

# BEETHOVEN

PIANO CONCERTO No. 4 • Symphony No. 5



DE 3027



CAROL ROSENBERGER, PIANO  
GERARD SCHWARZ, CONDUCTOR  
LONDON SYMPHONY ORCHESTRA

DE 3027

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# LUDWIG VAN BEETHOVEN

## **Piano Concerto No. 4 in G Major, Op. 58 (35:20)**

1. Allegro moderato (19:46)
2. Andante con moto (9:58)
3. Rondo: Vivace (9:50)

## **Symphony No. 5 in C Minor, Op. 67 (34:32)**

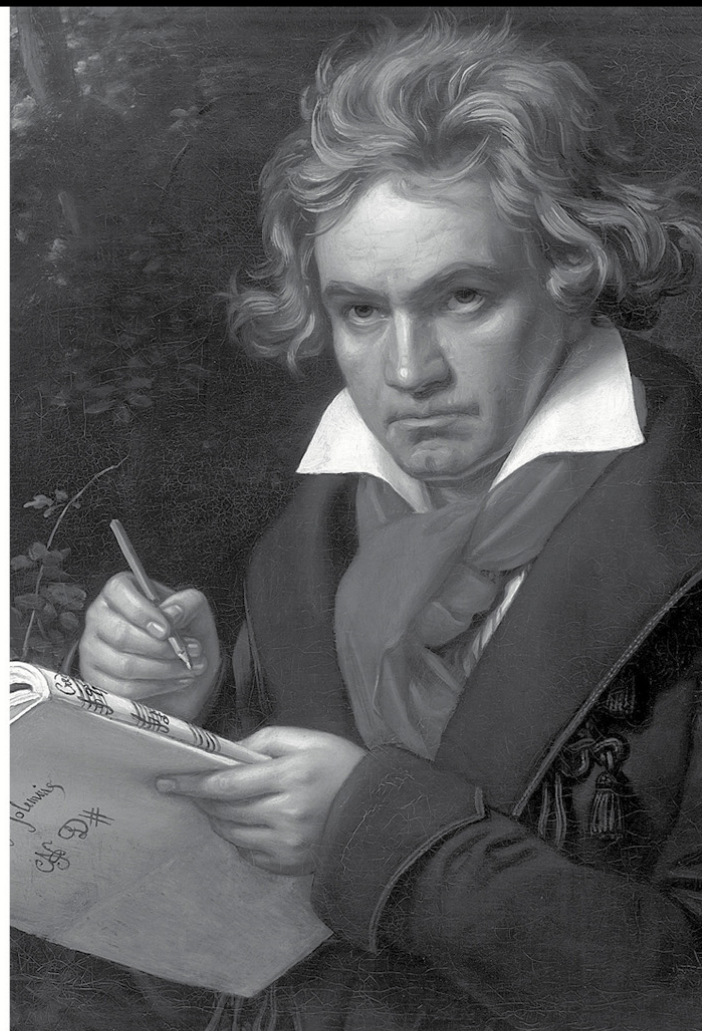
4. Allegro con brio (7:50)
5. Andante con moto (9:58)
6. Allegro (5:23)
7. Allegro (11 :07)

Total playing time: 70:02

**CAROL ROSENBERGER**, piano

**GERARD SCHWARZ**, conductor

**LONDON SYMPHONY ORCHESTRA**



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**Gerard Schwarz**, conductor  
**London Symphony Orchestra**

Beethoven's first three piano concertos can be placed firmly within his "first period." His two other works in this medium (in G, Op. 58, and in E flat, Op. 73) are separated from them both in point of time and, even more, in point of artistic maturity, falling just as unequivocally into his "second period." The **Concerto No. 4 in G Major** was written during some of the most active years of Beethoven's creative life, which saw the composition of the "Appassionata" Sonata, the second version of his opera *Fidelio*, the three Razumovsky quartets, the Fourth Symphony and the Violin Concerto. He probably started work on it in 1805 and completed it towards the end of the following year (he offered it to the Leipzig publishers Breitkopf & Härtel on July 5, 1806, but it may not have been quite finished at the time). It was performed in March, 1807 at a subscription concert in Prince Lobkowitz's palace in Vienna, at which the Fourth Symphony and the Overture *Coriolan* were also heard for the first time. Beethoven was himself the soloist. The concerto was published (in parts only) in August 1808 by the Kunst-und Industrie-Comp-

toir in Vienna as Op. 58, with a dedication to Beethoven's staunch friend, patron, and pupil, Archduke Rudolph of Austria.

After completing his Third Concerto (in C minor, Op. 37), Beethoven must have been conscious that he had not quite achieved that perfect balance between soloist and orchestra that distinguishes all but the very earliest of Mozart's concertos, and it was in the Fourth Concerto that he decided for the first time to let the orchestra give pride of place to the solo instrument, allowing the piano to open the work by itself — following, and surpassing, the precedent set by Mozart in 1777 in his Concerto in E flat, K. 271. This solo takes the form not of a grandiose flourish — though that was to come three years later in the 'Emperor' — but of a serene little passage that sets the mood for the whole movement. When the orchestra takes up this theme, with its characteristic repeated notes, it is in the remote key of B major. With one exception, the other themes remain, primarily, the property of the orchestra. One is



the haunting second subject, a striding theme with an accompaniment of reiterated triplets in the inner parts and a *pizzicato* bass that imitates the rhythm of the theme itself; another is the shorter but no less beautiful melody played by the strings immediately after the soloist's first main entry. It is in the course of this passage that the piano introduces (in B flat) the other subsidiary theme, *espressivo*, and separated from its accompaniment by almost the entire width of the keyboard. But it is the first theme that shapes the music (especially that of the finely wrought development section), and many of the piano's entries resemble a succession of variations on it. Beethoven himself provided two alternative cadenzas for this movement.

The E minor *Andante*, although short in extent and having, like the *Adagio molto* of the "Waldstein" Sonata, more the function of a prelude to the finale than of an independent slow movement, is one of the most remarkable passages in the whole of

Beethoven. It takes the form of a dialogue between the orchestral strings and the piano, and the nature of the dialogue — the orchestra at first stern and imperious, the piano gentle and pleading — explains why Schumann took it to be a picture of Orpheus taming the wild animals with his music. Beethoven was, as often in his later piano sonatas, *very* precise about the movement's dynamic shading. He specified that the *una corda* pedal should be applied to the piano throughout (except for half a dozen bars just before the end), and on the instrument of his day this had a particularly delicate and beautiful effect, which the modern piano is incapable of reproducing exactly.

Despite its hushed beginning, the robust final Rondo, in which trumpets and drums, hitherto silent, make their first appearance in the concerto, soon dispels all thoughts of Orpheus we may have been entertaining. The serene second subject (in D), introduced by the piano, momentarily re-

calls the mood of the first movement; a brief allusion is made to it towards the end of the central development episode, most of which is concerned with a lively discussion of the main theme by both piano and orchestra. The last 150 bars of the movement are devoted to a huge coda that both reviews the events of the movement and includes the conventional opportunity for a cadenza which, in Beethoven's own terse direction, "must be short" — as indeed is the one which he himself provided.

When the young Mendelssohn played **Beethoven's Symphony No. 5 in C minor** on the piano to the aging Goethe in Weimar, the poet exclaimed: "How big it is — quite wild! Enough to bring the house down about one's ears! And what must it be like with all the people playing at once?" Indeed, it would have been extraordinary if Goethe's reaction had been any less emphatic, for if we today continue to marvel at the symphony's uncompromising directness of expression, at its almost

superhuman strength and passion, how much more vividly must it have impressed contemporary audiences, barely twenty years after their first experience of the later symphonies of Mozart and Haydn? Beethoven originally intended it to follow directly on the *Eroica* (1803-4), and the earliest sketches appear to date from 1805 or earlier. However, he laid it aside in order to concentrate on what we now know as the Fourth Symphony, an altogether more genial work, which was directly prompted by his engagement (subsequently broken off) to Countess Therese von Brunsvik. It was resumed in 1807, and completed either that year or early in 1808. The first performance of both the C minor and the *Pastoral* symphonies took place in Vienna on December 22, 1808 (the program actually gave them the reverse numbering to that which we know today) and the earlier work quickly established for itself a popularity that has never diminished.

Schindler tells us that the composer said of the opening bars of the first movement: "Thus Fate knocks at the door" — a characteristic remark which may or may not be genuine: true or untrue, it has certainly not been lost on subsequent biographers and commentators. What is beyond question is that this one abrupt four-note motif unleashes a flood of turbulent music, and that its presence and influence persist throughout the whole movement, even after its re-statement, *fortissimo*, by the two horns, immediately after the first great climax gives the signal for the entry of a pliant second subject in E flat major. For all its apparent wildness, the movement is remarkably regular in structure (by comparison with its counterpart in the *Eroica*, for instance), with a terse development section built exclusively on the "fate" motif, and a coda of relentless energy.

The slow movement is a set of three variations on a richly eloquent theme in A flat, first played by violas and cel-

los. The variations are linked by a secondary theme, beginning in the main key by quickly bursting out into a triumphant C major that seems to look forward to the finale. The transitions between the two tunes are contrived with outstanding skill. The third movement is basically in the form of the usual scherzo and trio, but with a striking feature in its mysterious opening, which contrasts so strongly with the unrelenting drive of the scherzo theme proper — a transformation of the familiar "fate" motif into triple time. The "trio" begins in a vein of gruff humor, strongly tinged with counterpoint.

Beethoven, with a stroke of true genius, makes the last return to the music of the scherzo, with its eerie use of *pizzicato*, and clipped *arpeggio* figures on violins and violas, and its long *pianissimo* succession of reiterated drum taps, a direct link with the finale. This opens with a blaze of triumph that sweeps all before it in a *tutti* of expansive grandeur. It is in this movement that trombones

and contra-bassoon make their first appearance in the score (and in *any* symphony by Beethoven); he told Count Franz von Oppersdorff: "The last movement is written for three trombones and a piccolo — not for three drums — but it will make more noise, and a noise of a better quality, than if there were six." Even here we can detect the presence of the "fate" motif in the persistent use of triplet figures, and Beethoven also turns back briefly to the strains of the scherzo at the end of the development, and immediately before the main theme of the finale comes back once more in all its splendor.

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"Ravishing, elegant pianism" wrote *The New York Times* of American pianist **Carol Rosenberger**, whose four-decade solo career has yielded over 30 recordings on the Delos label. Many are enduring favorites worldwide, and have brought her

such commendations as a Grammy Award nomination, *Gramophone's* Critic's Choice Award, *Stereo Review's* Best Classical Compact Disc and *Billboard's* All Time Great Recording.

Since her first concert tours, which elicited high praise 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. She has performed as soloist with conductors such as Neville Marriner, Rafael Frühbeck de Burgos, Gerard Schwarz, James DePreist and Constantine Orbelian; with orchestras including the Royal Philharmonic, London Symphony, Philharmonia of Russia, Moscow Chamber Orchestra; the National, Detroit, Seattle, Houston and Atlanta Symphonies; Los Angeles Chamber Orchestra, and New York Chamber Symphony.



Carol has been the subject of articles in many of the nation's leading newspapers and magazines, and in 1976 was chosen to represent America's women concert artists by the President's National Commission on the Observance of International Women's Year. In *Stereo Review's* 1977 survey of 24 outstanding young concert pianists worldwide, she was the only American woman to be included.

As an artist teacher, Carol has been on the faculties of the University of Southern California, California State University Northridge, and Immaculate Heart College. Across the US, she has held performance workshops for young musicians, especially focused on "Preparation for Performance," an area into which she has special insight through an agonizing experience of her own. At age 21, poised to begin her concert career, Carol was stricken with polio. It took 10 years of re-training and rebuilding before she was able to begin playing again, and another five years before she had

the physical stamina that would allow her concert career to begin officially. Her dramatic story proved to be an inspiration to many.

Carol has also produced and co-produced some of the most celebrated recordings in the Delos catalog, including the Music for Young People series. In 2007, after the deaths of Delos founder Amelia Haygood and Delos Director of Recording John Eargle, Carol assumed a new role — the directorship of the Delos label.

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 and the Eastern Music Festival in addition to Conductor Laureate of the Seattle Symphony. Mr. Schwarz's latest project, The All-Star Orchestra, features a handpicked ensemble of star players from America's leading orchestras coming together for an

eight episode American Public Television series designed to encourage a greater understanding and enjoyment of classical music.

His considerable discography of nearly 350 showcases his collaborations with some of the world's greatest orchestras including Philadelphia Orchestra, Czech Philharmonic, London Symphony, Berlin Radio Symphony, Orchestre National de France, Tokyo Philharmonic, Los Angeles Chamber Orchestra, New York Chamber Symphony and Seattle Symphony among others.

Schwarz began his professional career as co-principal trumpet of the New York Philharmonic and has held leadership positions with Mostly Mozart Festival, Royal Liverpool Philharmonic and Los Angeles Chamber Orchestra and New York Chamber Symphony. As a guest conductor in both opera and symphonic repertoire, he has worked with many of the world's finest orchestras and opera companies.

Schwarz, a renowned interpreter of 19th century German, Austrian and Russian repertoire, in addition to his noted work with contemporary American composers, recently 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.

In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including Emmy Awards, GRAMMY nominations, ASCAP Awards and the Ditson Conductor's Award. He was the first American named Conductor of the Year by *Musical America* and has received numerous honorary doctorates. Most recently, the City of Seattle and named the street alongside the Benaroya Hall "Gerard Schwarz Place."



**A break from the recording session at Henry Wood Hall, London:  
L to R: Gerard Schwarz, Carol Rosenberger, John Goldsmith, Amelia Haygood,  
Tony Faulkner, Anthony Hodgson**

Executive Producers: John Goldsmith/Amelia S. Haygood  
Recording Producer: Anthony Hodgson  
Recording Engineer: Tony Faulkner  
Production Associates: Phyllis Bernard/Catharine Jaap  
Cover photo: Johan Elbers  
Design: Lonnie Kunkel  
Concert Grand Piano: Bösendorfer Imperial  
Piano Technician: Frank Clark  
Recorded: September 1985; Henry Wood Hall, London  
Special Thanks: John Strange, Bösendorfer London Piano Centre  
Gil Kirkman, Kimball International

In Memoriam: Anne Baxter

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