



SIMAX
classics

beethoven

symphony number 9
gratulations-menuett
die weihe des hauses ouverture

inger dam-jensen
lilli paasikivi
lars cleveman
karl-magnus fredriksson

dr vocal ensemble and choir

**thomas
dausgaard**

swedish
chamber
orchestra
örebro

thomas
dausgaard

swedish
chamber
orchestra
örebro

beethoven

symphony number 9
gratulations-menuett
die weihe des hauses ouvertüre

PSC 1283

Producers: Andrew Keener
Engineers: Geoff Miles
Editors: Erik Gard Amundsen and Geoff Miles

Recorded at Örebro Concert Hall
Liner notes: George Hall

Graphic design: Campbell Ink
Cover photo: Hag / Reunion Images
Orchestra photo: Magnus Westerborn
Dausgaard photo: Åke Sandström

All trademarks and logos are protected. All rights of the producer and of the owner of the work reproduced reserved. Unauthorised copying, hiring, lending, public performance and broadcasting of this record prohibited.

NOFZS0983010-060

Symphony No.9 in D minor, Op. 125 **62:25**

- | | | |
|---|---|-------|
| 1 | <i>I Allegro ma non troppo e un poco maestoso</i> | 13:55 |
| 2 | <i>II Molto vivace</i> | 13:44 |
| | <i>Presto</i> | |
| 3 | <i>III Adagio molto e cantabile</i> | 12:37 |
| 4 | <i>IV Finale—Presto</i> | 22:09 |

Inger Dam-Jensen, soprano

Lilli Paasikivi, mezzo-soprano

Lars Cleveman, tenor

Karl-Magnus Fredriksson, baritone

DR Vocal Ensemble and Choir

- | | | |
|---|---|-------------|
| 5 | Gratulations-Menuett in E flat major, Wo03 | 4:36 |
| | <i>Tempo di minuetto quasi allegretto</i> | |

- | | | |
|---|--|-------------|
| 6 | Die Weihe des Hauses Ouvertüre, Op. 124 | 9:36 |
| | <i>Maestoso e sostenuto—Allegro con brio</i> | |

LUDWIG VAN BEETHOVEN
(1770–1827)

Symphony No. 9 in D minor
Op. 125 (1822–4)

- I Allegro ma non troppo e un poco
maestoso*
- II Molto vivace
Presto*
- III Adagio molto e cantabile*
- IV Finale—Presto*

Gratulations-Menuett in E flat major
Wo03 (1822)
*Tempo di minuetto quasi
allegretto*

Die Weihe des Hauses Ouvertüre
Op. 124 (1822)
*Maestoso e sostenuto—Allegro
con brio*

Two of the works on this disc, composed in the early 1820s, represent Beethoven's final efforts in genres—that of the symphony and the overture—in which he made outstandingly original and distinctive contributions. Both as far as performers and audiences

are concerned, Beethoven's nine symphonies form one of the main foundations of the orchestral repertoire. Equally, as a composer of overtures—whether for the concert hall, the theatre (in terms of incidental music) or the opera (in the case of the four examples he composed for *Fidelio*), the consistency and sheer quality of his achievements has rarely been matched during the last 200 years.

In 1811 Beethoven composed the incidental music for a play called *The Ruins of Athens* which was written to be performed at the inauguration of a new theatre in the Hungarian city of Pest (now half of the modern capital, Budapest). Eleven years later a Viennese impresario named Karl Friedrich Hensler, having rebuilt the Josephstadt Theatre in the Austrian capital, wanted something similar to celebrate its reopening, so he asked the dramatist Carl Meisl to make an adaptation of the older play—which had flattered Pest by calling it the new Athens—to pay an equivalent compliment to Vienna. Beethoven was once more called upon to provide the music, of which there was to be

less than in the previous Hungarian instance. He was able to adapt some of the earlier movements for this purpose, but he wrote a chorus and an overture anew. The result was first heard at the no doubt glittering first night of the new play, called *Die Weihe des Hauses*, on 3 October 1822.

One of Beethoven's chief musical preoccupations in his late period was the fugue, and the main section of the overture does indeed provide a spirited example, with many inventive touches. But before that comes an extended slow introduction in a stately, almost martial mode, very characteristic of the composer. Hanging over the whole piece is the influence of the German-born, naturalised Briton George Frideric Handel, whose music Beethoven himself admired enormously, particularly in later years, and to whom in this work he pays his most significant tribute.

The 'Gratulations-Menuett' comes as a pendant to Beethoven's relationship with Hensler. It was originally sketched as a movement intended for the projected Tenth Symphony before Beethoven decided

to use it instead as a tribute to the impresario, on his name-day in November 1822, which was celebrated firstly at the theatre itself and then with a serenade outside his home, when Beethoven's piece was played. Beethoven tried to have the work published, though without success; it was first printed in 1833. He was sufficiently proud of it to give a manuscript copy to his friend and pupil the Archduke Rudolph. By way of a call to attention the minuet is introduced by a brass fanfare that recurs throughout in accordance with its celebratory function.

Die Weihe des Hauses overture was heard again in a concert given at the Kärnthnerthor Theatre in Vienna on 7 May 1824 that also included the premiere of Beethoven's final symphony together with three sections (the Kyrie, Credo and Agnus Dei) of the *Missa Solemnis* (1819-23), which had had its complete first performance exactly one month before. The Ninth was Beethoven's first symphony for more than a decade (though given its premiere in 1814, the Eighth had been written two years earlier), but at

least one element integral to the Ninth dated back much further than its predecessor. A letter written to the wife of the poet and dramatist Schiller by the Bonn jurist Fischenich as far back as 1793 advised of Beethoven's intention to set the *Ode to Joy*, while a sketch dated to 1798-9 makes use of the words 'Muss ein lieber Vater wohnen', though at this stage no symphonic context is suggested. Similar fragments of the text were being worked on during 1811 in connection with a piece referred to on one occasion as the 'Overture Schiller'.

Other early pointers to the work included the mention of a symphony in D minor amongst the sketches for the Seventh (composed in 1811-12), and a later reference to a symphony incorporating 'a pious song ... in the ancient modes'. (Beethoven had studied these in connection with the composition of the *Missa Solemnis*.)

The earliest sketch containing music that would actually appear in the Ninth dates from 1815, when the opening idea of the scherzo occurs as a fugue subject. Various pages dating from the end of 1817 and the

beginning of 1818 adumbrate ideas that were later worked up into the first movement, though it is clear from written comments Beethoven made around this time that he conceived the D minor work and the projected choral movement (referred to as an 'Adagio Cantique') as distinct and separate. Nothing appears again until 1822, by which time the *Missa Solemnis*, the Diabelli Variations, the three final piano sonatas and *Die Weihe des Hauses* overture had all been completed. Serious work was then done on the first movement, and sketches give us the melody to which the opening of Schiller's *Ode* would eventually be sung. Characteristic of Beethoven's method was the fact that so many different versions of this now universally admired melody were tried out until one finally satisfied him.

Such examples—and these could be multiplied many times over—are entirely typical of the processes by which Beethoven arrived at his completed major compositions. They also make clear that the highly original conception of the Ninth—not only in terms of the

surprising intervention of vocal forces to transform the finale of the work virtually into a cantata, but also in the sheer vastness of the whole, in which Beethoven expanded the time-scale of the symphony beyond that even of the 'Eroica'—was arrived at only after much consideration.

D minor was a key rarely used by Beethoven—the only other major work he wrote in it was the so-called 'Tempest' Piano Sonata, Op. 31 No. 2. But Beethoven's opening to the Ninth initially avoids this key—indeed any key at all—beginning instead with the striking sound of a bare fifth (A-E) on the dominant of D, one that in itself became a crucial exemplar for many of the opening gestures of Bruckner's symphonic output. The main theme, when it crashes in, is of titanic weight and significance. Its return in the major at the climax of the movement, which is in itself unusually wide-ranging even for Beethoven, is a moment that the analyst Donald Francis Tovey compared to seeing 'the heavens on fire. There is something very terrible', he went on to note, 'about this triumphant major tonic'.

The second movement, a scherzo (though Beethoven does not use the term), itself carries a huge negative charge in its aggressive rhythm, unstoppable momentum and violent timpani interjections, which seem to have generated a round of applause at the first performance. By contrast, the Trio has a far gentler, pastoral air. This movement, too, is enormous—far longer than those of Beethoven's previous symphonies.

The Adagio, once again, is on a grand scale. It consists essentially of a set of double variations, with two contrasting themes varied, the first centred on B flat major, the second on D. Even by the standards of late Beethoven, the melodic ideas and their treatment are unusually free.

The finale famously opens with a disturbingly discordant outburst that throws the atmosphere of tender calm engendered by the slow movement into confusion. The human voice is not yet heard, but in a remarkable recitative-like passage for the cellos and basses its later appearance is hinted at. At last the main theme of the choral finale is suggested, in the orchestra, gradually gaining form

and strength until rudely interrupted once more by the cataclysmic chaos of the movement's opening.

This is rebuked by the bass soloist in the first vocal intervention, to words by Beethoven himself. Then he introduces the theme of Beethoven's setting of Schiller's *Ode to Joy*, used thereafter to treat the main body of the poem to a series of variations. The increasing sense of jubilation comes to an abrupt halt and a grand slow section intervenes at the words 'Seid umschlungen, Millionen!', a declaration of universal love and of belief in the divine. This is followed in turn by a fugue combining the main themes of both sections and an increasing sense of well-being that reaches a point of ecstatic joy for the symphony's close.

If the originality of Beethoven's conception scarcely needs stressing, nor does the impact of the work on later composers. Though the introduction of vocal elements has scarcely become a commonplace, symphonists from Mendelssohn to Mahler and Shostakovich learned the lesson that the inclusion of a text could direct the listener's attention towards

a programmatic or philosophical intention. Wagner, too, saw the combination of notes and words as advanced in the Ninth as seminal to his own conception of music drama, and for that reason celebrated the laying of the foundation stone of his new theatre at Bayreuth in 1872 with a performance of the symphony under his own baton.

In wider, indeed the widest circles also, the Ninth Symphony continues to make a virtually unprecedented impact. To whatever extent one deems it appropriate that the main idea of the finale has become celebrated in our day as an anthem of European unity, or (far more dubiously) as the musical accompaniment to the marketing of a whole range of commercial products, consciousness of at least this brief but unforgettable fragment of Beethoven's epic creation could scarcely be more widespread than it is. The great success achieved by the work at its first performance is well known, far less so the fact that its second, given at the same Viennese venue some fortnight later, was poorly attended. We might well be

amazed at that, yet may also reflect that the rich and complex humanism of this symphony, and indeed of the entire Beethovenian heritage, has never been so widely valued—as well, perhaps, as needed—as it is at the present time.

GEORGE HALL



THOMAS DAUSGAARD

The Danish conductor Thomas Dausgaard (b. 1963) has been Music Director of the Swedish Chamber Orchestra since 1997. He is also the Chief Conductor of the Danish National Symphony Orchestra/DR since 2004. His guest conducting includes the Bayerischer Rundfunk, Leipzig Gewandhaus, Toronto Symphony, Berlin Radio, BBC Philharmonic, London Philharmonic, City of Birmingham Symphony, Scottish Chamber, Philadelphia and Montreal Symphony—to mention a few. He made his debut at the BBC Proms in 2001. Several tours have taken him throughout Europe and to north America and South-East Asia. Thomas Dausgaard has an extensive discography for labels such as Chandos, EMI, Simax and Dacapo. He was made a member of the Royal Swedish Academy of Music in 2005.

SWEDISH CHAMBER ORCHESTRA ÖREBRO

The Swedish Chamber Orchestra, Örebro (38 musicians) was founded in 1995. It is based in the Örebro Concert Hall (built in 1932, seating 720) which is situated on the Black River in the historic centre of the city of Örebro. From here it gives some 90 concerts a year divided between subscription concerts and tours—local, national and international. Thomas Dausgaard has been the orchestra's Music Director since 1997.



**SVENSKA KAMMARORKESTERN
ÖREBRO-SWEDEN**

The Swedish Chamber Orchestra's rapid development, attracting attention from leading promoters, conductors and soloists, has come as the result of intensive recording (Simax, BIS, Naxos and Hyperion) and touring—BBC Proms, Barbican Centre, Lincoln Center NYC, Ravinia Festival Chicago, Schleswig-Holstein Festival, Germany, Holland, Spain, Denmark, Norway and Japan. Andrew Manze is the orchestra's artist in residence.

INGER DAM-JENSEN

Inger Dam-Jensen has made a number of concert debuts to remarkable critical acclaim including Mahler's *Des Knaben Wunderhorn* with the New York Philharmonic Orchestra under Sir Colin Davis; *Les Illuminations* with the Berlin Philharmonic Orchestra under Bernard Haitink and Mahler's Second Symphony with the Philharmonia Orchestra under Christoph von Dohnányi. Dam-Jensen's operatic performances include such roles as Pamina in *Die Zauberflöte* at the Opera Bastille; Lisa in *La Sonnambula* for the Royal Opera, Covent Garden and Sifare in *Mitridate* for the Geneva Opera. Her discography includes Peer Gynt for Teldec; Solomon under Paul McCree for DGG and a selection of Carl Nielsen songs for DaCapo; the latter received the Gramophone award for Best Vocal Recording of the year.

LILLI PAASIKIVI

Finnish mezzo-soprano Lilli Paasikivi is in demand for concerts at the highest level. Notable performances have included: *Des Knaben Wunderhorn* with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen; the world premiere of Shchedrin's *The Enchanted Wanderer* with the New York Philharmonic under the baton of Lorin Maazel. Lilli Paasikivi's recordings include: Sibelius' *Kullervo* Symphony; Sibelius' *Maiden in the Tower*; Mahler Symphony No. 3; Alma Mahler's Complete Songs; Sandström's High Mass with the Gewandhausorchester Leipzig under Herbert Blomstedt; and Stravinsky's *Mavra* with the Gothenburg Symphony Orchestra under Peter Eötvös.

LARS CLEVEMAN

The Swedish tenor Lars Cleveman was born in Stockholm, where he studied at the University College of Opera. Roles at the Volksoper in Stockholm include Samson in *Samson*

et Dalila, Calaf in Turandot, and the title role in Don Carlos (also at BAM in New York). In 1998 he was engaged at the Royal Swedish Opera where his roles include the title roles in Otello, Parsifal, Don Carlos, and Les Contes d'Hoffman. Cleveman has a vast concert repertoire, notably Verdi's Requiem and Beethoven's Symphony No 9. He has released a CD with arias, the title role in Don Carlos with Hillevi Martinpelto as Elisabetta and Peter Mattei as Rodrigo, for Naxos.

KARL-MAGNUS FREDRIKSSON

In 2004 the Swedish baritone Karl-Magnus Fredriksson was appointed Royal Court Singer as one of the youngest singers ever. Since 1999 he is engaged at the Stockholm Royal Opera where his roles have included Figaro in *Il barbiere di Siviglia*, the Count in *Le nozze di Figaro*, Marcello in *La Bohème*, Papageno in *Die Zauberflöte*, Den okände i Gefors' Christina and Fritz in *Die tote Stadt* and the title role of Eugene Onegin. Karl-Magnus Fredriksson has appeared with conductors such as Andrew Davis, John Eliot Gardiner, Frans Brüggen and

Eric Ericson. He has made several CD recordings for BMG, Chandos, Vanguard Classics, DGG, Naxos and Finlandia.

DR VOCAL ENSEMBLE AND CHOIR

The DR Vocal Ensemble and Choir is a professional choir with up to 74 singers, 41 participating on the present recording. The choir was formed in 1932 and is mainly involved in choral works with orchestra and oratorios especially as a part of the traditional Thursday concert in Danish Radio, but often also in collaboration with orchestras in Berlin, Frankfurt, Cologne and Hamburg. The choir has excelled in contemporary works like the world premiere of Per Nørgård's Symphony no. 3 and major works of Henze and Sandström, among others. Together with Thomas Dausgaard and the Danish National Symphony orchestra the choir has performed and recorded a wide range of repertoire. In 2007 the choir was re-organized into the full time DR Vokalensemble (18) and part time DR Koncertkoret (56), with Fredrik Malmberg as principal conductor and Stephen Layton as principal guest conductor.

THE COMPLETE ORCHESTRAL WORKS OF LUDWIG VAN BEETHOVEN

THIS is the tenth CD in a projected series of all the orchestral music by Beethoven. Based on the latest available material and research, such as the Jonathan Del Mar Bärenreiter edition of the

symphonies, the project also includes the piano concertos with the pianist Boris Berezovsky.

The recordings are made in the Örebro Concert Hall, home of the Swedish Chamber Orchestra Örebro.



Vol. 1, PSC 1179.
Ritterballett
Symphonies 1&2



Vol. 2, PSC 1180.
Coriolan Overture
Symphonies 4&5



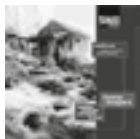
Vol. 3, PSC 1181.
Piano Concertos 1&2
Rondo in B flat



Vol. 4, PSC 1182.
Symphony no. 7
Egmont Music



Vol. 5, PSC 1183.
Piano Concerto 3
Triple Concerto



Vol. 6, PSC 1184.
Symphony no. 6
Leonore Overtures



Vol. 7, PSC 1280.
Piano Concerto 4
Piano Concerto in D



Vol. 8, PSC 1281.
Symphony no. 3
Violin Romances 1&2



Vol. 9, PSC 1282.
Symphony no. 8
König Stephan +

