

Sunday, April 6, 2008, 3pm
Zellerbach Hall

Swedish Chamber Orchestra
Thomas Dausgaard, *conductor*

with
Piotr Anderszewski, *piano*

PROGRAM

Ludwig van Beethoven (1770–1827) Overture to *Coriolan*, Op. 62 (1807)

Beethoven Piano Concerto No.1 in C major, Op.15 (1798)

Allegro con brio
Largo
Rondo: Allegro scherzando

INTERMISSION

Robert Schumann (1810–1856) Symphony No. 2 in C major, Op. 61 (1845–1846)

Sostenuto assai — Allegro ma non troppo
Scherzo: Allegro vivace
Adagio espressivo
Allegro molto vivace

*The Swedish Chamber Orchestra appears by arrangement with IMG Artists LLC,
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Swedish Chamber Orchestra

Conductor & Music Director
Thomas Dausgaard

Concert Master
Katarina Andreasson

Violin 1
Urban Svensson
Roger Olsson
Johan Andersson
Hans Elvkull
Charlotte Wargert
Andreas Roslund
Olof Ericsson

Violin 2
Anna Jansson
Lena Sjölund
Christina Olofsdotter Hallberg
Tony Larsson
Cecilia Bukovinszky
Robert Bruus

Viola
Paul Morgan
Linn Elvkull
Irene Bylund
Kate Pelly

Cello
Mats Levin
Hanna Thorell
Rajmund Follmann
Andreas Tengberg

Double-Bass
Sébastien Dubé
Josée Deschênes

Flute
Lars Segerås
Urban Hallberg

Oboe
Karin Egardt
Lisa Almberg

Clarinet
Johan Krakowski
Kjell Nyttning

Bassoon
Mikael Lindström
Marcus Carlsson

Horn
Bengt Olerås
Lennart Langer

Trumpet
Anders Hemström
Åke Rosengren

Trombone
Jesper Knutsson
Jonas Larsson
Anders Wiborg

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Ludwig van Beethoven (1770–1827)

Overture to *Coriolan*, Op. 62

Composed in 1807. Premiered in March 1807 in Vienna, conducted by the composer.

“There is no more explosive and violent music in Beethoven,” wrote the noted British musicologist Basil Deane of the *Coriolan* Overture. The stormy nature of the music was taken by many of the composer’s contemporaries to be a self-portrait, and, indeed, the picture it presents is a tonal parallel to the wind-blown, craggy likenesses of him that have entered into the popular imagination. It is not impossible that Beethoven saw in the hero of the tragedy by Heinrich Joseph von Collin—based on Plutarch via Shakespeare—a forebear of his own personal struggles against the strictures of society. There is nowhere among his orchestral works a more pointed and succinct representation of this side of his personality.

This Overture was inspired by, rather than composed for, the tragedy *Coriolan*, by Heinrich Joseph von Collin (1771–1811), a jurist, poet and, from 1809, court councilor who enjoyed much theatrical success in Vienna with this play. It opened at the Hofburg Theater on November 11, 1802, with incidental music arranged by Abbé Stadler from Mozart’s *Idomeneo*, and held the boards regularly for almost three years, largely because of the lauded portrayal of the title role by Joseph Lange, Mozart’s brother-in-law. Beethoven had been working with Collin to devise a libretto for an opera to follow *Fidelio*, and scenarios based by the poet on *Macbeth*, *Jerusalem Divided* and *Bradamante* had failed to engage the composer’s interest. (Beethoven, of course, never found that libretto.) *Coriolan* did take hold in Beethoven’s imagination, however—so powerfully that his Overture dates from nearly two years after the play closed.

Though Collin’s play was long out of performance by the time Beethoven got around to writing his Overture, there were compelling reasons for his completing the work. This was his fifth overture—preceded by the three *Leonores* and *Prometheus*—and for his concerts he needed a new opening piece, a function this new work would perform nicely. (It is instructive that he

provided only an Overture and no other music for *Coriolan*.) Further, Beethoven had still not abandoned hope of securing a regular position as a theatrical composer, and he may have intended this Overture to display his talent to the Viennese impresarios. Indeed, Prince Lobkowitz, one of his staunchest patrons, had recently gained admission to the governing board of the directors of the Royal Imperial Theater, and Lobkowitz even arranged a performance of the play on April 24, 1807, for the express purpose of displaying Beethoven’s music in its proper setting. No post came to Beethoven from these machinations, but he did manage to sell the Overture to the English composer-pianist-publisher Muzio Clementi that same week for a tidy sum. (Clementi wrote to his partner in London, “I think I have made a very good bargain,” as well he might. Beethoven was the “hottest property,” in modern parlance, in European concert circles at that time.)

Beethoven knew the ancient story of Coriolan not just from Collin’s play, but also through the writings of Plutarch and the drama by Shakespeare from which the playwright drew. (There were well-thumbed copies of both the earlier volumes in his library.) The story, which may be either fact or fable, tells of Gaius Marcius, a patrician Roman general of extraordinary bravery who led the Roman armies to a great triumph over the Volscians. For capturing their city of Corioli, he received the honorary name of Coriolan. His return to Rome found him embroiled in the conflict between patricians and plebeians, the latter claiming insufferable oppression. The aristocratic Coriolan so vilified the populace that the senate, yielding to plebeian pressure, voted his permanent exile. So bitter and vengeful did he become that he went to the conquered Volscians, swore allegiance to them, and offered to lead them against Rome. He besieged the city, rejecting all ambassadors until his mother and his wife came to entreat him to abandon his wrathful revenge. They subdued his bitter arrogance and pride, and he withdrew the Volscians, who turned against him. In Shakespeare’s version, he is slain by them; in Collin’s adaptation, he commits suicide.

The Overture opens (C minor) with stern unison notes in the strings punctuated by slashing chords from the full orchestra. A restless,

foreboding figure of unsettled rhythmic character constitutes the main theme. The second theme is a lyrical melody, greatly contrasting with the preceding measures, but not immune from their agitated expectancy. The tempestuous development derives its mood and its material from the main theme. The recapitulation recalls the opening gestures, but in F minor rather than C minor. The C tonality returns with the second theme. A lengthy coda, almost a second development, pits the lyrical melody against the imperious statement. The final outburst of the unison gesture spread, at last, across the full orchestra represents the dramatic denouement and the extinction of Coriolan’s awful pride. The Overture dies away amid sighs and silence.

Beethoven

Piano Concerto No. 1 in C major, Op. 15

Composed in 1798. Premiered in October 1798 in Prague, with the composer as soloist.

“His genius, his magnetic personality were acknowledged by all, and there was, besides, a gaiety and animation about the young Beethoven that people found immensely attractive. The troubles of boyhood were behind him: his father had died very shortly after his departure from Bonn, and by 1795 his brothers were established in Vienna, Caspar Karl as a musician, Johann as an apothecary. During his first few months in the capital, he had indeed been desperately poor, depending very largely on the small salary allowed him by the Elector of Bonn. But that was all over now. He had no responsibilities, and his music was bringing in enough to keep him in something like affluence. He had a servant, for a short time he even had a horse; he bought smart clothes, he learned to dance (though not with much success), and there is even mention of his wearing a wig! We must not allow our picture of the later Beethoven to throw its dark colors over these years of his early triumphs. He was a young giant exulting in his strength and his success, and a youthful confidence gave him a buoyancy that was both attractive and infectious. Even in 1791, before he left Bonn, Carl Junker could describe him as ‘this amiable, lighthearted

man.’ And in Vienna he had much to raise his spirits and nothing (at first) to depress them.”

Peter Latham, in his biography of the composer, painted this cheerful picture of the young Beethoven as Vienna knew him during his twenties, the years before his deafness, his recurring illnesses and his titanic struggles with his mature compositions had produced the familiar, dour figure of his later years. Beethoven came to Vienna for good in 1792, having made an unsuccessful foray in 1787, and he quickly attracted attention for his piano playing, at which he bested such local keyboard luminaries as Daniel Steibelt and Joseph Wölfl to become the rage of the music-mad Austrian capital. His appeal was in an almost untamed, passionate, novel quality in both his manner of performance and his personality, characteristics that first intrigued and then captivated those who heard him. Václav Tomášek, an important Czech composer who heard Beethoven play the premiere of the C major Concerto in Prague, wrote, “His grand style of playing had an extraordinary effect on me. I felt so shaken that for several days I could not bring myself to touch the piano.”

Beethoven, largely self-taught as a pianist, did not follow in the model of sparkling technical perfection for which Mozart, who died only a few months before Beethoven’s arrival, was well remembered in Vienna. He was vastly more impetuous and less precise at the keyboard, as Harold Schonberg described him in his study of *The Great Pianists*: “[His playing] was overwhelming not so much because Beethoven was a great virtuoso (which he probably wasn’t), but because he had an ocean-like surge and depth that made all other playing sound like the trickle of a rivulet.... No piano was safe with Beethoven. There is plenty of evidence that Beethoven was a most lively figure at the keyboard, just as he was on the podium.... Czerny, who hailed Beethoven’s ‘titanic execution,’ apologizes for his messiness [i.e., snapping strings and breaking hammers] by saying that he demanded too much from the pianos then being made. Which is very true; and which is also a polite way of saying that Beethoven banged the hell out of the piano.”

Beethoven composed the first four of his five mature piano concertos for his own concerts. (Two

juvenile essays in the genre are discounted in the numbering.) The Concerto No. 1 (1798) was actually the second to be written, but was given the lower number because the earlier B-flat Concerto (1795) was several months later in reaching publication. Both scores appeared in 1801, the delay apparently caused by Beethoven's desire to keep them from his rivals and reserve them for his personal use. Beethoven's C major Concerto sprang from the rich Viennese musical tradition of Haydn and Mozart, with which he was intimately acquainted: he had taken some composition lessons with Haydn soon after his arrival, and he had profound affection for and knowledge of Mozart's work. At a performance of Mozart's C minor Piano Concerto (K. 491), he whispered to his companion, John Cramer, "Cramer, Cramer! We shall never be able to do anything like that!"

The opening movement of Beethoven's First Piano Concerto is indebted to Mozart for its handling of the concerto-sonata form, for its technique of orchestration, and for the manner in which piano and orchestra are integrated. Beethoven added to these quintessential qualities of the Classical concerto a wider-ranging harmony, a more openly virtuosic role for the soloist and a certain emotional weight characteristic of his large works. The second movement is a richly colored song with an important part for the solo clarinet. The rondo-finale is written in an infectious manner reminiscent of Haydn, brimming with high spirits and good humor.

Robert Schumann (1810–1856) **Symphony No. 2 in C major, Op. 61**

Composed in 1845–1846. Premiered on November 5, 1846, in Leipzig, conducted by Felix Mendelssohn.

The years 1845 and 1846 were difficult ones for Schumann. In 1844 he had gone on a concert tour of Russia with his wife, Clara, one of the greatest pianists of the era, and he was frustrated and humiliated at being recognized only as the husband of the featured performer and not in his own right as a distinguished composer and critic. The couple's return to Leipzig found Robert nervous,

depressed and suffering from occasional lapses of memory. He had a complete breakdown soon after, and his doctor advised the Schumanns to return to the quieter atmosphere of Dresden, where Robert had known happy times earlier in his life. They moved in October 1844, and Schumann recovered enough to completely sketch the Second Symphony in December of the following year. He began the orchestration in February, but many times found it impossible to work and could not finish the score until October.

Clara noted that her husband went night after night without sleep, arising in tears in the morning. His doctor described further symptoms: "So soon as he busied himself with intellectual matters, he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal objects, even keys, and by medicines, and the fear of being poisoned." Schumann complained of continual ringing and roaring in his ears, and it was at times even painful for him to hear music. He was almost frantic for fear of losing his mind. His physical symptoms, he was convinced, were a direct result of his mental afflictions. He was wrong.

In a 1971 article in *The Musical Times*, Eric Sams investigated Schumann's illness, and his findings are both convincing and revealing. In those pre-antibiotic times, a common treatment for syphilis was a small dose of liquid mercury. The mercury relieved the external signs of the disease—but at the cost of poisoning the patient (victim?). Schumann, many years before his devoted marriage to Clara, had both the infection and the treatment. The problems that he lamented—ringing ears, cold extremities, depression, sleeplessness, nerve damage—were the result of the mercury poisoning. Sensitive as he was, Schumann first imagined and then was truly afflicted with his other symptoms until he became ill in both mind and body. It was, however, an insidious physical problem that led to his psychological woes rather than the other way around, as he believed.

Seen against this background of pathetic suffering, Schumann's Second Symphony emerges as a miracle of the human spirit over the most try-

ing circumstances. In his own words, "I was in bad shape physically when I began the work, and was afraid my semi-invalid state could be detected in the music. However, I began to feel more myself when I finished the whole work." Of the philosophical basis of the Symphony, undoubtedly related to Schumann's emotional state, the Austrian-English music scholar Mosco Carner wrote, "The emotional drama in this Symphony leads from the fierce struggle with sinister forces (first movement) to triumphant victory (finale), while the intervening stages are febrile restlessness (scherzo) and profound melancholy (adagio)." This progression from darkness to light as a musical process had its noble precedents in the Fifth and Ninth Symphonies of Beethoven, a musician whom Schumann revered, and it is probable that Schumann envisioned the construction of his Second Symphony as a mirror of his return to health during its composition.

This Symphony is the most formally traditional of the four that Schumann wrote. It comprises four independent movements closely allied to Classical models. The sonata form of the first movement is prefaced by a slow introduction which presents a majestic, fanfare-like theme in the brass and a sinuous, legato melody in the strings. (The brass theme recurs several times during the course of the work and serves as a motto linking this first movement with later ones.) The tempo quickens to begin the exposition, with the main theme heard in

jagged, dotted rhythms. The second theme continues the mood of the main theme to complete the short exposition. The lengthy development section is mostly based on the second theme. The recapitulation employs a rich orchestral palette to heighten the return of the exposition's themes, with the fanfare-motto heard briefly in the coda to conclude the movement.

The scherzo ("Schumann's happiest essay in this form," according to Robert Schaufler in his study of the composer) has two trios: the first dominated by triplet rhythms in the woodwinds, the second by a legato chorale for strings. The horns and trumpets intone the motto theme at the end of the movement. The wonderful third movement is constructed around a nostalgic melody, one of Schumann's greatest inspirations, first presented by the violins. A brief, pedantic contrapuntal exercise acts as a middle section, after which the lovely theme returns. The brilliant and vigorous finale is cast in sonata form, with a second theme derived from the opening notes of the melody of the preceding *Adagio*. The majestic coda begins with a soft restatement of the motto theme by trumpets and trombone, and gradually blossoms into a heroic hymn of victory in the full brass choir.

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At just 12 years old and with only 38 players, the **Swedish Chamber Orchestra** is fast establishing itself as one of the most interesting ensembles today. Together with Danish conductor, Thomas Dausgaard—who has been the orchestra’s music director for 10 years—the tightly knit ensemble has recorded the complete Beethoven orchestral works for Simax and embarked on a new project with BIS, which will include all the symphonies of Schumann, as well as orchestral works by Dvořák and Bruckner. The first of these BIS recordings appeared in January 2007.

In 2004, the Swedish Chamber Orchestra and Thomas Dausgaard made their US and UK debuts with performances at the London Proms and Lincoln Center’s Mostly Mozart Festival. On that occasion, *The New York Times* wrote: “It has been a longstanding complaint in the classical music world that as recordings and jet travel have shrunk the globe, an international sound has been fostered that has filtered out regional differences in timbre and interpretation.... And every now and then an orchestra comes along with a sound that is surprising and fresh. The Swedish Chamber Orchestra, led by its music director, Thomas Dausgaard, produced a distinctive and consistently vibrant sound.”

The Swedish Chamber Orchestra is working hard on the “surprising” and “fresh” sound accredited to them and is constantly looking at expanding its repertoire and opening new doors to further challenges. Alongside their work with Thomas Dausgaard, the Orchestra regularly performs with early music specialist Andrew Manze and conductor-composer H. K. Gruber. With this range of repertoire and styles, the ensemble has established its own unique voice. As *The Daily Telegraph* commented: “Imagine the London Sinfonietta crossed with say the Orchestra of the Age of Enlightenment and you might come up with something near the flexibility offered by the Swedish Chamber Orchestra.”

With a commitment to contemporary music, the Orchestra regularly commissions and performs new works, both at home and abroad. The orchestra’s most recent commission is a new violin concerto by Magnus Lindberg, which was given its European premiere by the Orchestra and soloist Lisa Batisvili In October 2006. Reviewing the

concert, *The Times of London* wrote: “Poised between appearances at the Mainly Mozart Festivals in New York and the Barbican (July 2007), Magnus Lindberg’s new Violin Concerto has just received standing ovations at its European premiere in the quiet Swedish town of Örebro. Why Örebro? Because that is the home of the Swedish Chamber Orchestra which co-commissioned the work, and played it, under the baton of their chief conductor Thomas Dausgaard, with the sharp-eyed intensity that has become their hallmark.”

Further upcoming world premiere performances include works by Swedish composers Daniel Börz, Karin Rehnqvist, Sven David Sandström and Christian Lindberg, while Scandinavian premieres include works by Joe Cutler and Steven Mackey.

In March 2007, the Swedish Chamber Orchestra undertook a major tour of Europe, which included performances at the Amsterdam Concertgebouw, Zurich Tonhalle, Dresden Frauenkirche, Berlin Konzerthaus and Munich HerkulesSaal. In July 2007, the ensemble returned to London to perform at the Mostly Mozart Festival where they gave the UK premiere of Lindberg’s violin concerto with Ms. Batiashvili as soloist.

Tour highlights in 2008 include a return visit to the United States with concerts at New York’s Lincoln Center, Washington, Cleveland and the West Coast, as well as an autumn tour of Germany and Austria.

Danish conductor **Thomas Dausgaard** was recently described by *The Daily Telegraph* as a “conductor of rare conviction and insight.” He is renowned for his dynamic conducting style, his fresh approach to a broad range of repertoire, his prolific discography and the exciting results he has achieved as Chief Conductor of the Danish National Symphony Orchestra/DR and as Principal Conductor of the Swedish Chamber Orchestra.

Maestro Dausgaard became Chief Conductor of the Danish National Symphony Orchestra/DR in August 2004. The orchestra has developed impressively under his leadership, embracing his energy and creativity. With Maestro Dausgaard, they tour worldwide, performing in Berlin, Vienna, Paris, Amsterdam and London, and they have also recorded extensively together. Of particular note is

all of Schumann’s symphonies and a selection of symphonies from Dvořák, Schubert and Bruckner for BIS, for a series which has appropriately been labeled “Opening Doors.” In October 2005, they undertook their first Japan tour which was a huge success and recent tours have included Italy, Germany, Holland, Spain, the United States and the United Kingdom.

Maestro Dausgaard guest conducts several of the world’s leading orchestras. He enjoys a special relationship with the Leipzig Gewandhaus Orchestra, conducting them on tour as well as in their home city and future guest conducting engagements include the Vienna Symphony Orchestra, the Radio Symphony Berlin, the Czech Philharmonic and the Verdi Orchestra of Milan, among others. He works with the leading Scandinavian orchestras, including the Oslo and Stockholm philharmonics and has conducted the St. Petersburg Philharmonic in St. Petersburg and on tour in Italy, where he also works with the RAI Turin and La Scala philharmonics. In the United Kingdom, Dausgaard returns to the BBC Philharmonic, with whom he made his Proms debut, in the 2007–2008 season and will work with the Royal Philharmonic Orchestra again in 2008–2009.

Maestro Dausgaard also conducts regularly in North America. He has worked with many of the major orchestras including the Philadelphia Orchestra, the Los Angeles Philharmonic, the Pittsburgh Symphony, the Saint Louis Symphony, the Baltimore Symphony, Houston Symphony, the Minnesota Orchestra, the Seattle Symphony and the Montreal Symphony. He conducts the Toronto Symphony every year, and makes regular appearances at the Mostly Mozart Festival in New York.

Thomas Dausgaard already has a discography of more than 30 recordings with companies such as Chandos Records, Dacapo, Simax and EMI Medley. His recent releases have included Nielsen and Langgaard works for Dacapo and Berlioz for Chandos. His much praised DVD recording of Langgaard’s opera *Antikrist* on the Dacapo label was released last year.



Neyohé Asano

their recently released disc of Nielsen works which has been nominated for a 2007 Gramophone award. Maestro Dausgaard and the orchestra have welcomed the new opportunities presented by the internet and many of their forthcoming performances will be made available for download. In January 2009, they will perform the inaugural concerts at the eagerly awaited new concert hall opening in Copenhagen, designed by Jean Nouvel, after which they will become the hall’s resident orchestra.

The Swedish Chamber Orchestra has also flourished under Maestro Dausgaard’s direction since he took up his position there in 1997. Having brought this group from a regional orchestra to international attention over the past decade, he and the orchestra have recorded all of Beethoven’s orchestral music for Simax, a project which has received outstanding critical acclaim for the fresh and dynamic approach that Maestro Dausgaard and the orchestra bring to this repertoire. They continue to record prolifically, breaking with tradition as a chamber orchestra to record

About the Artists



Felipe Da Rocha

Polish-Hungarian pianist **Piotr Anderszewski** is widely regarded as one of the most exciting pianists of his generation. Since first coming to public attention at the 1990 Leeds Piano Competition, he has become a familiar figure on the international concert platform, recognized for the intensity and originality of his interpretations. Mr. Anderszewski's engagements in the 2006–2007 season included a critically acclaimed recital at Carnegie Hall, which Jay Nordlinger of *The New York Sun* described as “a feat of pianism and a feat of musicianship.” He performed with the Royal Concertgebouw, Los Angeles Philharmonic, Dallas Symphony and Philadelphia Orchestra, and was a guest artist in the London Symphony Orchestra's prestigious Mozart concerto series. The 250th anniversary of Mozart's birth saw Mr. Anderszewski directing the composer's concertos from the keyboard with various chamber orchestras—including the Mahler Chamber

Orchestra, the St. Paul Chamber Orchestra and the soloists of the Berlin Philharmonic. Most notable has been his collaboration with the Scottish Chamber Orchestra, with which he has performed extensively and recorded a disc featuring the G major and D minor concertos. This partnership continues into the current season. Mr. Anderszewski has made a number of highly praised recordings since becoming an exclusive artist with Virgin Classics in 2000. His first release for Virgin was Beethoven's *Diabelli Variations*, a disc which received exceptional critical acclaim, including a Diapason d'Or and a Choc du Monde de la Musique in France. The recording was also the subject of a film by Bruno Monsaingeon, creator of documentaries on Sviatoslav Richter, Yehudi Menuhin and Glenn Gould. Other notable releases have included Grammy-nominated CDs of Bach's Partitas 1, 3 and 6 and a selection of solo pieces by his compatriot Szymanowski, which received a Classic FM Gramophone Award in 2006 for best instrumental disc.

Mr. Anderszewski has been singled out for several high profile awards—the Szymanowski Prize in 1999 for his interpretations of the composer's music and, in 2001, the Royal Philharmonic Society's 2000 Best Instrumentalist award. In April 2002, he was named Gilmore Artist, succeeding previous winner Leif Ove Andsnes.

In the 2007–2008 season, Piotr Anderszewski appears with the Chicago Symphony Orchestra, tours the United States with the Swedish Chamber Orchestra and embarks on recital tours of the United States, Japan and Europe, the latter including appearances at London's Queen Elizabeth Hall, the Théâtre des Champs-Élysées in Paris and the Wiener Konzerthaus.