



**NORTHSTAR**  
RECORDING  
by BERT VAN DER WOUDE

## FRANZ SCHUBERT

Symphony No. 1 D. 82 | Symphony No. 3 D. 200

Symphony No. 8 D. 759

The Complete Symphonies Vol. 2

**Residentie Orkest The Hague**

**Jan Willem de Vriend** conductor



SUPER AUDIO CD

**FRANZ SCHUBERT**

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The Complete Symphonies Vol. 2

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## FRANZ SCHUBERT (1797-1828)

### Symphony No. 1 D. 82

- |                                   |       |
|-----------------------------------|-------|
| [1] I. Adagio – Allegro vivace    | 11:41 |
| [2] II. Andante                   | 5:46  |
| [3] III. Menuetto. Allegro – Trio | 3:48  |
| [4] IV. Allegro vivace            | 5:53  |

### Symphony No. 3 D. 200

- |   |      |
|---|------|
| [5] I. Adagio maestoso – Allegro con brio | 8:42 |
| [6] II. Allegretto                        | 3:43 |
| [7] III. Menuetto. Vivace – Trio          | 3:38 |
| [8] IV. Presto vivace                     | 6:20 |

### Symphony No. 8 D. 759

- |                           |       |
|---------------------------|-------|
| [9] I. Allegro moderato   | 14:38 |
| [10] II. Andante con moto | 9:36  |

total time 73:51

While still only a teenager, Schubert already had five symphonies to his name, the first of which dates from 1813. In late October that year, Austro-Bavarian forces engaged with the French in the Battle of Hanau (during the War of the Sixth Coalition). At that time Schubert had lost interest in academic studies and busied himself with composing several string quartets and songs, and an opera. While offering little suggestion of the symphonic mastery he would attain less than a decade later, the *First Symphony*, completed in October 1813, is a remarkable achievement. The first movement begins with a grand *Adagio* introduction, leading to an *Allegro vivace* of charm and innocence. Whereas the opening theme itself is melodically unremarkable, the second subject (introduced by the first violins and influenced by Beethoven's famous *Prometheus* theme) is rhythmically buoyant and more memorable. It is soon enhanced with a new variant with added quavers which, inverted, becomes important in the latter half of the development section. Before the recapitulation there is a fine example of Schubert's innovative nature as he recalls, almost in full, the music of the introduction.

A little influenced by the central movement of Mozart's *Prague Symphony*, though not at the expense of Schubert's own individuality, the genial, leisurely *Andante* is not devoid of melancholy, as in the E minor passage based on rising phrases in oboes and first violins. The minuet is strongly characterised with rugged *sforzando* markings and a nagging little figure in cross-rhythm quavers, whereas the relaxed trio section is like an innocent country dance.

The sonata-form finale has the usual two main themes, but although they are contrasting in character – jaunty and lyrical respectively – melodically they are very closely related. In the development section, initially based on new treatment of the first theme, the music soon settles into F major. The five-bar woodwind passage which leads us back to the recapitulation shows that Schubert knew and loved Mozart's *Fortieth Symphony*. Here, specifically, the influence of the parallel place in Mozart's first movement is clear.

Schubert composed his *Third Symphony* over a period of about two months, completing the work in July 1815. This was only weeks after the Congress of Vienna, chaired by Metternich, had resolved momentous issues arising from the French Revolutionary Wars and the Napoleonic Wars, thereby achieving long-term relative stability in Europe. At the end of 1813 Schubert had completed a five-year period as a choir scholar at the Stadtkonvikt (Imperial Seminary) in Vienna and entered a Teachers' Training College. In the autumn of 1814 his father arranged for him to begin teaching at his own school. He believed this to be a more reliable prospect than a musical career, but Schubert intensely disliked the work.

The *Third Symphony* is generally characterised by an increased rhythmic intensity, at times bordering on obsession. We may well think of Schubert primarily as a wonderful melodist, but driving, sometimes overpowering, rhythm is just as strong a feature of many of his greatest works. As in the *First Symphony*, he exploits the music of the introduction – rising scales especially – later in the movement, though here it is more thoroughly

integrated into the first subject group and used again in the coda. The restless development is derived from a new phrase, its dotted rhythm related to this same feature in both main melodies, yet quite different in character. Typically abundant in seemingly endless melody, the *Allegretto* has a middle section of beguiling charm, not unlike some numbers from the *Rosamunde* music of eight years later.

The minuet (really a scherzo) is peppered with *sforzando* markings, whereas the trio (*dolce* oboe and bassoon) is graceful and in the style of a *ländler*. With the character of a tarantella and the unusually fast tempo marking *Presto vivace*, the finale is tremendously exhilarating but also rhythmically insistent in a manner which anticipates the *Great C major Symphony*. The same four-note rhythm, one in 6/8, the other 2/4, but effectively the same, becomes a motoric element in the finale of each work. Here, in spite of the repetitive nature of this rhythm, Schubert manages to achieve a contrasting lightness of mood in such places as the latter half of the development. At this time Rossini's operas were wildly popular in Vienna. Some of the Italian's influence may be felt in parts of this work, though it would be even more evident in Schubert's *Sixth Symphony* of three years later.

In 1822 Schubert, as a member of the Gesellschaft der Musikfreunde, now enjoyed access to a circle of eminent musicians and influential contacts. We may not think of him as an operatic composer, but he hoped for success in this genre throughout his life. In 1822 he anxiously awaited news of a proposed staging of his *Alfonso und Estrella*, but in the autumn he began a new symphony which would mark an astonishing advance.

The question of why Schubert left this B minor symphony unfinished has continued to exercise scholars. The most convincing explanation is that he simply found himself unable to continue on the same exalted level and resigned himself to leaving the symphony as it was - two movements of breathtaking quality and imagination. There is no evidence that he ever wished, in his remaining six years, to return to the work, or that he regarded it as "unfinished". Beethoven's influence on the historic development of the symphony was staggering. His own examples, widening the expressive range of the genre, opened up a new world. Against this background, Schubert conceived a work of much greater poetry, drama and profundity than he had attempted in his previous symphonies.

Over-familiarity may well have blunted our appreciation of this symphony, which is strikingly original from almost every aspect. Apart from the concentrated expressive quality, there is also a greatly enhanced sense of tone-colour, with much richer sonorities, and a new spaciousness. The very opening conveys pathos and mystery but is also remarkable for its sombre orchestration. There are very few precedents for beginning a symphony in this way. (Haydn's *Drumroll - No 103*, is one, Beethoven's *Fourth* another.) Oboe and clarinet introduce a further theme over rustling violin semiquavers and pizzicato lower strings. An increase in tension leads to a cadence in B minor, but Schubert steers us, by means of a long held D on horns and bassoons, into G major – instead of the traditional relative major key of D. After two bars of gentle syncopation, a lyrical cello melody completes the main melodic material, but dramatic eruptions soon introduce a new, unsettling element.

This disturbing aspect becomes more prominent in the development section, concentrated mostly on the opening theme of the work, before the coda heightens the yearning quality of its first three notes. Not the least important aspect of Schubert's powerful sense of drama in this opening movement is his use of silence.

The deeply poetic *Andante con moto* in E major opens with two bars founded upon pizzicato double-basses, then a serene melody scored for strings. A forte tutti passage creates a temporary interruption, before the opening music returns, now scored for woodwind. A quiet four-bar phrase for first violins alone, disembodied in effect, leads to the tender second subject on clarinet above gently syncopated strings. This melody is quickly transformed, appearing assertively in the bass in a sudden *fortissimo* outburst. Such violent contrasts of character and dynamic - typical of the symphony as a whole – might remind us of Beethoven. However, whereas Beethoven's sudden dynamic contrasts are a characteristic, temperamental feature of his symphonic allegros in general – often restless or volatile - Schubert dramatically juxtaposes dream-like, idealised beauty with harsh, nightmarish visions. Towards the end the original four-bar violin phrase is extended into new keys with extraordinary, other-worldly effect, and the movement ends in sublime tranquility.

Whereas Schubert's first three symphonies would have been privately performed by a students' orchestra, the *Eighth Symphony* was belatedly premiered in Vienna in 1865, Johann von Herbeck conducting.

Philip Borg-Wheeler



**Jan Willem de Vriend** conductor

In 2015 Jan Willem de Vriend was appointed as principal conductor of Residentie Orkest The Hague and principal guest conductor of the Orquestra Simfònica de Barcelona i Nacional de Catalunya. From 2017 he is also principal guest conductor of the Orchestre National de Lille.

Between 1982 and 2015 De Vriend was artistic director and violinist of the Combattimento Consort Amsterdam, established by himself. This ensemble excelled in known but especially unknown masterpieces of the 17th and 18th century belonging to the forefront of Dutch classical music. It achieved a huge success abroad as well; starting with their own series in the Concertgebouw Amsterdam, it toured around the world. Also to be mentioned are the opera productions the ensemble accomplished, based on works by Monteverdi, Handel, Telemann, Bach, Gassmann and Mozart among others. With these operas, directed by the much-acclaimed Eva Buchmann, the ensemble toured through Europe and America.

A great number of CDs, DVDs and tv-recordings exist to document this very productive and intense period. De Vriend continues his career as full-time conductor and as charismatic promotor of classical music. With the Residentie Orkest he has recorded i.a. 'Ein deutsches Requiem' by Brahms and he will record all Schubert symphonies as well as Mendelssohns concertos for two pianos.

From 2006 up to 2017 Jan Willem de Vriend was chief conductor of the Orkest van het Oosten in Enschede, formerly known as the Netherlands Symphony Orchestra. Right at the start of his appointment in 2006 he attracted attention with a striking performance of Mahler's first symphony, in the first, so-called 'Hamburger version'. The rave reception ('Absolutely a must' – The Gramophone) resulted in invitations by the Koninklijk Concertgebouworkest as well as many orchestras abroad. As chief conductor in Enschede his lifelong fascination for and experience with opera was bearing fruit. In 2013 and 2014 the orchestra was invited to Sankt Moritz/Basel to perform respectively the Don Giovanni and La Gazetta by Rossini, both with stage directions by Eva Buchmann. In 2015 Don Giovanni was successfully performed six times in the Netherlands.

From 2008 up to 2013 Jan Willem de Vriend worked as a guest conductor at the philharmonie zuidnederland. Besides he conducted the Konzerthaus Orchester Berlin, NDR Orchester, Philharmonie Stuttgart, WDR Orchester, in Hong Kong, Luxemburg, Barcelona and the Koninklijk Concertgebouworkest. He conducted operas in Swetzingen, Luzern, Straatsburg and Barcelona. For the near future concerts and recordings are scheduled, with the Orkest van het Oosten, Residentie Orkest, Rotterdams Philharmonisch Orkest, Orquestra Simfònica de Barcelona i Nacional de Catalunya, Orchestre National de Lille and the Koninklijk Concertgebouworkest.

In 2012 Jan Willem de Vriend won the prestigious 'Radio 4 Prize' for his indefatigable promotion of classical music.

## **Residentie Orkest The Hague**

Residentie Orkest The Hague proves that even in the 21st century, symphonic music can still be meaningful to large and diverse audiences. Its reputation as one of the finest orchestras in Europe makes it an appropriate figurehead for The Hague as a cosmopolitan city of justice, peace, and culture. The orchestra performs concert series in the Zuiderstrandtheater in Scheveningen and in addition performs at venues such as Concertgebouw Amsterdam, TivoliVredenburg Utrecht and De Doelen in Rotterdam. Special crossover and innovative productions are also provided at The Hague's prominent pop venue Paard throughout the season. The Residentie Orkest performs regularly at various other major concert halls abroad. Tours have brought the orchestra to New York, Boston, Chicago, London and Vienna amongst others and the orchestra also performed in countries like Japan, China, Germany, France and South America. There are also many prolific collaborations with a wide range of partners, including the Dutch National Theatre, Gemeentemuseum and the Dutch National Opera. Recent seasons have seen a much acclaimed production of Messiaen's rarely performed opera *Saint François d'Assise*, Poulenc's *Dialogues des Carmélites* and Puccini's *La Bohème* and *Madama Butterfly*.

## **A rich history**

Since its first concert in 1904, the Residentie Orkest has developed into one of the prominent symphony orchestras of The Netherlands. Founded by Dr Henri Viotta, who was also its first principal conductor, it quickly attracted composers like Richard Strauss, Igor Stravinsky, Max Reger, Maurice Ravel,

Paul Hindemith and Vincent d'Indy. Guest conductors included Arturo Toscanini, Bruno Walter, Leonard Bernstein and Hans Knappertsbusch.

After World War II, Willem van Otterloo was appointed as 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 and Neeme Järvi. The orchestra has built up a rich discography with labels such as BIS, Chandos, Challenge and DGG.

## **Chief conductor**

Starting season 2018/2019 Nicholas Collon is chief conductor and artistic advisor of the Residentie Orkest. Richard Egarr will join the orchestra as principal guest conductor in 2019. Until the summer of 2019 Jan Willem de Vriend will act as principal conductor.



**First violin**

Lucian-Leonard Raicof (3 and 8)  
Ilya Warenberg (3 and 8)  
Pei Pei Zhu (1)  
Naomi Bach (3 and 8)  
Orges Caku (1)  
Yuki Hayakashi  
Agnes Houtsmuller  
Momoko Noguchi  
Mara Oosterbaan  
Jan Paul Tavenier  
Ronald Touw  
Pieter Verschuijl  
Myrte van Westerop (1)  
\* Floortje Gerritsen (3 and 8)  
\* Anne-Marie Volten (3 and 8)

**Second violin**

Janet Krause  
Faïna Makhtina (1)  
Babette van den Berg (1)  
Justyna Briefjes  
Yeeun Ha (3 and 8)  
Hanneke Jeltema-Kerremans  
Barbara Krimmel

Ben Legebeke (3 and 8)  
Alexandra Mashina  
Sergiy Starzhynskiy  
Cato Went  
\* Herlinde Verjans (3 and 8)

**Viola**

Timur Yakubov (3 and 8)  
Jacomine Punt  
Moira Bette  
Jan Buizer  
Guus Ghijsen  
Sevilya Hendrickx (3 and 8)  
Elisabeth Runge  
Tanja Trede (1)  
Iteke Wijbenga (3 and 8)  
\* Maaïke-Merel van Baarzel (1)  
\* Ron Ephrat (1)

**Cello**

Gideon den Herder  
Mileva Fialova  
Caecilia van Hoof  
Miriam Kirby (3 and 8)  
Tom van Lent

\* Liesbeth Bosboom (3 and 8)  
\* Sanne van der Horst (1)  
\* Marije de Jong (1)

**Double bass**

Frank Dolman (3 and 8)  
Quirijn van Regteren Altena (1)  
Harry Donders  
Roelof Meijer  
Astrid Schrijner (3 and 8)  
Jos Tieman (1)

**Flute**

Eline van Esch  
\* Mirjam Teepe (3 and 8)

**Oboe**

Pauline Oostenrijk (1)  
Hilje van der Vliet (1)  
Roger Cramers (3 and 8)  
Theo Peeters (3 and 8)

**Clarinet**

Ab Vos  
Lieke van den Beuken (1)  
Jasper Grijpink (3 and 8)

**Bassoon**

Dorian Cooke (3 and 8)  
Peter Gaasterland (1)  
Erik Reinders

**French horn**

Ron Schaaper (1)  
René Pagen (3 and 8)  
Mariëlle van Pruijssen

**Trumpet**

Robert-Jan Hoffman  
\* Geerten Rooze (1)  
\* Bas Duister (3 and 8)

**Trombone**

Timothy Dowling (8)  
Arno Schipdam (8)  
\* Joost Swinkels (8)

**Timpani**

Martin Ansink (1)  
Chris Leenders (3 and 8)

\* Substitute

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.



[www.northstarconsult.nl](http://www.northstarconsult.nl)

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Recording assistant: Martijn van der Wolf  
A&R Challenge Classics: Marcel Landman & Valentine Laout  
Liner notes: Philip Borg-Wheeler  
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