Joan Rodgers

Joan Rodgers is equally established in opera, concert, and as a recitalist. She has appeared in concert with conductors including Solti, Barenboim, Mehta, Harnoncourt, Mackerras, Ashkenazy, Salonen and Rattle. Operatic engagements have included performances at all the major British opera houses as well as in Paris, Munich, Brussels, Amsterdam and Vienna and the Metropolitan Opera, New York. Joan Rodgers took up the post of International Chair in Singing at the Royal Northern College of Music.

She was awarded the CBE in the 2001 New Year’s Honours List. In 2010 Joan Rodgers was given an Honorary Doctorate of Music by the Royal Academy of Music.

Dmitry Yablonsky

Dmitry Yablonsky has made more than seventy recordings, many of them prize-winning, as conductor and cellist for Naxos, Erato-Warner, Chandos, Belair Music, Sonora, and Connoisseur Society. He has organized international festivals and given a prestigious series of concerts in the last five years. The orchestra records extensively for film and television as well as for all the major commercial record companies and also has its own record label.

For four years he has been Principal Guest Conductor of the Moscow Philharmonic Orchestra and has conducted many other orchestras, including the Royal Philharmonic Orchestra, collaborating with leading soloists.

Dmitry Yablonsky was born in Moscow and began playing the cello when he was five and was immediately accepted by the Central Music School for gifted children. When he was nine he made his orchestral début as cellist and professor at Yale University, where he became a pupil of Lorne Munroe at The Juilliard School of Music. In 1979, at the age of sixteen, he participated in the Marlboro Music Festival in Vermont, the same summer festival where his older brother Alexander performed in 1975. In 1981, at the age of eighteen, he won the International Queen Elisabeth Music Competition, winning the titles of Best Pianist of the Year and Best Musician of the Year. After graduating, he entered the Munich Hochschule für Musik completing his studies there in 1998 and embarking on postgraduate studies at the Tchaikovsky Conservatory in Moscow.

Since its formation, the orchestra has been directed by some of the world’s finest conductors, continuing with current Artistic Director and Principal Conductor Charles Dutoit. The Royal Philharmonic Orchestra enjoys an international reputation for bringing audiences worldwide first-class performances and the highest possible standards of music-making across a diverse range of musical repertoire.

It was appointed one of four residencies in the Arts Council England National Portfolio in 2008.

The orchestra is committed to offering an extensive British regional touring programme and has been able, in thirty years, to offer first-class performances and the highest possible standards of music-making across a diverse range of musical repertoire.
Azerbaijani Piano Concertos: Fikret Amirov (1922-1984) and Elmira Nazirova (b. 1928)


The works on this recording are by four graduates of the Azerbaijan State Conservatoire (now Baku Music Academy), in whose compositions Western music, Azerbaijani folk-music, and Russian art music are skillfully combined. The concertos were written in collaboration with the following soloists: Keyboard player himself.

Amirov's Concerto for Piano and Orchestra after his travels in Arabia, South-East Asia, and the Near East, was performed in 2002 by the Baku Philharmonic Society, dedicated by the conductor to the memory of Fikret Amirov. The concert was the most important element of the Foreign Artists' Competition一向 the father of music in Azerbaijan, the piano part, which alternates between measured and restrained sections, is presented in the dialogue of piano and orchestra acquires truly symphonic proportions. The Concerto, which was written in collaboration with the composer, is an important and interesting work. After the contrasting lyrical middle section the return of the piano's calm and peaceful entry. The lyrical and expressive character of the whole movement is supported by a vivid dialogic orchestral line and a rich harmonic language, while the strings are given much freedom to adorn their powerful but fine orchestral lines. The final moves arrive at a moment when the piano's entry is successful and creates a true dialogue of piano and orchestra. In Azerbaijan, the piano, and orchestra. The piano part, which alternates between measured and restrained sections, is presented in the dialogue of piano and orchestra acquires truly symphonic proportions. The Concerto, which was written in collaboration with the composer, is an important and interesting work.

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Azerbaijani Piano Concertos: Fikret Amirov (1922-1984) and Elmira Nalivar (b. 1928)

Vasif Adigezalov (1935-2006) - Farid Badalbeyli (b. 1947)

The works on this recording are four of the Azerbaijani State Conservatoire (now Baku Music Academy), or its compositions Western music tradition is successfully married to elements of the national idiom. The concertos are short, focused, contemporary, 20th-century concertos.

The concertos are written for piano and orchestra in one movement. They are programmatic works, depicting scenes of Badalbeyli’s native Azerbaijan. The main character, lyrical episodes, and pianistic fireworks all culminate in a dramatic and impressive peroration, a lasting memory of the sparkling conclusion.

The bubbling energy of Guliyev’s Concerto is a captivating romantic work that builds up in his father, Fikret Amirov and Nalivar’s manuscript. Considerable technical demands are evident in the technical and musical mastery, and the composer’s command of orchestral resources. The piece is an outgrowth of the composer’s interest in the tragic moment in Azerbaijan’s history. The concerto was inspired by Amirov’s trip to Syria, where he heard the melodies and rhythms that were very close to his native Azerbaijani music. He recorded Arab mugams and tar music, which the piano enters with arpeggiated soaring lines. The overall mood of the piece is that of calm grandeur; the author stands back to observe the magnificence of nature and mood of the piano. The opening ascending figures in the piano. The overall mood of the piece is that of calm grandeur; the author stands back to observe the magnificence of nature and

The Sea

Adigezalov was also active as a pianist and performed concertos for violin and orchestra and cello, symphonic poems, four concertos for piano and cello, symphonies, and concertos for piano and orchestra, and songs and romances, instrumental music, harp, and percussion. Adigezalov was awarded Azerbaijan’s highest national title of National Artist of the USSR. Amirov’s works have been performed by the Azerbaijan State Dramatic Theatre, and writing a number of international and European genre. Satire is a most distinctive feature of Amirov’s musical style. Amirov’s music is a fusion of national and Western elements. His most important works are his four symphonies, his operas, operettas, oratorios, cantatas, four symphonies, his operas, operettas, oratorios, cantatas, four symphonies, and four concertos for piano and orchestra. His music is characterized by a rich harmonic and orchestral synthesis with contemporary musical techniques, and emotional piano part is supported by a wealth of orchestral resources. The concerto was composed in 1947, and Amirov’s音乐的创作受到苏联音乐教育的影响，然而他的进步，12岁，这在当时的苏联音乐界是相当之晚。阿米洛夫在莫斯科国立音乐学院继续他的研究，并在1954年2月6日去世，成为苏联音乐学院的荣誉教授。
Azerbaijani Piano Concertos: Fikret Amirov (1922-1984) and Elmira Nazirova (b. 1928)

Vasif Adigezalov (1933-2005) – Farhid Badalbayli (b. 1947)

The works on this recording are four of the compositions of the Azerbaijani State Conservatoire (now Baku Music Academy), and its composers Western music tradition is successfully married to elements of Azerbaijan’s art-music. Each of these composers has a unique style, and their contribution to the development of Azerbaijan’s contemporary art-music is invaluable.

Fikret Amirov was the first Azerbaijani composer to write instrumental concertos, and four classical and his native music in symphonic music. After Amirov Azerbaijani composers made wide use of concerto in their work.

Amirov’s Concerto for Piano and Orchestra after a program that depicts scenes of Badalbeyli's native Azerbaijan. The concert is inspired by Amirov’s own piano works, which form a sizeable part of his output. As a result, the piano part is an independent, virtuoso showpiece. The concerto is a captivatingly romantic work that demands of its performers a very high standard of technique.

Adigezalov was a founding member of the Union of Azerbaijan Composers. In 1965 he received the title of National Artist of the USSR. Amirov's works include operas, ballets, symphonies, symphonic poems, four concertos for piano and orchestra, and a string quintet. His work is notable for its vivid pictures and portraits. Adigezalov was the first Azerbaijani composer to write instrumental concertos, and his native music in symphonic music. After Amirov Azerbaijani composers made wide use of concerto in their work.

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Joan Rodgers

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Dmitry Yablonsky

Dmitry Yablonsky has been in the Moscow musical family for three generations. His mother is the distinguished pianist Oxana Yablonskaya, and his father Albert Zaionz has for thirty years been principal oboist in the Moscow Radio and Television Orchestra. Dmitry began playing the cello when he was five and was immediately accepted by the Central Music School for gifted children. When he was nine he made his orchestral début as cellist and conductor with Haydn’s Cello Concerto in C major. In Russia he studied with Stefan Kalanch, Rostropovich’s youngest students and conductor with Haydn’s Cello Concerto in C major.

After graduating from Yale, he spent two years in the artist diploma programme at The Juillard School with Zara Nelsova. Dmitry Yablonsky made his début as a conductor in Italy at the age of 26, when he stepped in to replace another conductor at the last minute. As a cellist he has played in major concert halls throughout the world, and in chamber music has collaborated with distinguished colleagues. For four years he has been Principal Guest Conductor of the Moscow Philharmonic Orchestra and has played in all the major concert halls of Russia, as well as for all the major commercial record companies and also has his own record label. www.rpo.co.uk
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Also available

![Kara Karayev Symphony No. 3](image1)

*8.570720*

![Fikret Amirov Shur](image2)

*8.572170*
All of the composers here combine elements of ancient Azerbaijani tradition with Western forms, colorful orchestration and vivid musical storytelling. This is epitomized in Vasif Adigezalov’s symphonically proportioned Fourth Piano Concerto, while Fikret Amirov adds a touch of Arabian exoticism into his Concerto. The bubbling energy of Tofig Guliyev’s ‘Gaytagi’ dance adds a splash of jazz, and Farhad Badalbayli’s works depict The Sea in an expansive and atmospheric score, followed by the sad tale of the city of Shusha expressed in a vocalise.

AZERBAIJANI PIANO CONCERTOS

Fikret Amirov (1922-1984) and Elmira Nazirova (b. 1928):
Concerto for piano and orchestra after Arabian Themes (1957)*
1 I. Allegro 11:27
2 II. Andante sostenuto 7:48
3 III. Allegro giusto 5:41

Vasif Adigezalov (1935–2006):
Concerto No. 4 for piano and orchestra (1994)**
4 I. Allegro non troppo 12:27

Tofig Guliyev (1917-2000):
Gaytagi – Dance for piano and orchestra (1958/1980)*
5 II. Andante 5:37
6 III. Allegro non troppo 10:04

Farhad Badalbayli (b. 1947):
The Sea for piano and orchestra (1977)*
7 24:56
8 Farhad Badalbayli:
The Sea for piano and orchestra (1977)*
9 Farhad Badalbayli:
Shusha (2003)†
10 7:54
11 4:24

Special thanks to The Ministry of Culture and Tourism of the Republic of Azerbaijan
Recorded in Cadogan Hall, London, UK, on 9th, 11th and 12th July, 2010
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Assistant engineer: Tony Irving • Booklet notes: Anastasia Belina • Publishers: Azerneshriyyat (tracks 1-3, 7); unpublished (tracks 4-6); Baku Academy of Music (tracks 8-9)
Cover photo of Shusha courtesy of The State Photo Archive of Azerbaijan