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FRANZ SCHUBERT

Symphony No. 5 D. 485 | Symphony No. 6 D. 589
The Complete Symphonies Vol. 4

Residentie Orkest The Hague

Jan Willem de Vriend conductor



SUPER AUDIO CD

FRANZ SCHUBERT

Symphony No. 5 D. 485 | Symphony No. 6 D. 589

The Complete Symphonies Vol. 4

Residentie Orkest The Hague

Jan Willem de Vriend conductor

FRANZ SCHUBERT (1797-1828)

Symphony No. 5 D. 485

- | | |
|-----------------------------|------|
| [1] Allegro | 7:26 |
| [2] Andante con moto | 9:33 |
| [3] Menuetto. Allegro molto | 8:50 |
| [4] Allegro vivace | 8:50 |

Symphony No. 6 D. 589

- | | |
|---------------------------------|------|
| [5] Adagio - Allegro | 9:14 |
| [6] Andante | 5:43 |
| [7] Scherzo. Presto - Più lento | 6:11 |
| [8] Allegro moderato | 9:26 |

Total time 61:28



Schubert was still a teenager when he composed his first five symphonies, but they represent just a fraction of his youthful output. In a single year between his *Third* and *Fourth Symphonies*, he composed about two hundred works. His musical ideas at this time sometimes bear a family resemblance to themes by Mozart, Haydn or Beethoven, but nevertheless his own style was already precociously developed. One would not mistake his *Fifth Symphony* of 1816 for the work of any other composer, though its difference in character from the *Fourth Symphony* is equally striking. Here, omitting clarinets, trumpets or timpani, Schubert uses a reduced orchestration in comparison with his previous symphonies. For the first time in his progressive mastery of symphonic form, he dispenses with a slow introduction. After a mere four-bar preparation from the woodwind, a downward scale from the first violins introduces the first subject. Here the lively imitation in cellos and basses contributes immeasurably to the delightful buoyancy of this opening paragraph, before a robust transition leads to the graceful second subject. The development section, which Schubert surprisingly begins by recalling the scale from bar 3, generates considerable power, before giving way to an orthodox recapitulation and an exuberant coda.

The principal melody of the warmly lyrical slow movement is song-like and serene. The contrasting episode, which subsequently returns for a second time, is enhanced by Schubert's gift for expressive modulation, while the gently pulsating accompaniment figure in second violins and violas ensures a sense of movement. Already in this early slow movement we feel the unhurried spaciousness more associated with Schubert's later works – a quality which Schumann would describe, specifically with regard to the *Ninth Symphony*, as "heavenly length".

Unconventionally, the robust third movement is in the key of G minor, its *Allegro molto* tempo clearly indicating a scherzo rather than a minuet, though Schubert retains the older dance-form term. For the amiable trio section Schubert turns to G major, the delightful melody being introduced by first violins - first phrase with bassoon, answering phrase with flute and oboe.

The *Allegro vivace* finale, beginning with a playful theme showing some influence of Haydn, is characterised by a disarming simplicity, an innocence which only the greatest composers achieve without banality. A fortissimo transition with fiery scale passages – one of the few dramatic parts of this symphony – leads to a silence, followed by the lovely second theme, a further example of Schubert's inexhaustible and seemingly effortless melodic inspiration. As Maurice Brown, British musicologist and Schubert specialist, wrote: "No more attractive melody can be found in his early symphonic music graceful in contour and with a sustained lyricism in which Schubert is incomparable." In the development section Schubert changes the articulation of the first bar of the movement into a consistent legato, before cramping its melodic intervals into a chromatic figure. Following a regular recapitulation, this utterly captivating symphony ends with a joyful coda.

Schubert began his *Sixth Symphony* in October 1817 and completed it in the following February. In the summer of 1818, having previously attempted to leave his position as a schoolmaster, he would finally break away from an occupation which he regarded as drudgery. He now hoped to succeed solely as a freelance composer. The *Sixth Symphony* represents a sideways step in

Schubert's symphonic development, a digression which may be explained by the phenomenal popularity of Rossini. At this time Rossini's operas were being received with tremendous enthusiasm in Vienna, following their Italian premieres. Keen to earn a living from his compositions, Schubert now emulated aspects of the style which was enjoying such vogue.

The stern opening (*Adagio*) of the *Sixth Symphony* shows the influence of Beethoven, but this soon gives way to pure Schubertian lyricism. Scored for woodwind, the initial melody of the *Allegro* bears a family likeness to Haydn's theme at the same point in his *Military Symphony* (No. 100). The delightful second subject is introduced by flute and clarinet. Rossini's influence is evident in the relaxed mood, often charming and even frivolous, but Schubert's mastery of symphonic form embraces strong contrasts between fire and lyricism and produces a development section beyond Rossini's ambition or scope. A final recall of the first theme leads to the fortissimo interruption of the coda marked *Più moto*.

The *Andante* begins with an elegant melody of characteristic innocence, but a section dominated by obsessive triplet rhythm brings a change of character and alternations of loud and soft dynamics. This ubiquitous rhythmic element is integrated into the return of the first theme and from here to the end of the movement there are few bars from which triplets are absent. In the scherzo (- the first time Schubert uses this description in a symphony) the influence of Beethoven is again unmistakable – as in the main theme and the frequent off-beat accents – but any actual similarity is confined to the

theme's rhythm, which recalls the scherzo of Beethoven's *First Symphony*. The Trio section is untypical; here Schubert writes *Più lento* for a broadly "swinging" theme, anticipating his mature symphonic style. A simple six-bar link returns us to the Scherzo section.

The *Allegro moderato* finale begins in a deceptively insubstantial and easy-going manner, but although much of this episodic movement is remarkably relaxed - even jaunty, in the later stages a greater sense of urgency and a stronger focus become apparent. It is as though Schubert, having demonstrated how easily he can adopt Rossini's musical style, finally tires of this kind of indolent charm which beguiled the Viennese. Now we begin to hear suggestions of the extraordinary rhythmic drive and harmonic direction which would characterise the great finale of Schubert's *Ninth Symphony*.

Philip Borg-Wheeler



Jan Willem de Vriend, formerly principal conductor of the Residentie Orkest The Hague (from 2015 to 2019), is now principal guest conductor of the Orchestre National de Lille and Stuttgart Philharmonic Orchestra. He makes regular guest appearances with ensembles such as the Bergen Philharmonic, Rotterdam Philharmonic, Royal Concertgebouw Orchestra and Tonhalle Orchestra Zurich.

From 2006 to 2018 he was chief conductor of the Netherlands Symphony Orchestra (Het Orkest van het Oosten), based in the city of Enschede. He was also principal guest conductor of the Orquestra Simfònica de Barcelona i Nacional de Catalunya from 2015 to 2021 and principal guest conductor of the Brabant Orchestra (now South Netherlands Philharmonic) from 2008 to 2015. De Vriend and the Netherland Symphony Orchestra went on to record a substantial Beethoven catalogue for Challenge Classics, embracing the complete symphonies and concertos (with Hannes Minnaar and Liza Ferschtman among the soloists). Classic FM praised the interpretation of *Symphony No. 7* for “a bounding flair that does real justice to the composer’s capacity for joy”. Further landmarks in the Challenge Classics catalogue are the complete Mendelssohn symphonies, again with the Netherlands Symphony Orchestra, and the complete symphonies of Schubert, recorded with the Residentie Orkest, also de Vriend’s orchestra for a Decca recording of Mendelssohn’s complete works for piano and orchestra. The Konzerthausorchester Berlin was the choice for a Berlin Classics album of Schumann’s complete works for piano and orchestra.

He has made guest appearances with, among others, the Belgian National Orchestra, Hong Kong Philharmonic, HR-Sinfonieorchester, Konzerthausorchester Berlin, MDR Sinfonieorchester, NDR Radiophilharmonie Hannover, Netherlands Radio Philharmonic, Orchestre National de Lyon, Orchestre Philharmonique du Luxembourg, RTVE Madrid, Warsaw Philharmonic, Melbourne Symphony Orchestra, Yomiuri Nippon Symphony Orchestra and Wiener Kammerorchester.

De Vriend first established an international reputation as artistic director of the Combattimento Consort Amsterdam, which he established in 1982 and led from the violin until 2015. Specialising in music of the 17th and 18th century, and applying historically informed practice on modern instruments, the consort gave new life to many rarely heard works and Gramophone magazine praised its players as “accomplished ... with technical finesse and a lively feeling for characterisation”. Its collaborative spirit lives on in de Vriend’s approach as he explores and energises the symphonic repertoire, in particular the music of Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms and Johann Strauss.

In the field of opera, in both Europe and the USA, de Vriend and Combattimento Consort Amsterdam gave performances, of works by Monteverdi, Haydn, Handel, Telemann, and J.S. Bach (the ‘Hunting’ and ‘Coffee’ cantatas at the Leipzig Bach Festival), all in stagings by the director Eva Buchmann. Operas by such composers as Mozart, Verdi and Cherubini featured in his seasons with the

Netherlands Symphony Orchestra, which included a visit to Switzerland with productions of *Don Giovanni* and Rossini’s *La Gazzetta*, again directed by Eva Buchmann. De Vriend has also conducted opera in Amsterdam (Nederlandse Reisopera), Barcelona, Strasbourg, Luzern, Schwetzingen and Bergen. In the Netherlands he has presented several television series and is well known for his appearances on a variety of other programmes about music. In 2012 he received a prize from the national station NPO Radio 4 for his creative contribution to classical music.

Residentie Orkest The Hague

The Residentie Orkest is the orchestra of, for and from The Hague. It has firm links with the city and its inhabitants. It also plays a strong role in supporting The Hague’s wider profile as seat of government, home to the royal family and city of peace and justice as well as a centre of diplomacy, a first-rate place to live, a business hub and a city with a socially committed heart. The orchestra actively uses classical music to connect and stimulate all residents and visitors based on four pillars: symphonic, education, talent development and outreach. It aims to make a valuable contribution towards an inclusive, inspiring, collaborative and multi-faceted city.

The orchestra offers a top-quality musical experience with an adventurous profile and dynamic zeal. It challenges, surprises and provides enjoyment and always looks to approach its music in a fresh, contemporary and youthful way.

From summer 2021 the orchestra is located in the new concert hall Amare in the centre of The Hague. The Residentie Orkest can also be heard frequently at locations such as the Royal Concertgebouw in Amsterdam, TivoliVredenburg in Utrecht and De Doelen in Rotterdam. In addition, special crossover concerts and other innovative productions are performed in The Hague's prominent pop venue Paard.

The Residentie Orkest is also part of many prolific collaborations with a wide range of partners, including Pieterskerk in Leiden, the Dutch National Theatre, Kunstmuseum Den Haag, NTR Saturday Matinee and the Dutch National Opera. In recent seasons, the orchestra has played in a highly acclaimed production of Messiaen's rarely performed opera *Saint François d'Assise* as well as in Poulenc's *Dialogues des Carmélites*, Puccini's *La bohème* and *Madama Butterfly*, Verdi's *Nabucco* and the world premiere of *Ritratto* by Willem Jeths.

A rich history

Since its first concert in 1904, the Residentie Orkest has developed into one of the most prominent symphony orchestras in the Netherlands. Founded by Dr Henri Viotta, who was also its first chief conductor, it soon attracted composers like Richard Strauss, Igor Stravinsky, Max Reger, Maurice Ravel, Paul Hindemith and Vincent d'Indy. Guest conductors have included Arturo Toscanini, George Szell, Bruno Walter, Leonard Bernstein and Hans Knappertsbusch. After World War II, Willem van Otterloo was appointed chief conductor. He led the orchestra

from 1949 to 1973 and built a strong reputation by combining high-quality performances with adventurous programming. Van Otterloo was succeeded by Jean Martinon, Ferdinand Leitner, Hans Vonk, Evgenii Svetlanov, Jaap van Zweden, Neeme Järvi and Nicholas Collon.

The orchestra has built up a rich discography with labels such as BIS, Chandos, Challenge and DGG. The Residentie Orkest can also be heard frequently in many major concert halls across the world. Its various tours have included New York, Boston, Chicago, London and Vienna and the orchestra has also performed in Japan, China, Germany, France and South America.

Conductors

From summer 2021 Anja Bihlmaier is the new chief conductor of the Residentie Orkest. Richard Egarr and Jun Märkl are both principal guest conductor. From 2015 till 2019 Jan Willem de Vriend was principal conductor of the Residentie Orkest.

First violin

Wouter Vossen (5)
* Carla Leurs (6)
Ilya Warenberg (6)
Alexandra Bons (6)
Orges Caku
Yuki Hayakashi
Agnes Houtsmuller
Momoko Noguchi (5)
Jan Paul Tavenier
Pieter Verschuij
Myrte van Westerop (6)
* Quirine van Hoek (5)
* Johan Olof (5)
* Daniel Perzhan (5)
* Jellantsje de Vries (5)
* Yi-Chia Emily Wu (6)

Second violin

* Jens Lynen (5)
Janet Krause (6)
Justyna Briefjes (6)
David Pablo Bellido Herrero (6)
Barbara Krimmel
Ben Legebeke
Remus Rimbu (6)
Abel Rodriguez Garcia
Sergiy Starzhynskiy (5)
Cato Went
* Hannah Padmore (5)

Viola

Timur Yakubov
Moira Bette (6)
Jan Buizer (6)
Jacomine Punt (5)
Elisabeth Runge
Tanja Trede (5)
Iteke Wijbenga
* Roman Borkovskiy (5)
* Frank Goossens (6)

Cello

Roger Regter (5)
Gideon den Herder (6)
Mileva Fialova
Justa de Jong
Miriam Kirby (6)
Tom van Lent
* Wilma de Bruijn (5)

Double bass

Roelof Meijer
Harry Donders (6)
Astrid Schrijner (5)
Jos Tieman (6)
Jasper Tjallingii (5)

Flute

Eline van Esch (5)
Martine van der Loo (6)
Dorine Schade (6)

Oboe

Bárbara Patrício
Hilje van der Vliet

Clarinet

Jasper Grijpink (6)
Arno Stoffelsma (6)

Bassoon

Dorian Cooke
Erik Reinders

French Horn

René Pagen
Mariëlle van Puijssen

Trumpet

Robert-Jan Hoffman (6)
* Emilio Botto (6)

Timpani

Chris Leenders (6)

* Substitute

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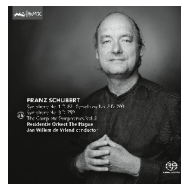
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Jan Willem de Vriend conductor

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic & Musikelectronic Geithain monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



NORTHSTAR
RECORDING
by **BERT VAN DER WOLF**



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