

## Franz Xaver Wolfgang Mozart

OLGA ZDORENKO piano | COLLEGIUM MUSICUM CHAMBER ORCHESTRA

IVAN OSTAPOVYCH conductor

### First concerto for piano and orchestra c-dur Op.14

- |                     |       |
|---------------------|-------|
| 1. Allegro maestoso | 10:45 |
| 2. Adagio           | 06:47 |
| 3. Rondò allegretto | 06:40 |

### Second concerto for piano and orchestra es-dur Op.25

- |                       |       |
|-----------------------|-------|
| 1. Allegro con brio   | 13:15 |
| 2. Andante espressivo | 03:35 |
| 3. Rondò allegretto   | 08:02 |

Total Time: 49:04



Recorded on February 25, 2017 at the **Leopold National Filarmonia**  
in Leopold (Ukraine) | Sound engineer **Markian Dribniuk**

Producer, musical direction and postproduction **Rosella Clementi**  
Publishing supervisor **Romano Di Bari** | Artwork **Chiara Gimmelli**

**Cover Art** Scuola di Posillipo, Castel dell'Ovo dalla spiaggia di Pitlo

**Nightingale Songs & Lyrics Ltd** 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Fax +390637516970 | Email [info@aulicusclassics.com](mailto:info@aulicusclassics.com) | [www.aulicusclassics.com](http://www.aulicusclassics.com)

## Franz Xaver Wolfgang Mozart

First concerto for piano and orchestra c-dur Op.14

Second concerto for piano and orchestra es-dur Op.25

OLGA ZDORENKO piano

COLLEGIUM MUSICUM CHAMBER ORCHESTRA

IVAN OSTAPOVYCH conductor



The CD presents two piano concertos by Franz Xaver Mozart performed by famous Ukrainian pianist Olha Zdorenko and Collegium Musicum orchestra under the baton of conductor Ivan Ostapovych. Franz Xaver Mozart was the youngest son of Wolfgang Amadeus and Constance Mozart. He was born on July 26, 1791 in Vienna. From the very birth Franz Xaver's fate was predetermined - a child who did not remember his father, who could see him only in the first months of his life, but instead the father seemed to mystically take over his spirit. Born five months before the death of Wolfgang Amadeus, who died on December 5, 1791, Franz Xaver (or as he called himself - Wolfgang Amadeus Jr.) by the efforts of his mother received brilliant education in various fields. His mother Constance, born Weber, saw in him the follower of Wolfgang Amadeus' genius, and therefore was very responsible, not to say despicable, concerning his musical education, he was bound to become a musician, to continue the line established by his grandfather Leopold. Thus, they prepared for him a special learning environment in which he was formed as a person and a professional musician, a worthy descendant of his brilliant father. With great warmth Franz Xaver remembered Salieri, emphasizing his desire to see the grain of talent in every even timid attempt of the young composer. 17-year-old Franz Xaver Mozart arrived in Galicia in 1808 at the invitation of Count Baworowski to the village of Pidkamin, near Rohatyn (Ukraine), as a music teacher for his younger children. Apart from the possibility to get a job with full pension and a good salary, his departure was driven by the desire to get rid of his overprotective and careful mother and her friend, George von Nissen. Obviously, he himself did not even expect that he would spend most of his life there, but in fact he lived in Galicia (Ukraine) with small interruptions until 1838. In Galicia, he worked mostly as a private music teacher in rich Polish noble families - Yanishevsky (in the village of Sarky, Rohatyn County), Pototsky, Czartoryski, Sapieha, von Cavalkabo (in Lviv), and there is also such an assumption that he was a kapellmeister of a local theatre in Lviv. F.X Mozart entered the history of Lviv, in first place as a teacher and a prominent organizer of cultural life, who started the career from private music classes for aristocrats, later contributed to the founding of professional musical centres. One of the most remarkable events recorded in the history of the musical culture of the city was the evening in the memory of Wolfgang Amadeus Mozart, on December 5, 1826, in which participated Franz Xaver, a prominent Polish violinist Karol Lipinsky, choir of the newly founded St. Cecilia Society under the leadership of F.X. Mozart. The influence of this Society was very important for the further development of professional culture in Galicia.

### Ivan Ostapovych

Studied at Solomiya Krushelnyska school of music (Lviv), later in the National Music Academy of Ukraine named after P. Tchaikovsky (Kyiv) at the Department of Opera and Symphony conducting (class of professor V. Zdorenko). Laureate of All-Ukrainian Conductor Competition.

One of the founders of Collegium Musicum Orchestra in Lviv. Worked with such orchestras as the National Symphony Orchestra of Ukraine, Moscow Philharmonic Orchestra, Lviv Philharmonic Orchestra, «INSO-Lviv» Orchestra (International Symphony Orchestra). Cooperates with such well-known musicians as Andrei Gavrilov, Lev Markiz, Sigiswald Kuijken, Benjamin Gilmour, Diana Tyshchenko, Sergey Ostrovsky, Denis Severin, Maria Semotyuk, Misha Nodelman, and many others.

Artistic director of numerous Ukrainian music festivals, such as "Bach Music Days", "Lviv Hindemith Fest", "Bach-marathon", "Lyudkevych Fest". Co-founder of the International Composers Competition in Lviv (Ukraine).



### **Olga Zdorenko**

*"...She is a sensitive and deep performer, communicative and refined. Apart from demonstrating superlative technique mastery, she accurately controls sound..."*

*Il Tempo – Lorenzo Tozzi*

*"...Olga shows passionate generosity in unveiling the gems of the musical text. She also reveals elegant sobriety by the way that she approaches the instrument. These qualities give her interpretations humanity, sincerity and vital leap that move and win the audience over..."*

*La Voce – Luca Garbarini*

Olga Zdorenko has followed her parents' footsteps: her father is the director of the Kiev Symphony Orchestra and her mother is a pianist. She started studying piano at 4 years old; at 15 she performed "Piano Concerto No.2" by Rachmaninoff and at 17 she debuted at Kiev Philharmonic performing "Piano Concerto No.3" by the same composer. When she was very young she won the contest "Young talents of URSS" and she entered the Cajkovskij Conservatory in Moscow under the guidance of M. Eugeniya Malinin (Henrich Neuhaus's legendary assistant.) She graduated with honors and she immediately started her international career. In 1991 she debuted at Berlin Philharmonic performing "K466" by Mozart. She won a lot of international contests such as "Carlo Zecchi" (Rome), "Classical Sanremo", "Sulmona Award." She won the contest "Walter Massaza" in Alessandria and she received the O.Messiaen special award. In 2000 she graduated with the highest grades at the National Academy of Santa Cecilia and she became the chair of the piano department at the Conservatory Gesualdo da Venosa in Potenza (Italy, Basilicata.) In 2006 she worked with the Berlin Philharmonic soloists for the "Mahler Academy" project under the direction of M. Claudio Abbado. She worked with a lot of European orchestras as a soloist: Moscow Philharmonic Orchestra, Kiev Philharmonic Orchestra, Meklenburg Philharmonic, Radio and TV Orchestra of Zagabria. She performs chamber music too; she worked with the violinists Pavel Berman and Rodolfo Bonucci. She's constantly invited as a judge in important international contests. She worked with record labels such as Brilliant Classics, Diapason, Movie Sound, to produce her own CD. She's the artistic director of the musical association "Angelica Costantiniana" (Rome). She is always invited at international festivals and she performed all around the world: France, Austria, Germany, Switzerland, Greece, Spain, Belgium and Australia. She received a silver plaque from the President of the Italian Republic.

Franz Xaver Mozart only rarely left Lviv for Vienna and for Salzburg, to visit his family. His longest trip was when he was on tour in European cities in 1818 - 1821, after which he returned to Lviv again. The reason for his extraordinary attachment to the newly-affiliated province of the Austrian Empire was love to Josephine von Cavalcabo, the mother of one of his students, Julius von Cavalkabo. She was his best student, a promising composer, whose works were printed in Leipzig and even Robert Schumann himself admired them. After living in Lviv, Franz Xaver Mozart travelled to Vienna, and later to Salzburg, where he became the first director of the Mozarteum, in 1841. He died in Carlsbad in 1844. The musical legacy of F.X. Mozart, although not as voluminous as the works by his brilliant father, is quite impressive and includes a symphony (unfinished though), an orchestral overture, two concerts for piano and orchestra, two cantatas, sonatas for violin and piano, quite numerous instrumental and piano chamber pieces (in particular, the cycle of Melancholic Polonaises), songs on German and French texts, choirs, among them the famous "Fest-Chor", written on the occasion of the opening of the monument to W.A.Mozart in Salzburg in 1841. F.X. Mozart's individual style is an example of the transitional symbiosis of classicism (not even late, but rather "Sturmer's", which resembles certain pages of works by Haydn or W.A. Mozart) and early romanticism. Often, his works, and first of all, piano pieces were written for his own performance, and chamber or instrumental ones were written for certain performers and for well-defined audience - mostly aristocratic or wealthy bourgeois of Lviv society. Therefore, the composer tended to the salon-sentimental aesthetics with features of the virtuoso "brilliant" style, while respecting the main classical forms and expressive rules. However, the predominant genres of his work were those that are generated by the aesthetics and practices of romanticism, primarily in the field of piano music. Many of these works - both in genre types, and in expressive principles, melodic sources, the development of themes, peculiarities of piano texture, the treatment of forms and virtuoso techniques, etc. - pave the way for the discoveries of F. Chopin, F. Mendelssohn, I. Moscheles and other mature romantics. First Concerto for piano with orchestra C-dur op. 14 was written by F.X. Mozart in 1808, at the age of 17, so naturally it was marked by a greater influence on his father's style, transparency of the texture, clear classical thematic, enlightenment of emotional tone. The first movement - Allegro maestoso, sonata allegro, is based on the soft contrast of the energetic progress in the first theme - and graceful dancing character in the second theme. The development of these themes follows all the canons of the classical sonata form.

The second movement – Adagio, could be called “Romance”, it reveals sentimental and sensitive features, which are gradually established in the musical life of Vienna from the beginning of the nineteenth century. The third movement - Allegretto - is a typical virtuoso rondo in brilliant style with a brilliant cadenza for soloist, which very effectively completes the whole cycle. Première of the Second Concerto for piano and orchestra Es-dur op. 25 was held in Lviv in 1818, on the eve of F.X. Mozart’s departure for a long tour. In this large-scale work, the features of the new romantic style are much brighter. The Concerto combines composer’s creative maturity, richness of images, and courage for new expressive techniques. The first movement - Allegro con brio – was for good reason marked by the composer “with fire” as it reveals bright dramatic contrasts close to Beethoven’s concert manner, “broad breath”, opera acumen of the main themes, virtuoso scale of development. More developed in form compared to the First Concert, it contains an extensive fantasy development, a very spectacular expressive cadence. The second movement - Andante espressivo - partly echoes with the trembling lyrics of F. Chopin’s concertos, lures with wonderful melodies based on the Galician region song sources; whereas the third movement - Allegretto (Rondo) - is marked first and foremost by an extremely expressive refrain, in which the rhythms of Polish dances are heard. Olha Zdorenko has performed both F.X. Mozart’s piano concertos together with Collegium Musicum orchestra under the baton of Ivan Ostapovych in Lviv on February 7, 2017. The great advantage of the performing was that the pianist differentiated interpretation of two works, quite different in artistic images and stylistic characteristics. Her presentation of the First Concert Op. 14 was marked by clarity, transparency, ease, which manifested in the musical language of the Concert an exclusive influence of Mozart’s father’s style. The way Olha Zdorenko interpreted the second concert was different. Her performance attracted and lured with a sensual romantic tone, improvisational freedom, rather consistent use of rubato, so peculiar to romantic world-view. Very beautiful touche, thoughtful and expressive phrasing, natural, not excessive virtuosity. She has a good sense of form. Her harmonious ensemble with orchestra ensured real success and appreciation of both the public and professional critics.

Lyubov Kiyanovska, *professor, music critic*

### **FCollegium Musicum Chamber Orchestra**

Collegium Musicum Chamber Orchestra was founded in 2014 on the platform of Collegium Musicum concert agency in Lviv (Ukraine), under the initiative of conductor Ivan Ostapovych and poet, literary critic Taras Demko. For years of existence, the orchestra became famous in Ukraine and abroad. It has participated in prestigious international and local musical festivals. It collaborates with such well-known musicians as conductor Lev Markiz, Sigiswald Kuijken, pianists Andrey Gavrilov, Antony Baryshevsky, Vadym Kholodenko, Dmytro Choni, violinists Benjamin Gilmour, Sergey Ostrovsky, Kyrilo Sharapov, Ihor Zavhorodniy, Orest Smovzh, cellist Denis Severin, singers Christian Hiltz, Richard Resch, Tetyana Zhuravel and others.

