

CHANDOS

SCHUBERT

VOL. 4

Symphonies

No. 9 • Orchestral Songs



Mary Bevan soprano
City of Birmingham
Symphony Orchestra

Edward Gardner



Drawing in watercolours by Leopold Kupelwieser (1796 – 1862),
now at the Wien Museum am Karlsplatz / AKG Images, London

Franz Schubert, seated left at the piano, and friends enjoying a 'Gesellschaftsspiel in Atzenbrugg' (Charade in Atzenbrugg) as guests of the family of Franz von Schober, at Schloss Atzenbrugg, near Tulln, Lower Austria, 1821

Franz Schubert (1797 – 1828)

- | | | |
|---|--|------|
| 1 | <p>Die Forelle, Op. 32, D 550 (1816/17 – 21)*
in D flat major • in Des-Dur • en ré bémol majeur
(The Trout)
Orchestrated 1942 by Benjamin Britten (1913 – 1976)
Etwas lebhaft</p> | 2:17 |
| 2 | <p>Romanze, D 797 No. 3b (1823)*
in F minor • in f-Moll • en fa mineur
from the Incidental Music to Helmina von Chézy's
Four-act Play <i>Rosamunde</i>
Andante con moto</p> | 3:23 |

- 3 **Erlkönig, Op. 1, D 328** (1815)* 3:58
in G minor • in g-Moll • en sol mineur
(*Le Roi des aulnes*)
(The Erlking)
Ballad by Goethe
Seiner Exzellenz dem hochgebohrnen Herrn
Moritz Grafen von Dietrichstein
in tiefer Ehrfurcht gewidmet
Orchestrated 1860 by Hector Berlioz (1803 – 1869)
Presto [Schnell] – Récitatif – Andante
- 4 **Geheimes, Op. 14 No. 2, D 719** (1821)* 1:45
in A flat major • in As-Dur • en la bémol majeur
(A Secret)
Poem from Goethe's *West-östlicher Divan*
Franz von Schober gewidmet
Orchestrated 1862 by Johannes Brahms (1833 – 1897)
in F major • in F-Dur • en fa majeur
Etwas geschwind, zart

5	<p>Im Abendrot, D 799 (1824/25–27)* in A flat major • in As-Dur • en la bémol majeur (At Sunset) Orchestrated 1914 by Max Reger (1873–1915) Langsam, feierlich</p>	4:06
	<p>Symphony No. 9, D 944 ‘Great’ (?1825–28) in C major • in C-Dur • en ut majeur for Large Orchestra</p>	51:56
6	Andante – Allegro ma non troppo – Più mosso	15:15
7	Andante con moto	14:17
8	Scherzo. Allegro vivace – Trio – Scherzo da capo	10:31
9	[Finale.] Allegro vivace	11:49
		TT 67:24

Mary Bevan soprano*
City of Birmingham Symphony Orchestra
Eugene Tzikinlealean leader
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Edward Gardner

Schubert: Symphony No. 9 / Orchestral Songs

Symphony No. 9

Why 'Great'? In a letter to his friend Leopold Kupelwieser on 31 March 1824, Schubert had stated an intention to write a 'große Sinfonie'. Perhaps this was the first source of the title 'Great' which has lingered with the work. And it has perhaps stayed in place because it seems to fit for a number of other reasons. In earlier days, Schubert would write a symphony per year, his Nos 1 to 6 occupying him from 1813 to 1818. A crisis of confidence, coupled with a wish to succeed as an opera composer, diverted his attention and made him for the time being less certain of his future direction as a symphonist. The failure to finish four symphonic attempts (D 615, D 708A, D 729, and D 759, the B minor 'Unfinished' itself) in the period 1820 – 22, coupled with the onset of syphilis and the harsh treatment thereof, sapped his confidence. Only something of a remission in his illness, along with the holiday of a lifetime in Upper Austria with friends, provided the necessary motivation. Here, at Gmunden, a small town on the Traunsee surrounded by high mountains, he put pen to symphonic

paper with a new zest, continuing after he moved on to Gastein, an elevated spa town amid peaks of up to 10,000 feet, noted for its pure mountain air and hot springs. A new 'große' symphony was now taking shape – a symphony combining elements of 'classical' Beethovenian grandeur with the colours of emergent romanticism that had been unlocked in the B minor 'Unfinished'. Another reason for the lingering 'Great' tag was to distinguish it from Schubert's other symphony in that same key, sometimes referred to as 'the little C major', No. 6, D 589. In fact, the 'Great C major' was the only symphony that Schubert completed after the 'little C major'.

It was his habit to compose his symphonies directly into orchestral score, without preliminary sketches. Even the first effort at symphonic writing (D 2B, or 'No. 0'), a fragment of a mere forty bars, was composed into full score. Only during a period of considerable stylistic development would he resort to the use of sketches in 'piano score'. When composing without such prior sketches, he would have up to fourteen staves on orchestral paper to fill, and because his

speed of invention would be hampered if he were fully to orchestrate each page before moving on to the next, he would often race ahead, writing only a leading line for a few pages before returning to complete the full score of those pages. This practice is evident from time to time in the 'Great' C major. (There is one instance in which this habit let him down: in the case of the Seventh Symphony [D 729] he completed the entire four-movement structure, but two-thirds of the symphony was left as a single instrumental line only. And there was no time to go back and complete the job, because he had an appointment with his librettist to retire to the country to work on a new opera, *Alfonso und Estrella*, which would occupy them for three months and more.) We should be thankful that the composer had fully mastered his method by the time of the 'Great'.

The theme with which the horns begin announces an introduction, but not a slow one. This *Andante* will yield eventually to an *Allegro* – which Schubert subsequently qualified with *ma non troppo* (not too much). Indeed, the possibility that he intended no appreciable change of tempo at this point is borne out by the fact that a key element of the opening horn theme (from its third note to the sixth) is to invade the *Allegro*, giving

it an imposing climax towards the end of the exposition, the horns lending it to the three trombones for the purpose.

Meanwhile the opening theme of the *Allegro* itself has been marked by purposeful rhythmic activity, while the second subject is a jaunty idea in the minor, presented by pairs of woodwinds. The development then chases those two subjects through other keys, softly at first, until the trombones reinstate that kernel of the opening horn theme, now minus its first upbeat note, to build an imposing further climax. To prepare the recapitulation, however, Schubert takes that theme and plays with it at a softer dynamic in strings and woodwind, to lead back to the home key and first theme.

Both first and second subjects duly return and are given new treatments. Approaching the end of this recapitulation, appropriately in the movement's home key of C, Schubert had second thoughts as to the apt conclusion for the movement. The hefty autograph score retained in a Vienna library shows the addition of several pages in heavier paper at this point. What they provide is two 'excursions', as we call them, in each of which the home key is left behind for a colourful journey briefly touching on other keys, before returning to the home key. The

second excursion is even longer and more adventurous than the first. After this, what is to crown this mighty first movement is a restatement of its very opening, now fully scored with all the woodwind joining the horns. A further statement, by strings in octave unison, leads to a decisive final cadence.

A not-very-slow movement follows, its perky oboe theme, in A minor, yielding to trenchant tutti, until a solemn theme in the second violins, in F major, provides smooth contrast. Eventually, soft chords in the strings alternating with a repeated note in the horns swing the music back to A minor. The opening now returns, rising to a huge climax (*fff*) before breaking off. After total silence, the cellos enter with their own version of the first theme, in a seemingly remote key, twice challenged by the oboe pulling back to the original key. Further new treatments merge into a coda.

A heavyweight Scherzo ensues, in the usual two repeatable sections of binary form, with a Trio, likewise in binary form – a full-throated song delivered by the woodwind over a tutti accompaniment, offering a bit of a rhythmic kick. The Scherzo returns to conclude the movement.

The Finale bursts forth with an energetic theme, which runs its course before breaking off with a big cadence, and a few moments

of silence. Four even long notes break the silence, leading into a second subject, in the woodwind, taking up the four long notes as a starting-point. This theme is probably remembered by most listeners as the dominating (and singable) idea of this Finale, and it is our good fortune that Schubert scrapped his first, weak idea for a second subject – seen erased in the autograph score.

As the recapitulation seems to come to an end, the cellos slip away downwards, and there begins a final 'excursion', circling through new keys, until those first four notes of the second subject are firmly stated in unison, and the 'Great' builds to its triumphant conclusion.

Orchestral songs

Erlkönig, D 328

Hector Berlioz (1803 – 1869) created his orchestration of 'Erlkönig' (The Erlking, 1815) late in life, in 1860, after he had produced all his own works except *Beatrice et Bénédicte*. Experienced in devising vivid soundscapes, he opted for a largish orchestra of double woodwind (plus cor anglais), three horns, two trumpets, timpani, and strings, with which to add a distinctive edge and incisive energy to the macabre tale of the nightmarish visions of the boy, which

'frighten him to death' (in Richard Capell's words) – literally in the song's numbing final bars. Indeed, Berlioz tends to make the song his own by adding an occasional new counter-rhythm or responsive melodic phrase, surely through conviction rather than mischief.

Die Forelle, D 550

When Schubert took his 1816–17 setting of Christian Friedrich Daniel Schubart's poem 'Die Forelle' (The Trout) as the basis of a set of variations in his 'Forellenquintett' (for piano and strings), he made much of the adaptability to the string instruments of the original piano part's fishy antics. Perhaps if he had lived more than a month or so after composing 'Der Hirt auf dem Felsen' (The Shepherd on the Rock), remarkable for its clarinet obbligato, he would have returned once more to 'Die Forelle' to explore the clarinet's obvious capability for aquatic / piscine movement. It was left to Benjamin Britten (1913–1976) to do so, in 1942, in his orchestration of the song for two clarinets and strings.

Britten supports the voice with the clarinets, alternating their arpeggio figure above a light string accompaniment, then gives the four-bar codetta between stanzas to the strings alone. When, in the third stanza, the fisherman muddies the water, Britten

favours a threatening *tremolando* played close to the bridge of the instrument, growing quickly from *ppp* to *ff*.

Geheimes, D 719

Schubert's little song 'Geheimes' (A Secret, 1821), in A flat major (which John Reed erroneously listed as in E flat major in *The Schubert Song Companion*), sets a gem of a Goethe poem in which the 'secret' is a love for the addressee, which radiates from her, its short vocal phrases lightly supported throughout by little two-note tapering figures in the piano – this regularity seeming to hold the listener spellbound. *Etwas geschwind, zart* (Somewhat fast, tender) is Schubert's instruction. Johannes Brahms (1833–1897), in his orchestration of 1862, neatly translates this hushed intimacy into soft string tone, adding a single horn as textural core, the whole transposed to F major, in which key it all lies comfortably.

Romanze from 'Rosamunde', D 797

Schubert was invited to provide music for a 'grand romantic drama' in 1823. The play, *Rosamunde*, was written by a minor German poet, Wilhelmina (Helmina) Christiane von Chézy, and Schubert, given short notice, assembled his score in a hurry, making second

use of some items already composed for other purposes. There is no reason to suppose that the 'Romanze', No. 3b, 'Der Vollmond strahlt auf Bergeshöhn' (The full moon beams on the mountain tops) was not specially composed for the play. Scored for alto voice and small orchestra – woodwind (except flutes), horns, violas, and cellos – it depicts the widow, Axa, entrusted with the care of the young Rosamunde, pining for her absent foster-child in a simple strophic song in F minor.

Im Abendrot, D 799

Schubert's 1824/25 setting of the poem 'Im Abendrot' (In the Glow of the Evening) by the obscure poet Karl Lappe might almost be called an exercise in harmonic self-denial. Easeful harmony centred on the two most basic chords, with pedal-points restraining harmonic travel, supports a reflective vocal line of somewhat restricted range, all to portray end-of-day contemplation of God's glory as the sun goes down with ever-reddening glow. (Such songs make daunting demands on a singer's breath control.) Brief steps aside to the dominant and a veiled subdominant suggest the enriched colouring of the sun's last moments. Max Reger (1873 – 1915), who orchestrated the song in 1914, allows himself a limited palette

of string, woodwind, and horn colouring, judiciously mixed or alternated.

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During the 2024/25 season, the soprano **Mary Bevan** MBE returned to English National Opera as Susanna (*The Marriage of Figaro*), and will appear at Teatro dell'Opera di Roma as Morgana (*Alcina*) and make her début with Semperoper Dresden as Michal, in a new production by Claus Guth of *Saul*. Last season, she performed Cleopatra (*Giulio Cesare*) in Rome and débuted at Opernhaus Zürich as La Folie (Rameau's *Platée*). She has sung Morgana (in a new production by Richard Jones of Handel's opera) and Lila (David Bruce's *The Firework-Maker's Daughter*) at The Royal Opera, Covent Garden, the title roles of Luigi Rossi's *Orpheus* at the Sam Wanamaker Playhouse and of Mark-Anthony Turnage's *Coraline* at the Barbican, and made her Globe main stage début as Barbarina (*Le nozze di Figaro*). Elsewhere, highlights have included appearances at Opéra de Monte-Carlo, Teatro Real, Madrid, Royal Danish Opera, Bolshoi Theatre, and Teatro La Fenice di Venezia, and she made her début with Bayerische Staatsoper in the title role of Francesco Cavalli's *Calisto*.

On the concert stage she recently made her début at Carnegie Hall as Dalinda (*Ariodante*) with The English Concert under Harry Bicket, and has sung *Die Schöpfung* at the Barbican with the Academy of Ancient Music, *The Judas Passion* by Sally Beamish with the Orchestra of the Age of Enlightenment, and orchestrations of Schubert songs with the City of Birmingham Symphony Orchestra under Edward Gardner, and made appearances with the Handel and Haydn Society, Boston, Philharmonia Baroque Orchestra, San Francisco, BBC Symphony Orchestra, BBC Concert Orchestra, Barokksolistene, and London Philharmonic Orchestra, as well as at the BBC Proms. She has toured extensively across Europe, Australia, Asia, and the US with Kammerorchester Basel, Australian Chamber Orchestra, and The English Concert. Her many recitals include regular appearances at Wigmore Hall and she has recorded extensively. Mary Bevan has received the Young Artist award of the Royal Philharmonic Society and the UK Critics' Circle Award for Young Talent in music, and was awarded an MBE in the Queen's Birthday Honours in 2019.

The internationally celebrated **City of Birmingham Symphony Orchestra** is a family of ninety world-class musicians, led

by their Music Director, Kazuki Yamada, who offer exciting musical experiences for the people of Birmingham, the West Midlands, and beyond. Resident at Symphony Hall, the Orchestra performs more than 150 concerts each year in the UK and around the world, presenting music that ranges from classical repertoire to contemporary, soundtracks to symphonies, and everything in between. It maintains a far-reaching community and education programme, a ground-breaking partnership with Shireland Collegiate Academy Trust, and a family of choruses and youth ensembles, and has for more than 100 years been involved in every aspect of music-making in the Midlands. This longstanding tradition started with the Orchestra's very first symphonic concert, in 1920, conducted by Sir Edward Elgar. Ever since, through war, recessions, social change, and civic renewal, the Orchestra has been 'Birmingham's orchestra'.

Under principal conductors such as Sir Adrian Boult, George Weldon, Andrzej Panufnik, and Louis Frémaux it won an artistic reputation that spread far beyond the Midlands. But it was with the discovery of the young British conductor Simon Rattle, in 1980, that the Orchestra became internationally famous – and showed

how the arts can help give a new sense of direction to a whole city. Rattle's successors, Sakari Oramo, Andris Nelsons, and Mirga Gražinytė-Tyla, helped cement that global reputation and continued to build on the Orchestra's tradition of flying the flag for Birmingham. In April 2023, Emma Stenning was appointed Chief Executive and Kazuki Yamada took up the post of Chief Conductor and Artistic Advisor, becoming Music Director in May 2024. Under their dynamic leadership, the Orchestra continues to celebrate the joy of music and of Birmingham through the creation of unmissable and unforgettable musical experiences for all. The City of Birmingham Symphony Orchestra is supported by its principal funders Arts Council England, Birmingham City Council, and SCC.

Edward Gardner OBE is Principal Conductor of the London Philharmonic Orchestra and Music Director of Den Norske Opera & Ballett. He additionally serves as Honorary Conductor of the Bergen Philharmonic Orchestra, following his tenure as Chief Conductor. In demand as a guest conductor, he has most recently worked with the Cleveland Orchestra, Chicago Symphony Orchestra, Symphonieorchester

des Bayerischen Rundfunks, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Rundfunk-Sinfonieorchester Berlin, Wiener Symphoniker, and Staatskapelle Berlin. He has also enjoyed return engagements with the Gewandhausorchester Leipzig, Montreal Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Philharmonia Orchestra, and Orchestra del Teatro alla Scala di Milano. He has continued his longstanding collaborations with the City of Birmingham Symphony Orchestra, where he was Principal Guest Conductor from 2010 to 2016, and BBC Symphony Orchestra, whom he has conducted at both the First and the Last Night of the BBC Proms.

Music Director of English National Opera for eight years (2007 – 15), Edward Gardner built a strong relationship with The Metropolitan Opera, New York, where he has conducted productions of *La Damnation de Faust*, *Carmen*, *Don Giovanni*, *Der Rosenkavalier*, and *Werther*. In London he has made appearances at The Royal Opera, Covent Garden, in 2019, in a new production of *Kat'a Kabanová*, and in the following season conducted *Werther*. In the 2024 / 25 season, he will conduct the world première of Mark-Anthony Turnage's *Festen*. During

the 2021 / 22 season, he made his début with Bayerische Staatsoper, in a new production of *Peter Grimes*, and returned in the 2022 / 23 season at short notice to conduct Verdi's *Otello*. Elsewhere, he has conducted at Teatro alla Scala, Lyric Opera of Chicago, Glyndebourne Festival Opera, and Opéra national de Paris. A passionate supporter of young talent, he founded the Hallé Youth Orchestra, in 2002, and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with The Juilliard School, and with the Royal Academy of Music which

appointed him its inaugural Sir Charles Mackerras Conducting Chair in 2014.

Born in Gloucester, in 1974, Edward Gardner was educated at Cambridge and the Royal Academy of Music. He went on to become Assistant Conductor of The Hallé and Music Director of Glyndebourne Touring Opera. Among many accolades, he was named Conductor of the Year by the Royal Philharmonic Society in 2008, won an Olivier Award for Outstanding Achievement in Opera in 2009, and received an OBE for Services to Music in the Queen's Birthday Honours in 2012.



Tamara Thalhhammer

Mary Bevan



Alexander James

Edward Gardner and Mary Bevan during the recording sessions



Alexander James

Orchestral members during the recording sessions

□ **Die Forelle**

In einem Bächlein helle,
Da schoß in froher Eil'
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrog'ne an.

Christian Friedrich Daniel Schubart
(1739 – 1791)

The Trout

In a limpid brook
darted in joyous haste
the capricious trout
past like an arrow.
I stood on the bank
watching in blissful peace
the lively fish swim
in the clear brook.

An angler with his rod
stood on the bank
watching cold-bloodedly
the fish's contortions.
As long as the water,
so ran my thought, is clear,
he won't catch the trout
with his rod.

But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
the fish struggled on it,
and I, my blood boiling,
looked on at the cheated creature.

2 Romanze

Der Vollmond strahlt auf Bergeshöhn –
Wie hab ich dich vermißt!
Du süßes Herz! es ist so schön,
Wenn treu die Treue küßt.

Was frommt des Maien holde Zier?
Du warst mein Frühlingsstrahl!
Licht meiner Nacht, o lächle mir
Im Tode noch einmal!

Sie trat hinein beim Vollmondschein,
Sie blickte himmelwärts:
“Im Leben fern, im Tode dein!”
Und sanft brach Herz an Herz.

Wilhelmina Christiane von Chézy (1783 – 1856)

3 Erlkönig

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

“Mein Sohn, was birgst du so bang dein
Gesicht?”
“Siehst, Vater, du den Erlkönig nicht?

Romance

The full moon beams on the mountain tops –
how I have missed you!
Sweetheart, it is so beautiful
when true love truly kisses.

What are May's fair adornments to me?
You were my ray of spring!
Light of my night, O smile upon me
once more in death!

She entered in the light of the full moon,
she gazed heavenwards:
'In life far away, yet in death yours!'
And gently heart broke upon heart.

The Erlking

Who rides so late through the night and
wind?
It is the father with his child.
He has the boy secure in his arms;
he holds him safely, he keeps him warm.

'My son, why do you hide your face in fear?'
'Father, can you not see the Erlking?

Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du
nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, sei ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Rein
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht
dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne
Gestalt;
Und bist du nicht willig, so brauch ich
Gewalt."

The Erlking with his crown and tail?'
'My son, it is a streak of mist.'

'Sweet child, come walk with me!
I'll play wonderful games with you.
Many a pretty flower grows on the shore;
my mother has many a golden robe.'

'Father, father, do you not hear
what the Erlking softly promises me?'
'Be calm, be calm, my child:
in the withered leaves the wind is rustling.'

'Won't you come with me, my fine lad?
My daughters shall wait upon you;
my daughters lead the nightly dance,
and will rock you, and dance, and sing you
to sleep.'

'Father, father, can you not see there
the Erlking's daughters in the darkness?'
'My son, my son, I can see it clearly:
it is the old grey willows gleaming.'

'I love you, your fair form allures me,
and if you don't come willingly, I'll use force.'

“Mein Vater, mein Vater, jetzt faßt er mich
an!
Erlkönig hat mir ein Leids getan!”

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Not:
In seinen Armen das Kind war tot.

Johann Wolfgang von Goethe (1749 – 1832)

‘Father, father, now he’s seizing me!
The Erlking has hurt me!’

The father shudders, he rides swiftly,
he holds in his arms the moaning child;
he reaches home with one last effort;
in his arms the child lay dead.

4 Geheimes

Über meines Liebchens Äugeln
Stehn verwundert alle Leute;
Ich, der Wissende, dagegen,
Weiß recht gut, was das bedeute.

Denn es heißt: ich liebe diesen
Und nicht etwa den und jenen.
Lasset nur, ihr guten Leute,
Euer Wundern, euer Sehnen!

Ja, mit ungeheuren Mächten
Blicket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süße Stunde.

Johann Wolfgang von Goethe

A Secret

At the eyes my sweetheart makes
Everyone is astonished;
but I, who understand,
know very well what they mean.

For they are saying: he is the one I love,
not this one or that one.
So cease, good people,
your wondering and your longing!

Indeed, with a mightily powerful eye
she may well look about her,
but she seeks only to give him a foretaste
of the next sweet hour.

5 **Im Abendrot**

O wie schön ist deine Welt,
Vater, wenn sie golden strahlet!
Wenn dein Glanz herniederfällt,
Und den Staub mit Schimmer malet;
Wenn das Rot, das in der Wolke blinkt,
In mein stilles Fenster sinkt!

Könnst' ich klagen, könnt' ich zagen?
Irre sein an dir und mir?
Nein, ich will im Busen tragen
Deinen Himmel schon allhier
Und dies Herz, eh' es zusammenbricht,
Trinkt noch Glut und schlürft noch Licht.

Karl Lappe (1773 – 1843)

In the Glow of the Evening

Oh how lovely is your world,
Father, in its golden radiance!
When your glory descends
and paints the dust with glitter;
when the red light that shines from the clouds
falls silently upon my window!

Could I complain? Could I be apprehensive?
Could I lose faith in you and in myself?
No, here within my heart
I already bear your heaven
and this heart, before it breaks,
still drinks in the fire and savours the light.

Translation © Richard Wigmore



Hannah Fishers

City of Birmingham Symphony Orchestra, in rehearsal, February 2022

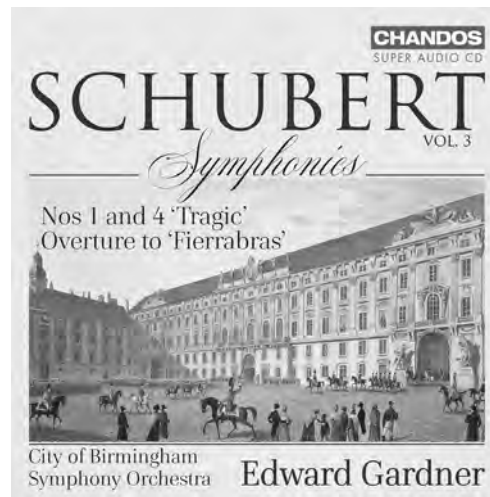


The musicians during the recording sessions



Edward Gardner and the Orchestra during the recording sessions

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CHSA 5265

Schubert
Symphonies Nos 1 and 4 'Tragic' • Overture to *Fierrabras*



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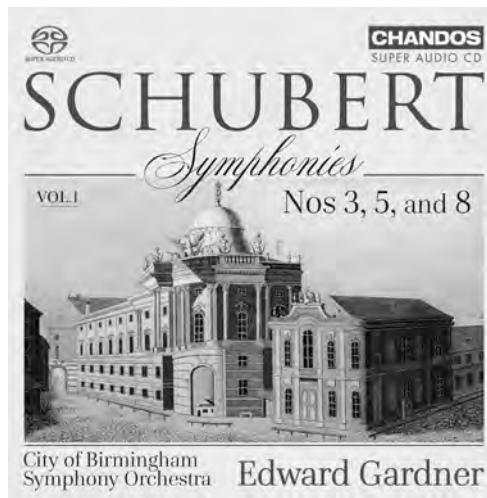


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Chandos 24-bit / 96 kHz recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

A **Hybrid SA-CD** is made up of two separate layers, one carries the normal CD information and the other carries the SA-CD information. This hybrid SA-CD can be played on standard CD players, but will only play normal stereo. It can also be played on an SA-CD player reproducing the stereo or multi-channel DSD layer as appropriate.

Microphones

Thuresson: CM 402 (main sound)

Schoeps: MK22 / MK4 / MK6

DPA: 4006 & 4011

Neumann: U89

CM 402 microphones are hand built by the designer, Jörgen Thuresson, in Sweden.



Recording producer Brian Pidgeon

Sound engineer Ralph Couzens

Assistant engineer Alexander James

Editor Jonathan Cooper

A & R administrator Karen Marchlik

Recording venue Town Hall, Birmingham; 18 and 19 July 2024

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(Symphony No. 9)

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Edward Gardner

CHANDOS

Bevan / City of Birmingham SO / Gardner

CHSA 5354

CHANDOS DIGITAL

CHSA 5354

FRANZ SCHUBERT

(1797–1828)

- | | | | |
|-----|--|----------|---|
| 1 | Die Forelle, Op. 32, D 550 (1816/17–21)* | 2:17 | |
| | in D flat major · in Des-Dur · en ré bémol majeur
Orchestrated 1942 by Benjamin Britten (1913–1976) | | |
| 2 | Romanze, D 797 No. 3b (1823)* | 3:23 | |
| | in F minor · in f-Moll · en fa mineur
from the Incidental Music to <i>Rosamunde</i> | | |
| 3 | Erkönig, Op. 1, D 328 (1815)* | 3:58 | |
| | in G minor · in g-Moll · en sol mineur
Orchestrated 1860 by Hector Berlioz (1803–1869) | | |
| 4 | Geheimes, Op. 14 No. 2, D 719 (1821)* | 1:45 | |
| | in A flat major · in As-Dur · en la bémol majeur
Orchestrated 1862 by Johannes Brahms (1833–1897) | | |
| | in F major · in F-Dur · en fa majeur | | |
| 5 | Im Abendrot, D 799 (1824/25–27)* | 4:06 | Mary Bevan soprano* |
| | in A flat major · in As-Dur · en la bémol majeur
Orchestrated 1914 by Max Reger (1873–1915) | | |
| 6-9 | Symphony No. 9, D 944 'Great' (?1825–28) | 51:56 | |
| | in C major · in C-Dur · en ut majeur
for Large Orchestra | | |
| | | | City of Birmingham
Symphony Orchestra
Eugene Tzinkindelean leader |
| | | TT 67:24 | Edward Gardner |


 City of
Birmingham
Symphony
Orchestra


 Birmingham
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CHANDOS

SCHUBERT: SYMPHONIES, VOLUME 4

CHSA 5354

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StereoAll tracks available
in stereo and
multi-channelThis Hybrid SA-CD
can be played on most
standard CD players.