



Beethoven: Symphony no. 9, Die Weihe des Hauses, Gratulations-Menuett.

LUDWIG VAN BEETHOVEN: Symphony no. 9 in D minor · Die Weihe des Hauses · Gratulations-Menuett

Swedish Chamber Orchestra Örebro · Thomas Dausgaard, conductor · Inger Dam-Jensen, soprano · Lilli Paasikivi, mezzo · Lars Cleveman, tenor · Karl-Magnus Fredriksson, baritone · DR Vocal Ensemble and Choir

Mean and Lean [BT]

Beethoven's main theme, to Schillers 'Ode to Joy', in the finale of the 9th symphony could not be more widespread than it is today. On the 10th recording in their series of Beethoven's complete orchestral works, Dausgaard and the Swedish Chamber Orchestra sink their teeth into the most well-known of symphonies. The result is both refreshing, enlightening and engaging.

All three works on this disc were composed in the early 1820s. Two of them represent Beethoven's final efforts in genres – that of the symphony and the overture – in which he made outstandingly original and distinctive contributions.

Scandinavian élan

Thomas Dausgaard and the Swedish Chamber Orchestra, with the magnificent Boris Berezovsky as soloist in the piano concertos, have received awards and splendid reviews for their series of the complete orchestral music of Beethoven. Joined here by leading vocal soloists from Sweden and Denmark, plus the DR Vocal Ensemble and Choir, this performance of the Choral Symphony brings the series to a new peak.

The Ninth Symphony

The Ninth was Beethoven's first symphony for more than a decade. The originality of Beethoven's conception scarcely needs stressing, nor does the impact of the work on later composers. Though the introduction of vocal elements has not become a commonplace, symphonists from Mendelssohn to Mahler and Shostakovich learned the lesson that the inclusion of a text could direct the listener's attention towards a programmatic or philosophical intention.

Die Weihe des Hauses and Gratulations-Menuett

The Gratulations-Menuett was originally sketched as a movement intended for the projected Tenth Symphony before Beethoven decided to use it instead as a tribute to his impresario Hensler. Beethoven tried to have the work published, though without success; it was first printed in 1833. Die Weihe des Hauses overture was heard in a concert given at the Kärnthnerthor Theatre in Vienna on 7 May 1824 that also included the premiere of Beethoven's final symphony together with three sections (the Kyrie, Credo and Agnus Dei) of the Missa Solemnis (1819-23), which had had its complete first performance exactly one month before.

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"– Knastørt anslag, slanke linjer og masser af energi. Det bedste ved Dausgaards måde at fortolke Beethoven på er, at man aldrig føler sig narret. Uanset hvor musikken bevæger sig hen, forstår man, hvor konklusionerne kommer fra, og hvorfor de er nødvendige. [...] Dausgaard og orkestret har leveret en imponerede kraftpræstation. [5 stjerner Henrik Friis / Politiken]"



"- Det nærmast sönderspelade temat "Ode to joy" i sista satsen är en fest och fröjd att lyssna till.

Dirigent Thomas Dausgaard ser som vanligt till att det svänger, med accentuerat korta toner i kompet lämnas fritt spelrum för melodin att sväva. Luftigt och energiskt på samma gång. Bland solisterna är det speciellt roligt att man lyckats engagera tenoren Lars Cleveman, aktuell som framtida Wagnersolist i Bayreuth. 41 sångare ur Danska radions kör medverkar också, precis lagom för att smälta in i orkesterklängen. [4/5 Nerikes Allehanda]"



"- Dausgaards tolkning utstrålar stark optimism, orkesterspelet är -ypperligt liksom vokalinsatserna av Inger Dam-Jensen, Lilli Paasikivi, Lars Cleveman och Karl-Magnus Fredriksson, samt danska radions vokalsemble och kör. [Svenska Dagbladet]"

"De svenske musikerne spiller ikke på periodeinstrumenter, men de og Dausgaard har lært av oppførelsespraktikernes erfaringer og gir oss en stram, «mean and lean» Beethoven uten vibrato, med voldsomt trøkk i de raske satsene, med smekk på alle aksenter og med maksimal markering av alle dynamiske kontraster. [5 Peter Larsen / Bergens Tidende]"

