordings for introducing a child to the intimacies and universality of music.”

Together with label founder Amelia Haygood, Carol co-produced the Delos Music for Young People Series, working with such distinguished narrators as James Earl Jones, Michael York and Natalia Markarova. She also wrote the script for Markarova’s narrated version of Stravinsky’s *The Firebird*, a recording that won the American Library Association’s “Notable Recording” award.

Carol’s affinity for the late works of Beethoven and Schubert resulted in highly acclaimed recordings of the Beethoven Sonatas Op. 111 and 57, and the Schubert Sonata in B-flat. Her contribution to the performance of 20th Century music is reflected in her recordings of the Hindemith *Four Temperaments* with James DePreist and the Royal Philharmonic, and a pioneering all-Szymanowski disc.

The Schwarz/Rosenberger recording of the Haydn D Major Concerto with the

Scottish Chamber Orchestra was called “the best recording of that work now available,” by *American Record Guide*. With the London Symphony, Rosenberger and Schwarz recorded the Falla *Nights in the Gardens of Spain* and the Beethoven Concerto No. 4; with the Seattle Symphony they recorded the Strauss *Burleske*, and with the Los Angeles Chamber Orchestra the Shostakovich First Piano Concerto.

Born in Detroit, Michigan, Carol studied in the U.S. with Webster Aitken and Katja Andy; in Paris with the legendary Nadia Boulanger; and in Vienna with harpsichordist/ Baroque scholar Eta Harich-Schneider and Schenker theorist Franz Eibner. In 1976 she was chosen to represent America’s women concert artists by the President’s National Commission on the Observance of International Women’s Year. She has been the subject of articles in many of the nation’s leading newspapers and magazines, and has been on the faculties of the University of Southern California and California State University Northridge. She has given performance workshops for young musicians on campuses nationwide.

Carol has given numerous benefit performances for physical rehabilitation programs, an effort motivated by her own experience. Her official debut was delayed ten years by an attack of paralytic polio at the outset of her career. She spent those ten years of seclusion and rehabilitation partly in Vienna, studying Baroque style and theory at the Academy, and absorbing German *lieder*, opera, instrumental music and literature.

Upon Carol's return to the concert stage, not even her management knew, at the beginning, about her long ordeal. As her story became known, she proved to be an inspiration to many, and has been writing a book about her experiences. She feels that her successful struggle to overcome the after-effects of polio taught her a great deal that she has been able to pass on to others. She has taught workshops, at the University of Southern California and other universities, in the wide-ranging area of physical and psychological preparation for performance.

In an enthusiastic review of a Rosenberger recital at Carnegie Hall, Mark Kanny, then Music Editor of *FM Guide*, had his

own response to the artist/person he heard that night: "Her performances have an unforced quality that has nothing to do with lack of energy. Rather her playing draws on an inner calm. One hears this too when she talks about the problems of a woman pianist, or about the need for a more engaging concert format...she has retained her humanity; her name is worth remembering."

Internationally recognized for his moving performances, innovative programming and extensive catalog of recordings, American conductor **Gerard Schwarz** serves as Music Director of the All-Star Orchestra, an ensemble of top musicians from America's leading orchestras featured in a television series airing throughout the United States on public television. The series appears on DVD (Naxos) and has been awarded three Emmy Awards and an ASCAP Award. Schwarz also serves as Music Director of the Eastern Music Festival in North Carolina and Conductor Laureate of the Seattle Symphony.

With more than 300 world premieres to his credit, Schwarz has always felt strongly about commissioning and performing new music. A 2013 initiative with the Eastern Music Festival and the Bonnie McElveen Hunter Commissioning Project has enabled ten new world premieres from American composers to the festival over a period of ten years. Richard Danielpour's *A Prayer for Our Time* was featured in summer of 2013 and John Corigliano's work for violin and orchestra was performed in 2014. During Schwarz's tenure with the festival, he has expanded audiences to the largest in its history, incorporated a composer in residence program, developed three new concert series and increased the focus on new works with 15 world premieres over three seasons.

A prolific recording artist, Schwarz's total discography numbers nearly 350 on more than 11 labels. His pioneering cycles of American symphonists such as William Schuman, David Diamond and Howard Hanson have received high critical praise, as have his acclaimed series of Stravinsky ballets, symphony cycles of Robert Schumann, Gustav Mahler and Dmitri

Shostakovich as well as his orchestral works of Richard Wagner, Richard Strauss and Rimsky-Korsakov. More than 50 discs featuring Gerard Schwarz and the Seattle Symphony – with works by 54 composers ranging from the Baroque to contemporary periods – were released between 2012 and 2014. In addition to his numerous recordings with the Seattle Symphony, he has also recorded with the Berlin Radio Symphony, Czech Philharmonic, English Chamber Orchestra, Juilliard Orchestra, London Symphony, Los Angeles Chamber Symphony, New York Chamber Symphony, Orchestre National de France, Philadelphia Orchestra, Royal Liverpool Philharmonic, Tokyo Philharmonic and Eastern Music Festival.

A sought-after guest conductor, Schwarz has led many of the world's greatest orchestras and Opera companies. He has appeared with the Juilliard Opera, Kirov Opera, Mostly Mozart Festival, San Francisco Opera, Seattle Opera and Washington National Opera and has led 21 productions with the Seattle Opera in addition to appearing on the concert platforms of some of the world's most prestigious venues.

A graduate of The Juilliard School, Schwarz joined the New York Philharmonic in 1972 as co-principal trumpet, a position he held until 1977. Schwarz's numerous previous positions include Music Director of New York's Mostly Mozart Festival, Music Director of the Royal Liverpool Philharmonic and Music Director of the Los Angeles Chamber Orchestra and New York Chamber Symphony.

Schwarz, a renowned interpreter of 19th century German, Austrian and Russian repertoire, in addition to his noted work with contemporary American composers, completed his final season as music director of the Seattle Symphony in 2011 after an acclaimed 26 years – a period of dramatic artistic growth for the ensemble. Maestro Schwarz was instrumental in the building of Benaroya Hall, amassed a critically acclaimed discography of more than 140 recordings; numerous television programs and concert broadcasts; implemented music education programs including new series and the successful Soundbridge Center and significantly increased audience attendance.

In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including four Emmy Awards, 13 GRAMMY nominations, seven ASCAP Awards and numerous *Stereo Review* and *Ovation* Awards. He holds the Ditson Conductor's Award from Columbia University, was the first American named Conductor of the Year by *Musical America* and has received numerous honorary doctorates. Most recently, the City of Seattle recognized his outstanding achievements and named the street alongside the Benaroya Hall "Gerard Schwarz Place," and the State of Washington gave him the honorary title of "General" for his extraordinary contributions as an artist and citizen.

Executive Producer: Amelia S. Haygood

Recording Producers: Joanna Nickrenz (*Haydn D Major*); Adam Stern (*Haydn G Major, Strauss, Hanson*); Jody Schwarz (*Falla*)

Recording Engineers: Marc Aubort (*Haydn D Major*); John Eargle (*Haydn G Major, Strauss, Hanson, Falla*)

Recorded: Queen's Hall, Edinburgh (*Haydn*); Seattle Opera House (*Strauss, Hanson Concerto*); BMG Studio A, New York City (*Fantasy Variations*); St. John's Hall, Smith Square, London (*Falla*)

Pianos: Boesendorfer Imperial Concert Grand (*Haydn D Major, Hanson Fantasy Variations*); Steinway Concert Grand (*Haydn G Major, Hanson Concerto, Falla*); Yamaha CF III Concert Grand (*Strauss*)

Mastering: Jeff Mee

Photo of Carol Rosenberger: Ken Veeder

Photo of Gerard Schwarz: Ben VanHouten

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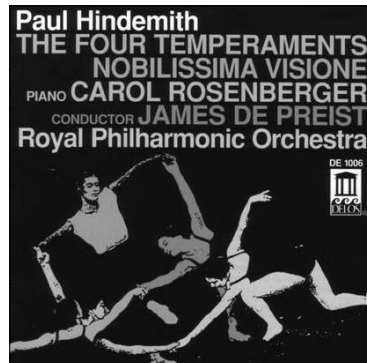
Also Available with Carol Rosenberger



DE 3027
BEETHOVEN
Concerto No. 4; Symphony No. 5
Gerard Schwarz, conductor



DE 3021
SHOSTAKOVICH
Concerto No. 1; Stravinsky; Prokofiev
Gerard Schwarz, conductor



DE 1006
HINDEMITH
The Four Temperaments
James DePreist, conductor



DE 3263
BRIDGE
Chamber Concerto; Idylls; Four Pieces
Constantine Orbelian, conductor

A CONCERTO COLLECTION

DISC ONE

FRANZ JOSEPH HAYDN (1732-1809)
Piano Concerto No. 2 in D Major (21:33)

1. Vivace (8:29)
2. Un poco adagio (8:20)
3. Rondo all'Ungarese (Allegro molto)
(4:44)

Piano Concerto No. 5 in G Major
(23:06)

4. Allegro (9:14)
5. Adagio (9:31)
6. Rondo - Finale: Presto (4:21)

RICHARD STRAUSS (1864 - 1949)
Burleske for Piano and Orchestra
(22:21)

Michael Crusoe, timpani

DISC TWO

HOWARD HANSON (1896 - 1981)
I. Fantasy Variations on a Theme of Youth (11:53)

Piano Concerto in G Major, Op. 36
(22:23)

2. Lento molto e molto tranquillo -
Allegro deciso (9:17)
3. Allegro feroce molto ritmico (2:38)
4. Andante molto espressivo (6:07)
5. Allegro giocoso (4:21)

MANUEL DE FALLA (1876-1946)
Nights in the Gardens of Spain (25:13)

6. At the Generalife (11:30)
7. Distant Dance (4:56)
8. In the Gardens of the Sierra de Cordoba
(8:47)

Total Playing Time - Disc One: 66:59 • Disc Two: 59:27

Carol Rosenberger, piano • Gerard Schwarz, conductor

Scottish Chamber Orchestra (*Haydn*) • Seattle Symphony (*Strauss, Hanson Concerto*) • New York Chamber Symphony (*Hanson Fantasy Variations*)

• London Symphony Orchestra (*Falla*)