BEETHOVEN

NINE

9

BENJAMIN

ZANDER

Philharmonia Orchestra
Philharmonia Chorus
Stefan Bevier, Chorus Master
BEETHOVEN SYMPHONY
No. 9 in D minor, op. 125 ‘Choral’
BENJAMIN ZANDER
Philharmonia Orchestra
Philharmonia Chorus
STEFAN BEVIER Chorus Master

REBECCA EVANS Soprano
PATRICIA BARDON Mezzo-soprano
ROBERT MURRAY Tenor
DEREK WELTON Bass-baritone

Recorded at WATFORD COLOSSEUM, London, UK March 10 - 12, 2017

Recording Produced by ELAINE MARTONE & DAVID ST. GEORGE
Engineered, Mixed, and Mastered by ROBERT FRIEDRICH
for Five/Four Productions, Ltd.
Assistant Engineering by JONATHAN STOKES & NEIL HUTCHINSON for Classic Sound, Ltd.

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DISC 1 - SYMPHONY NO. 9 ............. 58:39
1 I. Allegro ma non troppo, un poco maestoso ..................... 13:13
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3 III. Adagio molto e cantabile ........................................... 11:07
4 IV. Finale: Chorus "An die Freude" ("Ode to Joy") ............... 21:46

DISC 2 - DISCUSSION ............... 01:18:51
BENJAMIN ZANDER DISCUSSES BEETHOVEN’S NINTH SYMPHONY
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2 Beethoven and Tempo: the miracle of the metronome .......... 6:31
3 The Case of the Ninth: history of past performances .......... 12:15
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7 The Adagio: what, exactly, constitutes a “slow” tempo? (1) ...... 14:18

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1 The Adagio: what, exactly, constitutes a “slow” tempo? (2) ........ 15:07
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The Ninth is the confluence of many currents and forces in Beethoven's life: of an involvement since boyhood with the work of Friedrich von Schiller and a plan cherished over thirty years to set his ode *An die Freude* (To Joy); of a fugue subject jotted down in a notebook about 1815 and again in somewhat altered form two or three years later (this became the main theme of the scherzo); of an invitation from the Philharmonic Society of London to visit England in the winter of 1817-18 and to bring two new symphonies with him; of plans actually made around 1818 for two symphonies, one in D minor, the other to include a choral "Adagio Cantique... In ancient modes"; of Beethoven's acceptance in 1822 of the London Philharmonic Society's commission of a symphony, this being the outcome finally of the negotiations begun in 1817.

Since 1812, the year of the great and frustrated passion between himself and Antonie Brentano, "the Immortal Beloved," Beethoven's life had been in a continuous state of crisis, the most draining elements of which were tied to the drawn-out litigation over the guardianship of his nephew Karl. Since 1812, the year of the Seventh and Eighth symphonies and of his last violin sonata, Opus 96, he had written little, at least measured by his standards of inspiration and industry. The other major works of the decade were the final revision of Fidelio and the E-minor Piano Sonata, Opus 90 (both in 1814); the two cello sonatas, Opus 102 (1815); the song cycle *An die ferne Geliebte* (To the Distant Beloved) and the A-major Piano Sonata, Opus 101 (both in 1816); and the *Hammerklavier* Sonata, Opus 106 (1819). Beethoven's legal battle...
with his sister-in-law came to an end in April 1820 with a ruling in his favor—technically, anyway, though in fact Beethoven's assumption of guardianship over Karl precipitated new miseries for uncle and nephew alike.

In any event, Beethoven, as Maynard Solomon puts it, "set about reconstructing his life and completing his work's life." The process was slow. In what was left of 1820, he completed the E-major Piano Sonata, Opus 109, and the following year he was able to sign most of the work on it: the A-flat Sonata, Opus 110, and the C-minor, Opus 111. By 1822 he was again possessed by a rage of energy, putting the final touches on the last two sonatas, composing the *Consecration of the House* Overture, finishing the Missa *solemnis* (for which the deadline had been March 1820), and achieving most of the shockingly inventive *Diabelli Variations*.

As part of this regeneration, the various projects and ideas connected with the Ninth Symphony began to sort themselves out. In the summer of 1822, Beethoven was possibly still thinking of a pair of symphonies analogous to the Fifth / Pastoral and Seventh / Eighth pairs of 1808 and 1812. But by 1823, with his other projects completed, he was ready to focus on a single work, though he was not yet sure whether the finale would be vocal or instrumental (the material he sketched for a "finale instrumentale" grew in 1825 into the last movement of the A-minor String Quartet, Opus 132). The first movement was ready fairly early in 1823; most of the remainder was complete at least in outline in Beethoven's head by the end of that year. Not surprisingly, what gave Beethoven the most trouble was the question of how to get into the finale; it is altogether accidental that Beethoven chose to dedicate his symphony on the brotherhood of man to his pupil Ferdinand Ries (the one who had been so startled by the "wrong" horn entrance in the *Eroica*), Emperor Francis I of Austria, Tsar Alexander I of Russia, the London Philharmonic Society, and Louis XVIII of France. He settled at last on Frederick William III of Prussia, son of the cellist-king, Frederick William II, for whom Mozart had written his last three string quartets. Beethoven's choice of this dabiously cautious monarch seems off, but Maynard Solomon suggests a haunting explanation. Since 1810, rumors had circulated in print that Beethoven was the illegitimate son of Frederick William II (or in some versions Frederick the Great), and no appeals to concern for his mother's honor or just common sense moved the composer to deny these stories. "One wonders," Solomon writes, "if it is altogether accidental that Beethoven chose to dedicate the Pastoral and the Ninth Symphony to the son of the man rumored to be his own father."

The Ninth Symphony traces a path from darkness to light, and of this process and of the struggle for clarification, the famous opening, imitated over and over in the nineteenth century, offers a macroscopic view. We hear at first just two very soft notes, E and A, sustained in the horns, vibrating in violins and cellos. As at the beginning of the *Eroica*, where the initial E-flat chords were made horizontal and turned into a melody, two-note figures—sometimes E/A, sometimes A/E—detach themselves as melodic fragments. Their appearances come to be more closely spaced, and they cease to be so surely and regularly downbeating. The two notes even become three. The effect is of crescendo, but it is a crescendo achieved by rhythmic and harmonic tension and by the gradual expansion of range as well as by actual increase in volume. At a certain point in the crescendo the E's drop away, to be instantly replaced by D's in the bassoons and horns that cloud the texture more than they penetrate it; the new note in fact sounds strangely dissonant against the prevailing A's. The D turns out to be the "answer" the whole orchestra agrees on at the great *fortissimo* summit of that first crescendo; the tense anticipation of that note is Beethoven's utterly personal mark. The same could be said of the powerful perversity that has Beethoven finally arrive in D minor with a great downward-plunging theme that begins...
by emphasizing A.

This is the only first movement in a Beethoven symphony in which no repeat is marked for the exposition. Even so, this, as the scale of the initial arrival at D minor suggests it will be, a huge structure. The material itself is diverse, ranging from the sternly angular to the softly lyric, from the calmly scored to the intensely intertwined. The most songful of Beethoven’s ideas, a sweetly euphonious melody for woodwinds, has about it a haunting sense of something familiar, but the speed of events is such that we scarcely have time to trace this.

The entrance into the development is striking. Beethoven has taken the music to B-flat major, and that is where he concludes the exposition with a series of emphatic cadences. At this point, instead of modulating to another harmonic area, he picks the music up and puts it down somewhere else (as he had at the start of the Eroica’s first-movement coda). To be specific, he goes the smallest possible step from B-flat to A (with a wonderful orchestral detail: a pianissimo A on trumpets and timpani half a measure after the shift, as though to ratify it). And we are back to the A/E open fifths of measure 1. Beethoven, in other words, sets us up to believe that he is going to repeat the A/E open fifths of measure 1. Beethoven, in other words, sets us up to believe that he is going to repeat the A/E open fifths of measure 1. Beethoven, in other words, sets us up to believe that he is going to repeat the A/E open fifths of measure 1. Beethoven, in other words, sets us up to believe that he is going to repeat the A/E open fifths of measure 1. Beethoven, in other words, sets us up to believe that he is going to repeat the A/E open fifths of measure 1.

The coda is astonishing. First of all, it is exceptionally long. In thematic manipulation it partakes of the character of a second development, though the steady harmonic orientation to D minor makes it very different from a development. D major makes a touching return in a dolce horn solo, but here again Beethoven withholds something by setting the episode by placing it in a new harmonic context, by scoring it differently, and, most subtly and beautifully, by his constant contractions and expansions. For example, ideas that occurred two measures apart earlier on are now separated by four measures; on the other hand, a fifty-measure process is now compressed into twelve.

The Adagio is worth observing; however, conductors are so much in thrall to tradition, one based on a language of solemnity from much later in the nineteenth century, that the tempo we most often hear is likely to be something like two-thirds of the one Beethoven indicates. At the traditional slow pace, the music must move with four, or even eight, impulses per measure. If you transfer the habit of four or eight impulses per measure to Beethoven’s tempo, the effect will be of scramble and haste. If, on the other hand, you pay attention to how the harmony moves and let that determine your breathing and pulse rate, you will discover that with only two impulses per measure you can, at exactly the tempo Beethoven prescribes, have a wonderfully spacious sense of forward motion, a true adagio molto. In one of the later variations, the violins take wing in fantastical flights of sixteenth-notes and sixteenth-note triplets. At Beethoven’s tempo we can hear that he does not intend an expressivo, much-leaned-into violin melody with some vague wind chords behind; rather, the violinists play the theme, clearly and intelligibly, and the violins add an ecstatic—and brilliantly virtuosic—counterpoint, comparable to the rapturous obbligato with which the solo violin accompanies the Benedixus in the Missa solemnis.

The most horrendous noise Beethoven could devise over an A in the bass rather than the firm D. In a wonderfully imaginative passage, single woodwinds add their chatter to the serene horn solo, only to find themselves gradually drowned by the growing assertiveness of the strings as they stalk up and down broken chord figures. Then the strings recede, to reveal that the woodwinds’ chatter has never ceased. For the final section of this chapter, Beethoven introduces one of his ostinato basses to initiate a crescendo to the final fortissimo statement of the first D-minor theme. Franck and Bruckner are two composers who were much taken with this device.

The scherzo is a huge structure, as obsessive in its driving and exuberant play with few ideas as the first movement was generous in its richness of material. Much as the tiny scherzo in the Hammerklavier Sonata is a satiric variant of the ferocious first movement, so does this scherzo continue—bizarrely—what came before. Here Beethoven starts right off with his descending D-minor chord, but was a chord ever laid out more oddly than this one with its irrepressible kettledrums? When first we heard D major, it was amid the roaring flames of the first movement’s recapitulation. When it returns in the trio, it is rustic, comfortable, more in the manner of the pastoral horn solo in the first movement’s coda. *There is also something about it of hymnic or communal music. It reaches forward towards the world of the Ode to Joy, and bit by bit we begin to get the idea that the conquest of D major is at the center of the Ninth Symphony’s scenario. Two bars of upbeat—clarinets, bassoons, middle and lower strings—ease us into the Adagio. Beethoven at first alternates two themes of contrasting gait (Adagio molto e cantabile in 4/4 and Andante moderato in 3/4), key (B-flat major and D major), and temperature.

He varies both themes, drops the second altogether after a single return (in G major—D must still be held in reserve), but envelops the first in ever more fanciful decoration. It is carried to a double climax with noble fanfares and a magnificent striding into new harmonic regions. The effect is one of exultation and, at the end, profound peace.
shatters the peace in which this great Adagio concludes, and now an extraordinary drama is played before us. Cellos and basses protest what Wagner called the “Schreckensfanfare” (fanfare of terror) in the gestures of operatic recitative. Instrumental recitatives are not in themselves new: examples so specific one could set words to them occur in such familiar works as Mozart’s great Piano Concerto in E-flat, K. 271, and Haydn’s Concertante in B-flat, and one scholar has pointed out close and particular resemblances of the Beethoven Ninth recitatives to those in a piano concerto by Ludwig Böchner. But these recitatives of Beethoven’s are not just stylized allusion to opera; they are part of a real scenario. At stake is a problem that Beethoven turned into a mighty headache for generations of composers to follow: what are we going to do for a finale?

The suggestion the orchestra makes initially is to return to the first movement. As silly as it is unlikely, this proposal is turned down by the low strings in an angry recitative. Suggestions to go back to the second and third movements meet the same scornful, furious response. Finally, after three tries and three rejections, the woodwinds offer something apparently new and different. It is the mere adumbration of a theme, but the woodwinds have foreshadowed the fresh idea that the woodwinds have of the first movement sounded somehow familiar: it doesn’t sound like what they suggest?

The orchestra rounds off the strings recitative with a firm cadence, and without a second’s pause for breath—a wonderful and characteristic detail wiped out by generation after generation of mindless conductors—one of the world’s great songs begins. It was J. W. N. Sullivan, in his beautiful book Beethoven: His Spiritual Development, who tied to the music of the composer’s last years Wordsworth’s phrase about “a mind forever Voyaging through strange seas of thought, alone.” But we also find in late Beethoven a quest for simplicity, for immediacy, and here, his “großer Wurf,” turn to the gamble, to invent the quintessentially popular tune succeeds miraculously. (It includes that one anticipation, the shift that comes one beat before we expect it—the note to which the word alle will eventually be set—to remind us that this is, after all, by Beethoven.) This song Beethoven spreads before us in a series of simple and compelling orchestral variations, interrupted by a return of the horrendous fanfare that began the movement. What earlier was matter for our imaginations now becomes explicit. The recitative is really sung now, and to words that Beethoven himself invented as preface to Schiller’s Ode (and not quite the ones he had blurted out to Schindler): “O friends, not these tones; Rather, let us tune our voices in more pleasant and more joyful song.”

Having begun with variations, Beethoven continues on that path. It is a free set that begins simply, much like the orchestral variations that followed the first statement of the theme. The chorus second the solo bass, but Beethoven reserves the sound of the soprano voice, solo and chorus, for a line that must have pierced the ever lar and lonely composer deeply: “Wer ein holdes Weib errungen,/Mische seinen Jubel ein!” (“He who has found a goodly woman,/Let him add his jubilation too!”) The vision of the Cherub standing before God is set before us by a harmonic diversion of great simplicity and stunning power. Then, with a boldness of contrast that no other composer except perhaps Mahler would have dared, he brings us the sound of a distant and approaching marching band as men are bidden to follow their courses “gladly, like a hero to the conquest.” The orchestra continues the discourse in a double fugue, whose complexities are effectively spelled by a return of the Ode in grandly plain form.

Classical variations traditionally had a slow variation near the end. Here this becomes what is in effect an entire slow movement. The command, “Seid umschlungen, Millionen!” (Be embraced, ye Millions!), is given at first by men’s voices, trombones, and low strings in unison, in a manner meant to evoke church chant—a remnant of the old plan for an “Adagio Cantique...in ancient modes.” For Schiller’s verses about the Creator, the loving Father who surely dwells “above the canopy of the stars,” Beethoven invents the most mysterious, anti-gravitational, unearthly music in the symphony. While he does not want the Adagio to be too slow, he does want the singing and playing to be divoto. After the vision of the Creator, all is pure joy, and the music, pausing only for an ecstatically virtuoso cadenza for the solo quartets, rushes headlong to its intoxicated finish.

Schiller himself did not think much of his ode To Joy—and who, reading it away from Beethoven’s setting, would disagree with him? He had been dead eighteen years when Beethoven set it to music, and it is impossible, though intriguing, to guess how he might have reacted to Beethoven’s symphony. But Beethoven read into it what he needed. What is sure is that he transformed it, not only in spirit, but literally, by selecting, omitting (above all, omitting), transposing, reordering. And once the words have entered, they, and of course even more, Beethoven’s transcendent responses to them, sweep us along

As joyously as His suns fly
Across the glorious landscape of the heavens
...Gladly, like a hero to the conquest.

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*For a full explanation of this discrepancy, listen to the Discussion Discs–BZ
BARITON SOLO
O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.
Freud! Freude!

QUARTETT MIT CHOR
Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle
Weinend sich aus diesem Bund!

BARITONE SOLO
O friends, no more of these sounds!
Let us sing more cheerful songs,
More songs full of joy!
Joy! Joy!

QUARTET & CHORUS
Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic binds together
what fashion and habit have torn apart.
All men shall become brothers,
where your soft wings do waft.
Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them sink away
from this gathering in tears!
Every creature drinks in joy
at nature’s breast;
Good and Bad alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.

TENOR SOLO & CHORUS
Froh, wie seine Sonnen fliegen
Durch des Himmels prächtgen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

CHOR
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder - überm Sternenzelt
Muss ein lieber Vater wohnen.
Ih stürzt nieder, Millionen?
Ahnest du den Schöpfer, o Welt?
Such ihn überm Sternenzelt,
Über Sternen muss er wohnen.

TENOR SOLO & CHORUS
Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your course,
joyfully, like a conquering hero.

CHORUS
Be embraced, you millions!
This kiss goes to the whole world!
Brothers, above the canopy of stars
must dwell a loving father.
Do you bow down before Him, you millions?
Do you sense your Creator, o world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.
Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic brings together
what fashion and habit have torn apart.
All men shall become brothers,
where your soft wings do waft.
Joy, beautiful spark of divinity,
Daughter from Elysium,
Joy, beautiful spark of divinity!
For the past 50 years Benjamin Zander has occupied a unique place as a master teacher, a deeply insightful and probing interpreter, and as a profound source of inspiration for people across society: in the music profession, in the corporate world, and even in politics. He has consistently engaged in a quest for insight into the western musical canon and the spiritual, social, and political issues that inspired its creation.

Zander was born near London in 1939 soon after his parents emigrated with their three older children from Nazi Germany to England. By the time he was nine, Zander’s musical compositions had attracted the attention of Benjamin Britten, and that relationship, as well as his studies with Imogen Holst, daughter of Gustav Holst, became formative for his future. At fifteen Ben left his home and family to study cello for five years in Florence and Cologne with the great Spanish cellist, Gaspar Cassadó. After completing his degree at the University of London, he was awarded a Harkness Fellowship which brought him to the United States. In 1965, he settled in Boston.

Zander founded the Boston Philharmonic Orchestra in 1978 and has appeared as a guest conductor with orchestras internationally. His performances have inspired legions of musicians, renewed their sense of idealism, and shed fresh, insightful, and sometimes provocative light on the interpretation of the central symphonic repertoire of the 19th and 20th centuries.

For 25 years, Zander has enjoyed a unique relationship with London’s Philharmonia Orchestra. This is their eleventh recording together, including a nearly complete cycle of Mahler symphonies, as well as symphonies of Bruckner and Beethoven. High Fidelity Magazine named their recording of Mahler’s 6th Symphony as ‘The Best Classical Recording’ of 2002; their Mahler 3rd was awarded ‘Critics’ Choice’ by the German Record Critics’ Award Association; their Mahler 9th and Bruckner 5th recordings were nominated for Grammy awards for ‘Best Orchestral Performance.’ Throughout his career, Zander has remained deeply committed to making classical music accessible and engaging for all listeners. An audio explanation is, for instance, included as a separate disc with each of his Philharmonia recordings.

In 2012, Zander founded the Boston Philharmonic Youth Orchestra (BPYO), which draws young musicians aged 12 to 21 from the entire northeastern US to its weekly rehearsals and performances in Boston’s Symphony Hall. This tuition-free orchestra tours regularly and has performed in Carnegie Hall, Amsterdam’s Concertgebouw, and the Berlin Philharmonie. In the summer of 2017 the BPYO toured South America; their 2018 tour includes performances of Mahler’s 9th Symphony in eight European cities.

From 1965-2012, Zander was on the faculty of the New England Conservatory of Music (NEC), where he taught Musical Interpretation, and conducted the Youth Philharmonic and the Conservatory orchestras. He was the founding Artistic Director of NEC’s joint program with The Walnut Hill School for the Performing Arts. Zander led the NEC Youth Philharmonic on fifteen international tours and made several documentaries for the Public Broadcasting Service (PBS). His classes, “Interpretations of Music: Lessons for Life,” have been viewed online by hundreds of thousands of people. In 2018, the Benjamin Zander Center was established to support this dimension of his career. Through an immersive multimedia platform, the Center provides comprehensive access to all aspects of Zander’s musical work.

Zander enjoys an international career as a speaker on leadership. He has given both the opening and closing keynote at the Davos World Economic Forum, where he was honored with the Crystal Award for “Outstanding Contributions in the Arts and International Relations.” The best-selling book, The Art of Possibility, co-authored with transformational philosopher Rosamund Zander, has been translated into eighteen languages. In 2002, Mr. Zander was awarded the Caring Citizen of the Humanities Award by the United Nations. In 2007, he was given the Golden Door award by the International Institute of Boston for his “outstanding contribution to American society as a United States citizen of foreign birth.”

His TED talk on The Transformative Power of Classical Music has been seen by over ten million people. This is Mr. Zander’s second recording for Brattle Media. For more information, please visit the Benjamin Zander website at www.benjaminzandercenter.org
The Philharmonia Orchestra is a world-class symphony orchestra for the 21st century. Led by its Principal Conductor & Artistic Advisor Esa-Pekka Salonen, the Philharmonia has a pioneering approach to the role of the modern-day symphony orchestra, reaching new audiences and participants through audience development, digital technology and learning and participation programmes.

The Orchestra’s home is Southbank Centre’s Royal Festival Hall in the heart of London, where it presents a Season of over 50 performances each year. The Orchestra is committed to presenting the same quality of live music in venues throughout the UK, especially at its residencies in Bedford, Leicester, Canterbury, Basingstoke, at the Three Choirs Festival and Garsington Opera. Internationally, the Philharmonia is active across Europe, Asia and the USA.

As one of the world’s most recorded orchestras, the Philharmonia’s international recognition and reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been burnished by digital and technological innovation. Most recently the Philharmonia and Salonen have forged a new path with Virtual Reality. 360 Experience, produced with 3D audio and video, has been presented at Southbank Centre and other venues internationally, and is sold through the PlayStationVR store.

The Philharmonia was founded in 1945. It has been self-governing since 1964 and is owned by its 80 members. Finnish conductor and composer Esa-Pekka Salonen has been Principal Conductor & Artistic Advisor since 2008. Jakub Hrůša and Santtu-Matias Rouvali are Principal Guest Conductors and honorary conductor positions are held by Christoph von Dohnányi and Vladimir Ashkenazy.

The Philharmonia’s Principal International Partner is Wuliangye. philharmonia.co.uk

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In 2017, the Chorus took part in the opening festival of Hamburg’s new concert hall, the Elbphilharmonie with Beethoven’s Missa Solemnis.

Today the Chorus continues to enjoy an international reputation, and over the past few years has appeared regularly in Germany, Spain and France as well as in London. www.philharmoniachorus.co.uk

STEFAN BEVIER
CHORUS MASTER

Stefan Bevier originally studied singing and double bass at the Hochschule der Künste, Berlin, and obtained a scholarship from the Herbert von Karajan Foundation. He was a member of the Orchestra Academy of the Berlin Philharmonic Orchestra as well as a regular deputy for them under Herbert von Karajan. He studied singing with Dietrich Fischer-Dieskau, Schuch-Tovini and Aribert Reimann, and conducting with the former Chief Conductor of the Berlin Philharmonic, Sergiu Celibidache. He worked closely with many conductors of international stature, including Claudio Abbado, Vladimir Ashkenazy, Leonard Bernstein, Alexandre Bloch, Karl Böhm, Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Edward Gardner, Daniele Gatti, Daniel Harding, Eugen Jochum, Vladimir Jurowski, Herbert von Karajan, Lorin Maazel, Paul McCreesh, Riccardo Muti, Andris Nelsons, Gianandrea Noseda, Vasily Petrenko, Sir Simon Rattle, Esa–Pekka Salonen, Leonard Slatkin, Sir Jeffrey Tate and Benjamin Zander.

He was the Chief Conductor of the Festival Orchestra Berlin, the Baroque Orchestra Berlin, and the founder and conductor of the European Vocal Soloists. He was active in giving master classes, singing lessons and conducting courses, and he provided musical instruments to young musicians from his extensive private collection.

He started working with the Philharmonia Chorus in 1999, and was appointed Chorus Master in 2010. He died suddenly in Berlin in January 2018, and this recording was one of his last projects.

PHILHARMONIA CHORUS

The Philharmonia Chorus was founded in 1957 by Walter Legge of EMI, to record Beethoven’s 9th Symphony for Otto Klemperer. It quickly established itself as one of Europe’s leading symphony choruses, and can now reflect on 60 years of distinguished music making.

Legge turned to Wilhelm Pitz, the Chorus Master at the Bayreuth Festival, to create the Chorus, and Legge’s wife, Elisabeth Schwarzkopf, played a major role, attending all auditions. Pitz was followed by chorus masters from the same tradition - Walter Hagen-Groll from Deutsche Oper, then Norbert Balatsch from Wiener Staatsoper, Heinz Mende from Stuttgart Opera and Horst Neumann from Leipzig. David Hill was the first British Chorus Master, followed by Robert Dean and Edward Caswell. In 2010, the Chorus returned to its German roots with Stefan Bevier.

There have been great occasions. Verdi’s Messa da Requiem with Giulini became a signature work. Benjamin Britten conducted his Spring Symphony, and William Walton twice conducted Belshazzar’s Feast. There were regular appearances at the Roman Theatre in Orange in the south of France, and the Chorus twice sang at La Scala, Milan. The 100th birthday of the Concertgebouw was marked by Mahler’s Eighth Symphony under Haitink. At home, William Walton’s 80th birthday was celebrated with Belshazzar’s Feast at the Royal Festival Hall in the presence of the composer, and the Chorus took part in the Peter Pears Memorial Concert - also the 10th anniversary of Britten’s death - performing the War Requiem at the Royal Opera House with Simon Rattle and many other conductors of international stature, including Claudio Abbado, Vladimir Ashkenazy, Leonard Bernstein, Alexandre Bloch, Karl Böhm, Sir Colin Davis, Christoph von Dohnányi, Charles Dutoit, Edward Gardner, Daniele Gatti, Daniel Harding, Eugen Jochum, Vladimir Jurowski, Herbert von Karajan, Lorin Maazel, Paul McCreesh, Riccardo Muti, Andris Nelsons, Gianandrea Noseda, Vasily Petrenko, Sir Simon Rattle, Esa–Pekka Salonen, Leonard Slatkin, Sir Jeffrey Tate and Benjamin Zander.

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SOPRANOS
Emily Armour
Bogna Bargiel
Gill Beach
Jennifer Begley
Pamela Bennett
Imogen Cawrse
Sofia Celenza
Sheila Clarke
Madeline de Berrie
Milena Dobrycka
Rachel Duckett
Rachel Farago
Sheila Fitzgerald
Farah K. Ghadiali
Elina Gofa
Vicki Hart
Susanna Heard
Ann Heavens
Rebecca Heming
Nicola Ihnatowicz
Lindsey James
Bridget Kerrison
Jackie Leach
Laura Macpherson
Kirsty McLean
Sheila McNaught
Karlene Moren-Hayworth
Dilys Morgan
Kyoko Murai
Rosslyn Panatti
Alice Pollock
Tamsin Raitt
Ayano Sasaki-Crawley
Helen Semple
Brenda Smith Johnson
Denise Squires
Alexandra Stenson
Claire Swale
Elizabeh Swedlund
Florence Taylor
Chloe Todd
Joanna Vidal
Sophie Walby
Bethan Williams
Alexandria Wregglesworth

ALTON
Katherine Adams
Elizabeth Album
Florence Awotula
Claire Barnett-Jones
Leilani Barratt
Anne-Marie Brennan
Helen Cooper
Sheena Cormack
Ursula Davies
Caroline Davies
Sue Dodd
Naomi Dunston
Rachel Falaise
Milda Fontanetti
Abigail Gostick
Ely Hunter Smith
Sara Keestra
Elspeth Marrow
Claire Mudge
Nelli Orlova
Pamela Pearce
Muriel Scott
Emilie Taride
Danny Thomas
Sophie Yelland
Leila Zanette

TENORS
Simon Bainbridge
Keith Bennett
Christopher Beynon
Oliver Brignall
Mark Buttenshaw
Rhys Cook
Jonathan Cooke
Benjie del Rosario
Christian Forssander
Nils Greenhow
Edmund Henderson
Christopher Hollis
James Hutchings
Douglas Johnson
David Lester
Simon Marsh
Andrew Martin
Jon Meredith
Wagner Moreira
Laurence Panter
David Phillips
Ben Smith
Paul Thirer
Kieran White
Anthony Yates

BASSES
Shaun Aquilina
Stephen Benson
Wesley Biggs
Peter Brooke
Sherman Carroll
Geoffrey Chang
Dan D’Souza
Phillip Dangerfield
Neville Filar
Alexandre Garziglia
Richard Gaskell
Julian Guidera
Richard Harding
Hubert Hill-Reid
Oliver Hogg
Peter Kirby
Stuart Lakin
Samuel Lom
Adrian Lowdon
Geoffrey Maddock
Chavdar Mazgalov
Neville Filar
Alexandre Garziglia
Richard Gaskell
Julian Guidera
Richard Harding
Hubert Hill-Reid
Oliver Hogg
Peter Kirby
Stuart Lakin
Samuel Lom
Adrian Lowdon
Geoffrey Maddock
Chavdar Mazgalov
REBECCA EVANS

Rebecca Evans was born in South Wales, and studied at the Guildhall School of Music & Drama.

Highlights in Rebecca’s 2017/18 season include the title role in Rodelinda for the English National Opera, Erste Dame Die Zauberflöte for the Royal Opera and her role debut as Alice Ford in concert performances of Falstaff with the Royal Liverpool Philharmonic Orchestra under Vasily Petrenko.

For the Royal Opera, Covent Garden she has sung Contessa La nozze di Figaro, Mimi La bohème, Pamina and Despina Così fan tutte. Roles elsewhere include Ginevra Ariodante, Despina, Ilia Idomeneo and Susanna Le nozze di Figaro at the Bayerische Staatsoper, Munich; Despina at the Deutsche Staatsoper Berlin and Alice Ford Falstaff for the Teatro Real in Madrid. At the Deutsche Staatsoper Berlin and Alice Ford Falstaff for the Teatro Real in Madrid. At the English National Opera she has sung the title role in Rodelinda, Governess The Turn of the Screw, Romilda Falstaff for the Teatro Real in Madrid. At the English National Opera she has sung the title role in Rodelinda, Governess The Turn of the Screw, Romilda Rodelinda, Governess The Turn of the Screw, Romilda

Rebecca Evans is a mezzo-soprano and a member of the Royal Opera House Young Artists programme.

She has performed in the role of Cornelia Giulio Cesare for Bayerische Staatsoper, The Metropolitan Opera, ENO and Glyndebourne Festival Opera for Cornelia Giulio Cesare (DVD/Opus Arte).

His many recordings include Malcolm Martineau’s Complete Poulenc Songs series for Signum, Gloriana (Edward Gardner) for Chandos, and Elijah and Grande Messe des Morts with the Gabrieli Consort & Players.

Recent highlights include Dream of Gerontius with the Seattle Symphony (Gardner), Written on Skin with the Mahler Chamber Orchestra (Alan Gilbert), and Bob Boles Peter Grimes at the Edinburgh Festival. This season he sings Tom Rakewell at the Wilton’s Music Hall with Laurence Cummings, returns to ENO as Flute in A Midsummer Night’s Dream, and performs in a staging of the St John Passion by Calixto Bieito in Bilbao; in concert he appears with the Boston Philharmonic (Benjamin Zander), Rotterdam Philharmonic Orchestra (Yannick Nezet-Seguin) Philharmonia Orchestra (Esa-Pekka Salonen) and with Sir John Eliot Gardiner at the BBC Proms.

ROBERT MURRAY

An acclaimed Baroque and bel canto singer, highlights have included the title roles of Donizetti’s Lucia di Lammermoor and John Eliot Gardiner at the BBC Proms.

His many recordings include Malcolm Martineau’s Complete Poulenc Songs series for Signum, Gloriana (Edward Gardner) for Chandos, and Elijah and Grande Messe des Morts with the Gabrieli Consort & Players.

Recent highlights include Dream of Gerontius with the Seattle Symphony (Gardner), Written on Skin with the Mahler Chamber Orchestra (Alan Gilbert), and Bob Boles Peter Grimes at the Edinburgh Festival. This season he sings Tom Rakewell at the Wilton’s Music Hall with Laurence Cummings, returns to ENO as Flute in A Midsummer Night’s Dream, and performs in a staging of the St John Passion by Calixto Bieito in Bilbao; in concert he appears with the Boston Philharmonic (Benjamin Zander), Gabrieli Consort (Paul McCreesh) and Handel & Haydn Society (Harry Christophers)
DEREK WELTON
BASS-BARITONE
Hailed as a major Wagnerian voice of the future, Australian Derek Welton made his first foray into the repertoire as Donner (Das Rheingold) under Richard Farnes at Opera North. He subsequently appeared as Klingsor at the Beijing Music Festival under Gustav Kuhn, and made his debut as der Heerrufer (Lohengrin) in an all-star cast at Semperoper Dresden conducted by Christian Thielemann. Welton debuted at the 2017 Bayreuther Festspiele as Klingsor under Hartmut Haenchen, shortly after his acclaimed first performances as Wotan (Das Rheingold) at Deutsche Oper Berlin conducted by Donald Runnicles.

Welton is currently a member of the Ensemble of Deutsche Opera Berlin where he has recently debuted a number of roles including Baron Jaroslav Prus (Vec Makropulos), Altair (Die ägyptische Helena), Forester (The Cunning Little Vixen), Saint-Bris (Les Huguenots) and Mr Flint (Billy Budd). Other recent appearances include Harasta, (The Cunning Little Vixen) at Opéra de Lille, Voland in Der Meister und Margarita, and Escamille (Carmen) at Staatsoper Hamburg where he also created the role of Regolo in the world premiere of Beat Furrer's La bianca notte under Simone Young.

He returned to both Osterfestspiele Salzburg and Semperoper Dresden as Graf Dominik (Arabella) and made his debut at the 2017 Salzburger Festspiele under Franz Welser-Möst as Herzog von Albany in Aribert Reimann's Lear.

An accomplished concert performer, recent highlights have included The Epic of Gilgamesh with the Czech Philharmonic Orchestra under Manfred Honeck, A Child of Our Time with the Gewandhausorchester under Stefan Asbury, St Matthew Passion with the Rotterdam Philharmonic Orchestra under Pablo Heras-Casado, St John Passion with the Orchestra of the Age of Enlightenment at Theater an der Wien under Stephen Layton, Glagolitic Mass with the National Orchestra of Spain under Tian Zhang and Beethoven's Symphony No. 9 with the Singapore Symphony Orchestra under Lan Shui. Welton has performed Messiah with the Hallé under Christian Curnyn, with the Royal Scottish National Orchestra under Paul Agraw as well as with the Minnesota Orchestra under Christopher Warren-Green.

Current season highlights include new productions of both Meyerbeer’s Le prophète under Enrique Mazzola and Korngold’s Der Wunder der Heliane under Marc Albrecht at Deutsche Oper Berlin, he joins the Boston Philharmonic Orchestra for The Dream of Gerontius while next season sees his company debut with Lyric Opera of Chicago as Pandolfe (Cendrillon) under Francesco Milioto and Sir Andrew Davis.

Welton is a graduate of both the University of Melbourne and the Guildhall School of Music and Drama, and a former member of the Salzburger Festspiele Young Singers Project.

IN MEMORIAM
Since this recording was completed, we heard of the untimely death of Stefan Bevier, the beloved and deeply respected Chorus Master of the Philharmonia Chorus. We dedicate this performance to his memory, knowing that Stefan’s unswerving commitment to inspiring the chorus to rise to Beethoven’s demands is a defining feature of this project.
These two pages from Beethoven’s Conversation Books show the interaction between Beethoven and his nephew Karl on 27 September 1826. All the metronome marks are listed correctly. Beethoven began alone for the first two movements. The writing after that is by Karl, who was called upon to assist with the remaining movements. The difference in their writing from the fourth line on is clearly visible.