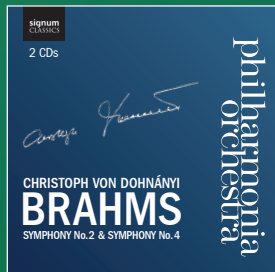


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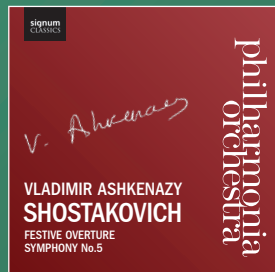
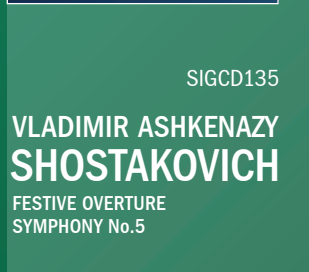
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SCHUBERT

SYMPHONY No.9

Franz Schubert (1797-1828)

Symphony No.9 in C major D.944, The Great

①	Andante - Allegro ma non troppo	15.58
②	Andante con moto	14.08
③	Scherzo: Allegro vivace	13.40
④	Finale: Allegro vivace	15.16
	Total timings	59.04

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SIR CHARLES MACKERRAS CONDUCTOR

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SCHUBERT

SYMPHONY No.9

"For the benefit and enjoyment of the whole world"

Deep down in this symphony there lies more than mere song, more than mere joy and sorrow, as already expressed in music in a hundred other instances. It transports us into a world where we cannot ever recall having been before.

Robert Schumann's words on Schubert's 'Great C major' symphony resonate even more so now than when he wrote them a dozen years after Schubert's death in 1828. In fact, it is to Schubert's fellow composer that we owe the symphony's belated emergence into the world. Schumann had relocated to Vienna in 1838 in the hope of finding a more receptive audience for his own compositions. A few months later, on 1 January 1839, he visited the composer's brother, Ferdinand Schubert, and discovered the symphony hidden amongst an apparently 'fabulous' collection of manuscripts that Ferdinand had hoarded. Schumann leapt into action:

Who knows how long it would have lain there in dust and darkness, had I not immediately arranged with Ferdinand

Schubert to send it to the management of the Gewandhaus concerts in Leipzig. The symphony reached Leipzig, where it was performed, its greatness recognised, performed again and received with delighted and almost universal admiration...for the benefit and enjoyment of the whole world.

Schubert appears to have begun work on the symphony during the summer of 1825 and completed it in 1826, with ongoing revisions continuing into the first months of the following year. The fact that the composer's autograph manuscript bears the date March 1828, in his own hand, might be explained by Schubert presenting the symphony to major publishers early that year and wanting it to be regarded as a new work – hot off the presses, as it were. Already, late in 1826, he had dedicated the symphony to the Gesellschaft der Musikfreunde in Vienna, and in return received 100 florins from the Society. Unfortunately, this was not a fee which might then ensure a performance of

the work, but only an honorarium to recognise Schubert as being worthy of consideration. Although rehearsed by the Gesellschaft, no performance was ever forthcoming, seemingly due to its difficulty and length, lengths which Schumann would later describe as 'heavenly'. And so the work was set aside until, at Schumann's behest, Mendelssohn conducted a partial version of the symphony in Leipzig in March 1839. Despite this relatively successful premiere, orchestras in other musical centres were cautious of performing the full version for many years.

The 'Great C major' has often been cited as the first of the big Romantic symphonies. In marked contrast to the wistful, personal nature of Schubert's previous symphonic outing (the so-called 'Unfinished'), the 9th Symphony is an extended essay which is confident, outgoing, discursive and expansive in nature – rather more public than personal. Although, much like Beethoven's own 9th symphony, it is always looking over its shoulder at earlier, Classical models, Schubert's final symphony is an open door leading to the Romantic era. Already we are looking forward to the symphonic work of, among others, Brahms, Dvořák, Bruckner and Mahler.

Horns quietly breathe life into the opening *Andante* with a haunting, irregularly shaped melody which is taken up by the woodwind as a plaything for gentle, lyrical purposes and then for dramatic fortissimo statements by the strings. A second theme begins to emerge now – an ascending, dotted-rhythm scale which, together with the opening sotto voce horn call, will figure throughout much of the symphony, in one form or another, acting as motivic glue for the work as a whole. A delightful woodwind passage follows, shielding us momentarily from the public gaze of the grand symphony and dipping briefly into Schubert's private world of song composition, before a brief orchestral frenzy brings us back to the work's opening of C major and into the main *Allegro*. The secondary theme from the *Andante* now emerges, jaunty, confident, irresistible, in the strings. Tension starts to build in the orchestra until it is arrested by a hymn-like passage of great intensity where the opening theme on the horns comes forth in the trombones with the strings resplendently picking up the other motivic material to provide one of the symphony's most majestic, and justifiably famous, passages. Similarly inspired, the development section is awash with everything from brilliant fortissimos

down to the most sublime, hushed tones. Even as Schubert reaches the closing section of the movement, the coda, his protean invention is barely contained by the necessary formal constraints. The movement closes triumphantly in a blazing statement of the opening horn theme.

The second movement, *Andante con moto*, opens with a steady string accompaniment to a sweetly plaintive melody on the oboe, which has a folk-like character in its simplicity and veiled quirkiness. This theme is varied with the addition of a clarinet whereupon the oboe returns before the orchestra begins to agitate, at points verging upon anger. After a reprise of the beguiling oboe melody, a second theme enters the scenario, pianissimo in F major, and after some marvellous treatment, is followed by an exquisite moment Schumann describes thus: "a horn is calling as though from a distance, that seems to me to have come from another sphere. Everything else is hushed, as though listening to some heavenly visitant hovering around the orchestra". The opening theme returns to introduce an extended, often fiery, orchestral passage which gives way to a most delightful solo

from the cellos. After further treatment of the major themes the movement ends with a return to the opening oboe theme.

The lively *Scherzo* begins with forceful strings in unison, complemented by frolicking horns and oboes. This amusingly boisterous opening, which pervades the whole movement, is counteracted by charming waltz-like themes that pop up from time to time – the first of these acting as a secondary theme. The Trio section is given its cue by horns, clarinets and trombones which lead into a broadly conceived melody in the woodwind with string accompaniment. The traditional return to the *Scherzo* closes this thrilling, densely orchestrated movement.

The *Allegro vivace* finale is not only Schubert's most impressive single orchestral achievement, but one of the major landmarks of the whole symphonic repertoire. This is a movement of tremendous power and utterly remarkable for Schubert's endlessly inventive nature being met with a masterful control of his material and resources. The opening call-to-arms by the full orchestra is ear-catching and sonorous, immediately outlining two very short, but dominant motifs. The forward momentum is maintained

majestically until, quite suddenly, new melodic material emerges as the first major theme, quietly on the oboes and bassoons with whirring triplets in the accompanying violins. This song-like material is swept along by the orchestra until a huge G major chord demands silence for two complete bars, breaking the momentum and allowing the second theme to be introduced. This fine melody is pursued through all sorts

of keys, harmonies and rhythms and is followed by a tumultuous tossing around of the major themes and motifs. The symphony's titanic coda is one of music's wonders – some 180 bars where which the thematic, harmonic and rhythmic essences of the symphony come together, as one – in Schumann's words, "for the benefit and enjoyment of the whole world".

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BIOGRAPHIES

SIR CHARLES MACKERRAS

Born in 1925 of Australian parents in America, Sir Charles Mackerras studied in Sydney and Prague and made his debut as an opera conductor at Sadlers Wells. He was First Conductor of the Hamburg Opera (1966-69) and Musical Director of both Sadlers Wells (later English National Opera) (1970-77), and of Welsh National Opera (1987-92), where his notable Janáček productions, amongst many others, were acclaimed. From 1976-79 Sir Charles was Chief Conductor of the Sydney Symphony Orchestra and also conducted the opening public concert

at the Sydney Opera House. Sir Charles is Conductor Laureate of the Scottish Chamber Orchestra, Conductor Emeritus of the OAE, Conductor Laureate of the Brno Philharmonic Orchestra, Principal Guest Conductor of the Philharmonia Orchestra, Conductor Emeritus of the Welsh National Opera and Principal Guest Conductor Emeritus of the San Francisco Opera. A specialist in Czech repertory, Sir Charles was Principal Guest Conductor of the Czech Philharmonic Orchestra from 1997-2003, following his life-long association with both the Orchestra

and many aspects of Czech musical life. Sir Charles has undertaken much research into performance practice of the eighteenth and nineteenth centuries. One of the highlights of the 1991 season was the re-opening of the Estates Theatre in Prague, scene of the original premiere of *Don Giovanni*. Sir Charles conducted a new production of that opera to mark the bicentenary of Mozart's death. He has recorded all Mozart's Symphonies and Serenades with the Prague Chamber Orchestra. With the Scottish Chamber Orchestra he has recorded seven Mozart operas, most recently *La Clemenza di Tito* following a performance at the 2005 Edinburgh International Festival. 2002 marked Sir Charles' 50th year with the Edinburgh Festival, in which he conducted Donizetti's *Maria Stuarda*, Handel's *Jeptha* and Mozart's *Gran Partita*.

His vast discography includes an award-winning cycle of Janáček operas with the Vienna Philharmonic Orchestra, Britten's *Gloriana* [awarded *Gramophone* magazine's Best Opera Recording for 1994] and Dvořák's *Rusalka* with the Czech Philharmonic Orchestra awarded *Gramophone* magazine's 'Best Opera Recording' and 'Best Recording

of the Year', the 'Preis der Deutschen Schallplattenkritik', 'Prix Caecilia' and 'Edison Award' for 1999. Notable are his recordings with the Royal Liverpool Philharmonic Orchestra of Beethoven's and Mahler's symphonies and Brahms' four symphonies with the Scottish Chamber Orchestra. Sir Charles and the Scottish Chamber Orchestra have recorded eight Mozart concertos with Alfred Brendel. Sir Charles has recorded much Czech music with the Czech Philharmonic Orchestra, including Dvořák's *Slavonic Dances*, Smetana's *Ma Vlast*, Martinu's *Field Mass* and *Double Concerto* and Janáček's *Kát'a Kabanová*, *Sarka* and the *Glagolitic Mass* all for Supraphon. For Chandos records he has recorded *The Magic Flute*, *The Makropoulos Case*, *Così fan tutte* and *Hansel and Gretel*, which won the 2008 Grammy Award for Best Opera Recording. For Hyperion Records he has recorded the complete Beethoven symphonies.

Sir Charles made his debut with the Royal Opera House, Covent Garden in 1964, where he has since conducted 33 operas, including *Un Ballo in Maschera* which celebrated his 50th anniversary and 80th birthday in 2005. He also recently conducted *Kát'a Kabanová*

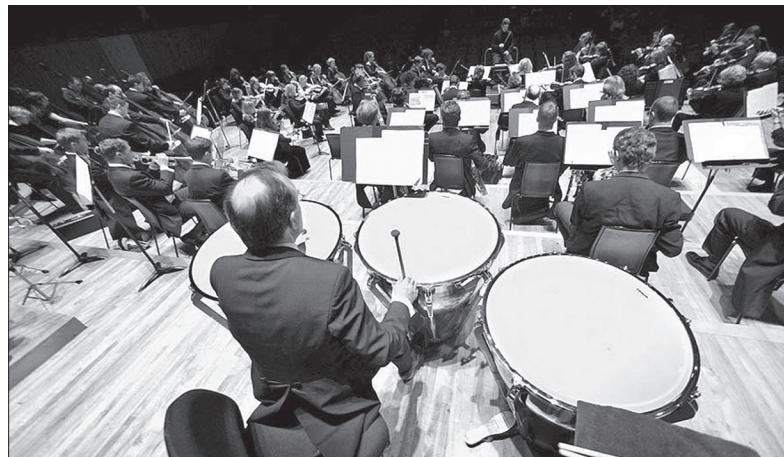
there, an opera that he first introduced London audiences to in 1951 at the Sadler's Wells theatre; the first performance of a Janáček opera in the United Kingdom. In addition to his many appearances with the San Francisco Opera, he has a long association with the Metropolitan Opera, New York. He made his debut at the Salzburg Festival, with the Vienna Philharmonic, conducting *Le Nozze di Figaro* in 1998, and returned to Salzburg to conduct the Orchestra in a programme of Schubert and Mozart in 2005. He made his debut with the Berlin Philharmonic Orchestra in 2004, in which year he also made his debut at the National Theatre Prague, conducting Janáček's *Vylety pana broucka* (The Excursions of Mr Broucek).

Sir Charles received a CBE in 1974 and was knighted in 1979. He was honoured with the Medal of Merit from the Czech Republic in 1996, made a Companion of the Order of Australia in 1997 and made a Companion of Honour in the 2003 Queen's Birthday Honours. In May 2005 he was presented with the Royal Philharmonic Society Gold Medal and in November 2005 was the first recipient of the Queen's Medal for Music. He is a DMus (Hon) of the Universities of Hull, York, Nottingham, Griffith (Australia), Oxford, Napier, Melbourne, Sydney, the Janáček Academy of Music (Brno) and the Prague Academy of Music. Sir Charles is also President of Trinity College of Music.

philharmonia orchestra

The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as the UK's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music

education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia Orchestra is at the heart of British musical life.



Today, the Philharmonia has the greatest claim of any orchestra to be the UK's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. Every year the Orchestra performs more than 200 concerts, as well as presenting chamber performances by the Soloists of the Philharmonia Orchestra, and recording scores for films, CDs and computer games. Since 1995 the Orchestra's

work has been underpinned by its much admired UK Residency Programme, which began with the launch of its residencies at the Bedford Corn Exchange and London's Southbank Centre, and now also includes De Montfort Hall in Leicester, the Anvil in Basingstoke and a series of partnerships across Kent and the Thames Gateway, based in Canterbury. The Orchestra's international extensive touring schedule each season involves appearances at the finest concert halls across Europe, the USA and Asia.

During its first six decades, the Philharmonia Orchestra has collaborated with most of the great classical artists of the 20th century. Conductors associated with the Orchestra include Furtwängler, Richard Strauss, Toscanini, Cantelli, Karajan and Giulini. Otto Klemperer was the first of many outstanding Principal Conductors, and other great names have included Lorin Maazel (Associate Principal Conductor), Riccardo Muti (Principal Conductor and Music Director) and Giuseppe Sinopoli (Music Director). As well as Esa-Pekka Salonen, current titled conductors are Christoph von Dohnányi (Honorary Conductor for Life), Sir Charles Mackerras (Principal Guest Conductor), Kurt Sanderling (Conductor Emeritus) and Vladimir Ashkenazy (Conductor Laureate).

The Philharmonia Orchestra continues to pride itself on its long-term collaborations with the finest musicians of our day, supporting new as well as established artists. This policy extends into the Orchestra itself, where many of the players have solo or chamber music careers as well as their work with the Orchestra. The Philharmonia's Martin Musical Scholarship Fund has for many years supported talented musicians at the start of their careers and a

new Orchestral Award, inaugurated in 2005, allows two young players every year to gain performing experience within the Orchestra.

The Orchestra is also recognised for its innovative programming policy, at the heart of which is a commitment to performing and commissioning new works by leading composers, among them the Artistic Director of its Music of Today series, Julian Anderson. Since 1945 the Philharmonia Orchestra has commissioned more than 100 new works from composers including Sir Harrison Birtwistle, Sir Peter Maxwell Davies, Mark-Anthony Turnage and James MacMillan. The Philharmonia Orchestra's joint series with SBC, *Clocks and Clouds: The Music of György Ligeti*, won the Royal Philharmonic Society's Best Concert Series Award in 1997 and *Related Rocks: The Music of Magnus Lindberg*, was nominated for an RPS Award. Other recent awards for the Orchestra include the RPS Large Ensemble Award and two *Evening Standard* Awards for Outstanding Artistic Achievement and Outstanding Ensemble. In May 2007 PLAY. orchestra, a 'virtual Philharmonia Orchestra' created in partnership with Southbank Centre and Central St Martin's College of Art, won the RPS Education Award.

Throughout its history, the Philharmonia Orchestra has been committed to finding new ways to bring its top quality live performance to audiences worldwide, and to using new technologies to achieve this. Many millions of people since 1945 have enjoyed their first experience of classical music through a Philharmonia recording, and in 2007 audiences can engage with the Orchestra through webcasts, podcasts, downloads, computer games and film scores as well as through its unique interactive music education website launched in 2005, The Sound Exchange (www.philharmonia.co.uk/thesoundexchange), which is now visited by almost 2 million people a year. In 2005 the Philharmonia became the

first ever classical music organisation to be shortlisted for a BT Digital Music Award, and in the same year the Orchestra presented both the first ever fully interactive webcast and the first podcast by a UK orchestra. In September 2005 computer games with Philharmonia scores were at No.1 and No.2 in the national charts, while the Orchestra's scores for the last two Harry Potter computer games have both been nominated for BAFTA Awards. Recording and live broadcasting both also continue to play a significant part in the Orchestra's activities: since 2003 the Philharmonia has enjoyed a major partnership with Classic FM, as The Classic FM Orchestra on Tour, as well as continuing to broadcast on BBC Radio 3.

Recorded live at Southbank Centre's Queen Elizabeth Hall, London, 10 June 2006

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Producer - Misha Donat

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