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LUDWIG VAN BEETHOVEN (1770-1827)

PIANO CONCERTOS 3, 4 & 5

SCOTTISH CHAMBER ORCHESTRA

Sir Charles Mackerras conductor Artur Pizarro piano

DISC ONE

Piano Concerto No.3 in C minor, Op.37

- 1 i Allegro con brio 17.05
- 2 ii Largo 9.00
- 3 iii Rondo allegro 9.05

Piano Concerto No.4 in G major, Op.58

- 4 i Allegro moderato 17.56
- 5 ii Andante con moto 4.25
- 6 iii Rondo vivace 9.47

TOTAL TIME : 67:34

DISC TWO

Piano Concerto No.5 in E flat major, Op.73 'Emperor'

- 1 i Allegro 19.51
- 2 ii Adagio un poco mosso 6.04
- 3 iii Rondo: Allegro, ma non troppo 9.51

TOTAL TIME : 35:48

Recorded at Perth Concert Hall, UK from 2-5 November 2008

Produced by James Mallinson. Engineered by Philip Hobbs.

Post-production by Julia Thomas, Finesplice, UK

Piano technician Bruno Torrens – Artur Pizarro plays a Bluthner concert grand piano supplied courtesy of the Bluthner Piano Centre, London – www.bluthner.co.uk

Design by John Haxby (Art Surgery)

Cover image courtesy of AKG Images:

"Der Wanderer über dem Nebelmeer" (The Wayfarer above a Sea of Fog) c.1818.

Caspar David Friedrich (1774-1840). Kunsthalle, Hamburg.



The SCO has led the way in the development of music education, with a unique programme of projects, providing workshops for children and adults across Scotland.

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Linn Records, Glasgow Road, Waterfoot, Glasgow G76 0EQ, UK

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SCOTTISH CHAMBER ORCHESTRA

The Scottish Chamber Orchestra is internationally recognised as one of the world's foremost orchestras of its size and for its innovative approach to music-making and programme planning. Formed in 1974 with a commitment to serve the Scottish community, it is also one of the country's major cultural ambassadors. The orchestra performs throughout Scotland, including an annual tour of the Highlands and Islands, and appears regularly at the Edinburgh, St Magnus and Aldeburgh Festivals and the BBC Proms. Its busy international schedule has recently included India, Germany, Austria, Belgium, Switzerland, Spain, the USA, Portugal and The Netherlands.

The SCO's long-standing relationship with Conductor Laureate Sir Charles Mackerras has resulted in many exceptional performances and recordings over the years, particularly at the Edinburgh International Festival where they have established an enviable reputation for concert performances of opera. Their recordings together include seven Mozart operas, a Grammy-nominated set of Brahms' symphonies, four CDs of Mozart Piano Concertos with Alfred Brendel, Mozart's *Requiem* (Linn CKD 211), a disc of *Kodály & Bartók* (Linn CKD 234) and Mozart's *Symphonies 38-41* (Linn CKD 308) for Linn Records.

Young British conductor Robin Ticciati takes up the position of Principal Conductor from the 2009/10 Season. Estonian conductor Olari Elts – winner of the International Sibelius Conductors' Competition in Helsinki in 2000 – became the Orchestra's Principal Guest Conductor in 2007.

Following nine successful years as the SCO's Principal Conductor, Joseph Swensen became the Orchestra's first Conductor Emeritus in 2005. Swensen has developed a unique relationship with the SCO as soloist as well as conductor and he and the SCO have released five CDs together through the Orchestra's partnership with Linn Records.

The Orchestra has worked closely with many leading composers, including Composer Laureate Sir Peter Maxwell Davies, Mark-Anthony Turnage, Judith Weir and James MacMillan. The SCO also collaborated with the Swedish Chamber Orchestra in a four-year programme of joint commissions from Sally Beamish and Karin Rehnqvist.



BEETHOVEN PIANO CONCERTOS 3, 4 & 5

When Beethoven wrote a set of three works such as violin sonatas or string quartets he normally gave them strongly contrasting characters. Although his last three piano concertos were not created as a set, but spanned about a decade in their composition, they nevertheless exhibit a similar level of contrast. No.3 is stormy and agitated; No.4 is gentle and lyrical; and No.5 is grand and majestic – so much so that in English-speaking countries it has gained the nickname 'Emperor'. Thus they could hardly be more different in mood, yet each one in its own way is thoroughly characteristic of the composer.

One of Beethoven's earliest sketches for *Piano Concerto No.3* dates from about 1796 and shows him already experimenting with new sonorities, with a prominent motif being allocated to the timpani part – which normally played a merely accompanying role in orchestral music at the time. However, little progress was made on the work until 1800, when it was taken up in preparation for a concert that April. Unfortunately it was not ready in time and Beethoven had to substitute a different concerto (probably No.1). He did not finally complete No.3 until 1803, and at its first performance that year he had to play the piano part largely from memory as he had still not had time to write it out in full. His page-turner at the première, Ignaz von Seyfried, reports of having to turn pages that were largely blank apart from a few hieroglyphs that only Beethoven could read!

Although the first movement is stormy in character it has a beautifully lyrical second subject; Beethoven cunningly transformed this theme almost beyond recognition to form the main theme of the sublime slow movement. This evokes a completely different and more exalted world, in the remote key of E major, with a reduced orchestra and muted strings. The key of C minor returns in the finale, but there is one brief excursion back to E major, as if recalling that exalted world; and the music ends in a blaze of glory, in a triumphant C major.

Piano Concerto No.4 breaks with all previous tradition by beginning with solo piano instead of the usual extended orchestral ritornello. This unexpected opening



signals that the relationship between piano and orchestra will be closer than normal; and although the orchestra quickly takes over for its customary ritornello, this does not conclude with the usual cadence but breaks off in mid-phrase, with the piano re-entering quietly in contrast to its dramatic entrance in No.3.

The slow movement is unusually brief, and scored just for strings and piano, which engage in a dramatic dialogue throughout. Initially the strings sound angry, but the gentle pleading of the piano gradually softens them until they die away to a hushed pianissimo. The similarity to the 'Taming of the Furies' by Orpheus is unmistakable, and has led many to assume that this is what Beethoven was attempting to portray. Yet there is no reference to Orpheus in anything written or said by Beethoven about the movement, and it seems unwise to narrow the music down to a single myth; better, surely, to regard the music as emblematic of all situations where anger is calmed by gentleness – of which Orpheus and the Furies form just one instance.

One factor that makes the first two movements of this concerto particularly tender is the absence of trumpets and drums. In the finale, however, these finally burst in and create a sense of much greater exuberance, although there are still many gentler passages that remind us of the mood of the rest of the work.

Although the concerto was composed mainly in 1806 it had to wait until December 1808 for its public première – at a four hour all-Beethoven concert. On that occasion Beethoven played the concerto very 'mischievously' according to his pupil Carl Czerny, adding many more notes than were printed, and sketchy indications of these extra notes are found in one of Beethoven's manuscripts. Nevertheless the work has become known, like No.3, in its printed version, with the only addition in both cases being cadenzas that Beethoven composed in 1809 for another of his pupils, Archduke Rudolph.

The success of the 1808 concert may have induced Beethoven to begin another concerto almost immediately, early in 1809. Increasing deafness, however, meant that he was never to play **Piano Concerto No.5** in public; and although he began



SCOTTISH CHAMBER ORCHESTRA

Conductor Laureate **Sir Charles Mackerras**

Principal Guest Conductor **Olari Elts**

Conductor Emeritus **Joseph Swensen**

Managing Director **Roy McEwan**

4 Royal Terrace, Edinburgh EH7 5AB

tel: 0131 557 6800 fax: 0131 557 6933

email: info@sco.org.uk

web: www.sco.org.uk

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1ST VIOLIN Christopher George *leader*, Ruth Crouch, Lise Aferiat,
Aisling O'Dea, Lorna McLaren, Fiona Alexander,
Carole Howat, Claire Docherty,
Amira Bedrush-McDonald, Ruth Slater

2ND VIOLIN Rosenna East, Liza Webb, Niamh Lyons,
Kate Robinson, Catherine James, Mary Hoffman,
Jacqueline Norrie, Jane Lemoine

VIOLA Jane Atkins, Simon Rawson, Steve King,
Rebecca Wexler, Kathryn Jourdan, Richard Nelson

CELLO David Watkin, Donald Gillan, Eric De Wit,
Alison Lawrance, Clea Friend, Christoff Fourie

BASS Nicholas Bayley, Adrian Bornet, Paul Speirs

FLUTE Daniel Pailthorpe, Elisabeth Dooner (No.3),
Kate Chisholm (No.5)

OBOE Robin Williams, Rosie Staniforth

CLARINET Maximiliano Martín, Ruth Ellis

BASSOON Peter Whelan, Alison Green

HORN Caroline O'Connell, Harry Johnstone

NATURAL TRUMPET Peter Franks, Shaun Harrold

TIMPANI Caroline Garden



Photo by Paul Hampton



a Sixth Piano Concerto in 1815, he composed only part of the first movement before laying it aside.

In the Fifth, Beethoven again breaks with tradition by introducing the piano very early, but this time to provide ornate decoration to three emphatic orchestral chords before the main theme gets under way. The second subject is heard first in the minor but then reappears transformed in the major, and is later heard sounding like a majestic march. In this form it is accompanied by just two alternating chords, so that the two timpani between them can play the entire bass line (if the music is in the right key). Therefore, as in the Third Piano Concerto, Beethoven gives the timpani an important part to play.

Another feature that recalls the Third Concerto is that the theme of the slow movement is again a disguised version of the second subject of the first movement – that march theme is now transformed into a serene, hymn-like melody. Again, Beethoven uses a remote key – this time B major – and omits the trumpets and timpani. The music eventually modulates back to E flat, with a tentative hint of the theme of the next movement, thus providing a seamless join to the finale. Here the theme is announced by the piano before being taken up by the orchestra. The main bass line for this theme uses only two notes – the same two as in the march theme in the first movement – and so it can again be played in its entirety by the timpani. Even in the final coda the timpani have an important part to play, in an extraordinary passage for just solo piano and timpani, where the latter pick up an accompanying figure that had previously been played only by other instruments. Beethoven's remarkable level of invention, whether of thematic manipulation, key relationships or orchestration, remains in evidence right to the very end.

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University of Manchester



ARTUR PIZARRO

Born in Lisbon, Portugal in 1968, Artur Pizarro gave his first public performance at the age of three and made his television début on Portuguese television at the age of four. He had been introduced to the instrument by his maternal grandmother, pianist Berta da Nóbrega, and her piano-duo partner, Campos Coelho, who was a student of Vianna da Motta, Ricardo Viñes and Isidor Philipp. From 1974 to 1990 Artur studied with Sequeira Costa who had also been a student of Vianna da Motta and of Mark Hamburg, Edwin Fischer, Marguerite Long and Jacques Février. This distinguished lineage immersed Artur in the tradition of the 'Golden Age' of pianism and gave him a broad education in both the German and French piano schools and repertoire. After initial studies in Lisbon, Artur moved to Lawrence, Kansas in the USA and continued working with Sequeira Costa who is Distinguished Professor of Piano at the University of Kansas.

Artur began performing publicly again at the age of 13 with a recital début at the São Luiz Theatre in Lisbon and made his concerto debut with the Gulbenkian Orchestra later in the same year. While still under the tutelage of Costa, Artur won first prizes in the 1987 Vianna da Motta Competition, the 1988 Greater Palm Beach Symphony Competition and won first prize at the 1990 Leeds International Piano-forte Competition, which marked the beginning of an international concert career.

Artur Pizarro performs internationally in recital, chamber music and with the world's leading orchestras and conductors including Charles Dutoit, Sir Simon Rattle, Jean Fournier, Philippe Entremont, Yan Pascal Tortelier, Sir Andrew Davis, Esa-Pekka Salonen, Yuri Temirkanov, Vladimir Fedoseyev, Ilan Volkov, Tugan Sokhiev, Yakov Kreizberg, Yannick Nézet-Séguin, Libor Pešek, Vladimir Jurowski and Sir Charles Mackerras.

Artur is an active chamber musician and has performed at chamber music festivals throughout the world. In 2005 he formed the Pizarro Trio with violinist Raphaël Oleg and cellist Josephine Knight. Artur also performs as a piano duo with Vita Panomariovaite. The duo released *Rimsky-Korsakov – Piano Duos* (Linn CKD 293) to great acclaim with BBC Online observing '...the two pianists respond with a unity that shimmers...'



and the Scottish Chamber Orchestra have recorded *Mozart Symphonies 38-41* (Linn CKD 308) as well as Mozart concertos with Alfred Brendel. Sir Charles has recorded Czech music with the Czech Philharmonic Orchestra, including Dvořák's *Slavonic Dances*, Smetana's *Má Vlast*, Martin's *Field Mass* and *Double Concerto* and Janáček's *Katya Kabanova*, *Šárka* and the *Glagolitic Mass* all for Supraphon. For Chandos he has recorded *The Magic Flute*, *The Makropoulos Case*, *Così Fan Tutte* and *Hansel & Gretel*, which won a Grammy Award for Best Opera Recording. He has recorded the complete Beethoven symphonies for Hyperion Records.

Sir Charles made his début with the Royal Opera House, Covent Garden in 1964, where he has since conducted 33 operas, including *Un Ballo in Maschera* which celebrated his 50th anniversary and 80th birthday in 2005. He also recently conducted *Katya Kabanova* there, an opera which he first introduced to London audiences in 1951 at the Sadler's Wells Theatre; the first performance of a Janáček opera in the United Kingdom. In addition to his many appearances with the San Francisco Opera, he has a long association with the Metropolitan Opera, New York. He made his début at the Salzburg Festival, with the Vienna Philharmonic, conducting *Le Nozze di Figaro* in 1998, and returned to Salzburg to conduct the orchestra in a programme of Schubert and Mozart in 2005. He made his début with the Berlin Philharmonic Orchestra in 2004, in which year he also made his début at the National Theatre Prague, conducting Janáček's *Výlety pana Broučka* (*The Excursions of Mr Broucek*).

Sir Charles received a CBE in 1974 and was knighted in 1979. He was honoured with the Medal of Merit from the Czech Republic in 1996, made a Companion of the Order of Australia in 1997 and made a Companion of Honour in the 2003 Queen's Birthday Honours. In May 2005 he was presented with the Royal Philharmonic Society Gold Medal and in November 2005 was the first recipient of the Queen's Medal for Music.



Photo by Clive Borda



Photo by Sven Arnstein



In February 2003 Artur Pizarro released **Beethoven Piano Sonatas** (Linn CKD 244 & CKD 225) to outstanding critical acclaim: *'Let no one say there is no room for another set of established masterpieces when the pianist is possessed with this sort of recreative energy and exuberance'* (Gramophone). After performing the cycle of Beethoven's 32 piano sonatas in the United States and twice in Portugal, Artur performed the cycle at St. John's, Smith Square, London which was broadcast live by BBC Radio 3.

In 2005 Artur released **Reminiscences** (Linn CKD 248), a collection of Chopin's best loved works for solo piano and, in 2006, Artur released **Chopin Piano Sonatas** for Linn Records (Linn CKD 250). *'The majestic Third Sonata can hardly be bettered and with the fine natural recorded sound we could very well have the Chopin release of the year'* (Pianist Magazine).

Throughout 2005-06 Artur dedicated himself to performing the complete solo works of Ravel and Debussy in England and Denmark. All six concerts in London were broadcast by BBC Radio 3 and Artur has recorded **The Complete Piano Works of Maurice Ravel Vol. I and II** for Linn Records (Linn CKD 290 and Linn CKD 315), *'...for those who value above all the intoxicating allure of these treasurable pieces, Pizarro has no rivals'* (International Record Review).

With the Petersen Quartet, Artur recorded the Piano Quintet of César Franck on the Phoenix Edition label. This recording was CD of the Month in BBC Music Magazine (November 2008). For Naxos he recorded the complete solo piano works of Joaquín Rodrigo. Artur's recordings of Franz Liszt's complete Hungarian Rhapsodies for piano solo can be found on Brilliant Classics and for Hyperion Artur recorded the works of Vianna da Motta for piano and orchestra with the Gulbenkian Orchestra and the works for two pianos of Darius Milhaud with pianist Stephen Coombs.

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SIR CHARLES MACKERRAS

Born in 1925 of Australian parents in America, Sir Charles Mackerras studied in Sydney and Prague and made his début as an opera conductor at Sadler's Wells. He was First Conductor of the Hamburg Opera (1966–69) and Musical Director of both Sadler's Wells (later English National Opera) (1970–77), and of Welsh National Opera (1987–92), where his notable Janáček productions, amongst many others, were acclaimed. From 1982-85 Sir Charles was Chief Conductor of the Sydney Symphony Orchestra and also conducted the opening public concert at the Sydney Opera House. Sir Charles is Conductor Laureate of the Scottish Chamber Orchestra, Conductor Emeritus of the OAE, Conductor Laureate of the Brno Philharmonic Orchestra, Principal Guest Conductor of the Philharmonia Orchestra, Conductor Emeritus of the Welsh National Opera, Conductor Emeritus of the Royal Liverpool Philharmonic Orchestra and Principal Guest Conductor Emeritus of the San Francisco Opera. A specialist in Czech repertory, Sir Charles was Principal Guest Conductor of the Czech Philharmonic Orchestra from 1997–2003, following his life-long association with both the Orchestra and many aspects of Czech musical life.

Sir Charles has undertaken much research into performance practice of the eighteenth and nineteenth centuries. One of the highlights of the 1991 season was the re-opening of the Estates Theatre in Prague, scene of the première of *Don Giovanni*. Sir Charles conducted a new production of that opera to mark the bicentenary of Mozart's death. He has recorded all of Mozart's Symphonies and Serenades with the Prague Chamber Orchestra. With the Scottish Chamber Orchestra he has recorded seven Mozart operas, most recently *La Clemenza di Tito* following a performance at the 2005 Edinburgh International Festival. He was recently named Honorary President of the Edinburgh International Festival Society.

His vast discography includes an award-winning cycle of Janáček operas with the Vienna Philharmonic Orchestra, Britten's *Gloriana* with WNO and Dvořák's *Rusalka* with the Czech Philharmonic Orchestra. Notable are his recordings with the Royal Liverpool Philharmonic Orchestra of Beethoven's and Mahler's symphonies and Brahms' four symphonies with the Scottish Chamber Orchestra. Sir Charles