

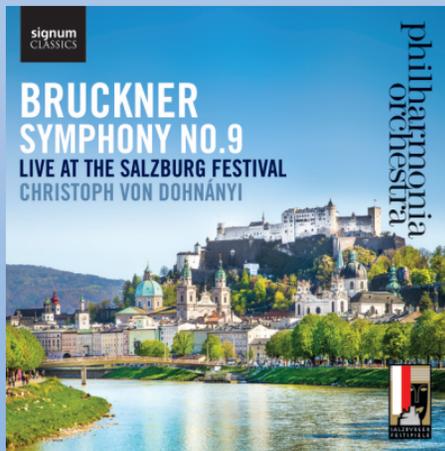
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CLASSICS

# SCHUBERT SYMPHONY NO.9

LIVE IN CONCERT  
CHRISTOPH VON DOHNÁNYI



philharmonia  
orchestra

# SCHUBERT SYMPHONY NO.9

LIVE AT LONDON'S ROYAL FESTIVAL HALL

RECORDED ON 1 OCTOBER 2015

1	<b>I. Andante – Allegro ma non troppo</b>	15.13
2	<b>II. Andante con moto</b>	13.23
3	<b>III. Scherzo: Allegro vivace</b>	11.50
4	<b>IV. Allegro vivace</b>	12.39
	<b>Total timings:</b>	<b>53.06</b>

PHILHARMONIA ORCHESTRA  
CHRISTOPH VON DOHNÁNYI

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FRANZ SCHUBERT (1797–1828)  
Symphony No. 9 in C, D944, 'Great'

*Andante – Allegro ma non troppo*

*Andante con moto*

*Scherzo: Allegro vivace*

*Allegro vivace*

The composition of Schubert's last and greatest symphony presents an enigma that continues to baffle scholars. Its manuscript is apparently dated March 1828; but it has long been believed that the piece dates from several years earlier. In the summer of 1825, Schubert took a five-month holiday in Upper Austria with his close friend, the baritone Johann Michael Vogl, the original interpreter of many of his songs. It was during a spell in Gmunden, on the shores of Lake Traun, that Schubert apparently began work on a symphony – mentioned in a letter written by Anton Ottenwald, with whom Schubert and Vogl stayed in Linz, to his brother-in-law Josef von Spaun, another friend of Schubert. 'Schubert was so friendly, bright and communicative with all of us', wrote Ottenwald. 'I have never seen him like this, serious, profound and as though inspired. How he talked of art, of poetry, of his youth, of the relationship of ideals to life and so

on! I was more and more amazed at such a mind...By the way, he worked at a symphony at Gmunden, which is to be performed in Vienna this winter.'

After their sojourn in Linz, Schubert and Vogl moved on in August to 'the famous, wild watering-place' of Gastein, a spa high up in the mountains, celebrated for its magnificent waterfall. During the three weeks that they spent there, Schubert wrote the D major Piano Sonata and apparently continued to work on his symphony, before returning to Vienna in the autumn. But no performance of any Schubert symphony is documented for the winter of 1825 and only one further symphony emerged from his pen – the Great C major, apparently in 1828. Since then, many speculative theories have been put forward as to the fate of the so-called 'Gmunden-Gastein' symphony of 1825; was it lost, or did the sketches of that summer holiday eventually become the completed C major Symphony three years later? Recent studies have shown the composer's manuscript of the C major Symphony to have been written on paper made in 1825 or 1826, and a set of parts in the archive of the Gesellschaft der Musikfreunde in Vienna was apparently copied in 1827.

Therefore, the symphony was evidently completed well before March 1828. Some sources have claimed that the 'March 1828' date is actually a misreading of 'March 1825'; but that does not explain why Schubert dated the manuscript several months before the holiday during which he worked on the piece. Nevertheless, current musicological thought believes that the 'Gmunden-Gastein' symphony and the 'Great C major' are one and the same.

In the spring of 1828 Schubert offered the symphony to the Gesellschaft der Musikfreunde, but the society turned it down on the grounds that it was too difficult, and accepted the Sixth (the *Little C major*) instead. Schubert never heard his last symphony performed. On his death in November that year the manuscript passed into the hands of his brother Ferdinand, who had nursed him during his last illness. Ten years later, it was discovered by Robert Schumann, who persuaded Ferdinand to send a copy to Mendelssohn in Leipzig. The symphony finally received its first performance there in 1839, under Mendelssohn's direction but in a heavily cut version. The major barrier to its general acceptance was its 50-minute length – 'heavenly', according to Schumann, but then he

didn't have to play it. Orchestral players of the time, especially the strings, found they didn't possess the necessary stamina to cope with it, and projected performances in Paris in 1842 under Habeneck and in London in 1844 under Mendelssohn were jettisoned owing to players' protests. When the symphony was finally performed in London under August Manns in 1856, he split it between two concerts, with the first three movements in one concert and the last in the second!

Schubert set out to write a 'grand symphony' on a Beethovenian scale, which – for a composer of superbly crafted miniatures and a supreme gift for melody – created some problems of form and development. By and large, Schubert solved these by ignoring them. Instead of grappling with uncongenial concepts like counterpoint, Schubert played to his strength, providing momentum through continuous melodic invention, rhythmic drive and long-range harmonic movement. Like so many of his mature masterpieces, the first movement opens with a single, unharmonised line. Several of the piano sonatas, many songs (three in the song-cycle *Winterreise* alone) and the *Unfinished* Symphony all open in this way. The main *Allegro* section contrasts a jerky, dotted

rhythm on the strings and repeated triplets on the winds. Rather than follow textbook practice with a contrasted theme in the dominant, Schubert gives us a new theme on the oboes and bassoons in E minor, and then another tune on the trombones (which have plenty to do, for the first time in a classical symphony). The music does eventually reach the expected dominant key, just in time for a repeat of the whole of the exposition. In the development section Schubert again plays to his strength, and the music is driven forwards by restless harmonic shifts, always searching for a new key. But he also finds time to play off the two main rhythmic motifs of the movement, the dotted rhythm and the repeated triplets, and demonstrates how the trombone tune is actually a version of the very opening horn call from the first bars of the slow introduction. It is the horns that usher in the recapitulation, with quiet octave leaps in the dotted rhythm. The recapitulation is an extended affair, and rather than settling for a straightforward restatement of the movement's themes, Schubert chooses to drive the music onwards with modulation after modulation, referring back to previous thematic material – such as the theme for oboes and bassoons – in a variety of different keys. The trombones' material comes back again too, to usher in the coda. The

last word goes to the very opening horn tune, played *fortissimo* by the full orchestra.

The slow movement begins with another of Schubert's favourite tricks. The opening phrase for the cellos turns out to be – more or less – the accompaniment to the real main theme, which is heard on the oboe. The movement contrasts this perky march-like theme with characteristically lyrical material. It reaches an almost shockingly intense climax, with horns and trumpets calling to one another across the orchestra, and then disintegrates into a heavenly episode in the major key. The *Scherzo* is an extrovert, uninhibited waltz, with a contrasting trio of rustic simplicity – perhaps a reminder of that blissful summer spent in the Austrian mountains. The finale is a hell-for-leather *tarantella*, with more pages of perpetual triplets for the violins and a tune that sounds suspiciously like the *Ode to Joy* from the last movement of Beethoven's Ninth Symphony. Perhaps this was a tribute – whether conscious or not – to Schubert's great musical hero, who died around the time Schubert was writing his own Ninth.

© Wendy Thompson

## 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. In 2015 the Orchestra celebrated its 70<sup>th</sup> anniversary and the 20<sup>th</sup> Anniversary of the foundation of its much admired UK and International Residency Programme, which began in 1995 with the launch of its residencies at London's Southbank Centre and Bedford's Corn Exchange. The

Orchestra also has long-term partnerships with De Montfort Hall in Leicester (Resident Orchestra since 1997), at The Anvil in Basingstoke (Orchestra in Partnership since 2001), and, more recently, at the Marlowe Theatre in Canterbury and the Three Choirs Festival (Resident Orchestra).

The Orchestra performs more than 160 concerts a year, as well as recording scores for films, CDs and computer games. Under Esa-Pekka Salonen a series of flagship, visionary projects at the Royal Festival Hall – *Stravinsky: Myths & Rituals* (2016); *City of Light: Paris 1900-1950* (2014-15), *City of Dreams: Vienna 1900-1935* (2009), Bill Viola's *Tristan und Isolde* (2010), *Infernal Dance: Inside the World of Béla Bartók* (2011) and *Woven Words*, a celebration of Witold Lutoslawski's centenary year (2013) – have been critically acclaimed. The Philharmonia's extensive touring schedule is truly international, with recent major series in Taiwan and Japan with Esa-Pekka Salonen, a tour to China with Vladimir Ashkenazy, and concerts in Iceland, France, Germany, Austria, Belgium, Spain, Switzerland, Luxembourg and Poland.

During its first seven 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), Sir Charles Mackerras (Principal Guest Conductor), Riccardo Muti (Principal Conductor and Music Director), Kurt Sanderling (Conductor Emeritus) and Giuseppe Sinopoli (Music Director). As well as Esa-Pekka Salonen, current titled conductors are Christoph von Dohnányi (Honorary Conductor for Life) 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 alongside their work with 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, Unsuk Chin. 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.

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 today audiences engage with the Orchestra through computer games, film scores, and through its YouTube and Vimeo channels featuring hundreds of award-winning documentary films, which have been watched by millions of people worldwide. An app, *The Orchestra* for iPad, released in December 2012 and developed in partnership with Esa-Pekka Salonen, Touchpress and MusicSales, has sold tens of thousands of copies and featured in Salonen's recent global advertising campaign for Apple's *iPad Air*.

In May 2010 the Orchestra's digital 'virtual Philharmonia Orchestra' project, *RE-RITE*, won both the Royal Philharmonic Society (RPS) Audience Development and Creative Communication Awards, and after appearances in London and Leicester, toured to Lisbon, Dortmund, Tianjin (China), Izmir (Turkey) and in 2013 to Hamburg and the Salzburg Festival. *RE-RITE*, devised with Esa-Pekka Salonen, secured the Philharmonia's position as a digital innovator and its follow-up audio-visual installation, *Universe of Sound: The Planets*, premièred at the Science Museum from May to August 2012, receiving more than 67,000 visitors. It won the 2012 RPS Award for Audiences and Engagement.

Both installations were at the heart of a major two-year audience development and education initiative, *iOrchestra* ([iOrchestra.co.uk](http://iOrchestra.co.uk)), in South-West England during 2014 and 2015. *iOrchestra* attracted more 100,000 participants in the South-West and won the RPS Award for Audiences and Engagement again for the Orchestra in 2014. The project also featured a pop-up interactive digital music installation, *MusicLab*, housed in a 13.5m mobile trailer, which uses the latest technologies to create a series of hands-on

musical games and interactions that are designed to put the visitor in the shoes of a composer, performer and producer.

Recording and broadcasting both continue to play a significant part in the Orchestra's activities, notably through its partnership with Signum Records, releasing new live recordings of Philharmonia performances with its key conductors. 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.

[www.philharmonia.co.uk](http://www.philharmonia.co.uk)

*The Philharmonia's Principal International Partner is Wuliangye.*



Photo: Felix Bröde

### 1ST VIOLIN

Zsolt-Tihamér Visontay  
*Concert Master*  
 Sarah Oates  
 Nathaniel Anderson-Frank  
 Imogen East  
 Eleanor Wilkinson  
 Soong Choo  
 Lulu Fuller  
 Adrián Varela  
 Eugene Lee

Victoria Irish  
 Minhee Lee  
 Charlotte Reid  
 Julian Trafford  
 Paula Muldoon  
 Jeff Moore  
 Peter Liang

### 2ND VIOLIN

Tamás Sándor  
 Emily Davis

Fiona Cornall  
 Samantha Reagan  
 Jan Regulski  
 Gillian Costello  
 Paula Clifton-Everest  
 Julian Milone  
 Nuno Carapina  
 Patrick Curlett  
 Teresa Pople  
 Helen Cochrane  
 Marina Gillam

**VIOLA**

Benedicte Royer  
 Samuel Burstin  
 Shiry Rashkovsky  
 Cheremie Hamilton-Miller  
 Michael Turner  
 Gwendolyn Fisher  
 Richard Waters  
 H el ene Malle  
 Joseph Fisher  
 Graeme McKean  
 Pamela Ferriman  
 Louise Hawker

**CELLO**

Karen Stephenson  
 Eric Villeminey  
 Richard Birchall  
 Anne Baker  
 Maria Zachariadou  
 Ella Rundle  
 Judith Fleet  
 Anna Mowat  
 Lauren Steel  
 Rosalie Curlett

**BASS**

Tim Gibbs  
 Christian Geldsetzer  
 Michael Fuller  
 Gareth Sheppard  
 Lachlan Radford  
 Mark O' Leary  
 Samuel Rice  
 Oliver Simpson

**FLUTE**

Samuel Coles  
 June Scott  
 Jenny Doyne  
 Keith Bragg

**OBOE**

Christopher Cowie  
 Daniel Finney  
 Jill Crowther  
 Tristan Cox

**CLARINET**

Mark van de Wiel  
 Laurent Ben Slimane  
 Katie Lockhart  
 Jordan Black

**BASSOON**

Ursula Leveaux  
 Dominic Tyler  
 Gordon Laing  
 Graham Hobbs

**HORN**

Nigel Black  
 Kira Doherty  
 Geremia Iezzi  
 Jonathan Maloney

**TRUMPET**

Alistair Mackie  
 Mark Calder

**ALTO TROMBONE**

Byron Fulcher

**TROMBONE**

Philip White

**BASS TROMBONE**

Alexander Kelly

**TIMPANI**

Adrian Bending

**CHRISTOPH VON DOHN ANYI**

Born into a family of musicians and scientists in Berlin in 1929, Christoph von Dohn anyi studied Music at the Hochschule f ur Musik in Munich and received the city's Richard Strauss Prize for conducting, enabling him to study in the United States with his grandfather, Ernst von Dohn anyi. He has a long-standing relationship with the Philharmonia Orchestra. Beginning in 1994 as the Orchestra's Principal Guest Conductor, he served as Principal Conductor for ten years from 1997, before being appointed Honorary Conductor for Life in 2008.

This special artistic relationship has produced landmark events, such as opera-in-concert projects including Stravinsky *Oedipus Rex*; Schoenberg *Moses und Aron*; Humperdinck *H ansel und Gretel*; and Strauss *Die Frau ohne Schatten*, *Die Schweigsame Frau* and *Arabella*. In Paris in the nineties Dohn anyi led the Orchestra's residency at the Th eatre du Ch atelet in Paris, and has conducted each season at the Royal Festival Hall in London and on tours throughout Europe appearing in major venues like Musikverein in Vienna, Luzern Festival, Salzburg Festival, Th eatre des Champs Elys ees

in Paris and Teatro alla Scala in Milan. In the United States they have performed together in Carnegie Hall New York, Walt Disney Hall in Los Angeles and Davies Hall in San Francisco, among others.

Christoph von Dohn anyi was Music Director of the Cleveland Orchestra from 1984 to 2002. He started his career as Generalmusikdirektor in L ubeck and continued in Kassel, which was followed by the posts of Chief Conductor in Cologne, Generalmusikdirektor and opera director at Frankfurt Opera, and intendant and Chief Conductor at the Hamburg State Opera. Later he was chief conductor of the NDR Sinfonieorchester.

Christoph von Dohn anyi is the recipient of honorary doctorates from the Royal Academy of Music in London, the Eastman School of Music in Rochester New York, Oberlin College, Case Western Reserve University, Kent State University in Ohio and the Hebrew Union College in Los Angeles, California. He has received the Order of Art and Letters of France, and the German and Austrian Order of Merit.