

MAURIZIO POLLINI

LISA BATIASHVILI

CHRISTIAN THIELEMANN

STAATSKAPELLE DRESDEN

BRAHMS

SYMPHONIES &

SOLO CONCERTOS

CYCLE



UNITEL CLASSICA

JOHANNES BRAHMS



After the great success of his Beethoven cycle, Christian Thielemann now turns with his new orchestra, the Staatskapelle Dresden, to the symphonic and concertante works of Johannes Brahms. And once again he succeeds in presenting a new and authoritative reading of these works. In place of Romantic “feelings” he infuses the soundscape with clarity and finely judged balance. “Voices are audible that otherwise flit by” (*Dresdner Neueste Nachrichten*), “Thielemann unravels an enormous piece into a delicate chamber music” wrote the renowned Japanese daily *Mainichi Shimbun*. The tradition of the German kapellmeister is upheld: “Calm and composed tempo, the ground-rumbling sound, [...] overwhelming surging wave of sounds at climaxes. We can’t think of any other conductor than Thielemann at present who has all those endowments, which used to be the (original) trade mark of German maestros.” – so said the *Asahi Shimbun* (Tokyo).

“We have the score, as it was created, the biography of a composer – all that is of interest to me, but it is not essential,” says Christian Thielemann. “We musicians must seek to understand the way a sound takes effect:

what chords, melodies, clashes a composer employs to address the people in his audience. Our duty is to sense these moments in the score and to realize them in sound: in such a way that the audience is moved.”

**“Anyone who thought
Brahms’s Second Symphony
in D major was all too familiar
learnt from Christian Thielemann that
we do not know it well enough.”**

(*Dresdner Neueste Nachrichten*)

This approach is extended to the solo concertos played by the young violinist Lisa Batiashvili and the great Maurizio Pollini, again with conspicuous success: “The most surprising feature of the new version is that the conductor is Christian Thielemann, not an obvious collaborator for a musician of Pollini’s temperament and outlook, yet in practice the

SYMPHONIES

SYMPHONY NO. 1 IN C MINOR, OP. 68

Length 48'
Cat. no. A075500010001

SYMPHONY NO. 2 IN D MAJOR, OP. 73

Length 47'
Cat. no. A055500350003

SYMPHONY NO. 3 IN F MAJOR, OP. 90

Length 40'
Cat. no. A075500010002

SYMPHONY NO. 4 IN E MINOR, OP. 98

Length approx. 45'
Cat. no. A055500360003



partnership works remarkably,” reports *The Guardian*. The press was thrilled by “breathtaking” and “deeply poetic moments”, by a “musical event of true greatness”. The release of the First Piano Concerto with Maurizio Pollini won the coveted ECHO Klassik award for “Concert Recording of the Year”.

Brahms is still widely regarded as the “legitimate successor to Ludwig van Beethoven”, an honour that Brahms declined in his own lifetime. What is clear is that to say he was inspired and influenced by Beethoven is an understatement, and Brahms’s awe of Beethoven explains why he began so late with the composition of his symphonies and why he needed almost 15 years to complete the first of them. Today there is no question but that Brahms not only added to the symphonic genre but developed a musical language of his own: Brahms’s symphonies are essentially chamber music. Nothing is incidental, each individual voice is important, and themes and motifs are closely interwoven with one another. Christian Thielemann succeeds in bringing this out: “Voices are perceptible that otherwise race by” (*Dresdner Neueste Nachrichten*).

Even before Brahms had begun composing his symphonies, he completed his first piano concerto in 1859. He began his first symphony soon after, but did not finish it till 1876. One year later, his second symphony was premiered in Vienna. 1878/79 saw the composition of his one and only violin concerto. Then, 22 years after his first piano concerto, he wrote his second. His third symphony dates from the summer of 1883, while his fourth was written during his summer residence in Styria in 1884 and 1885.

The cycle was prepared over a period of more than three years and performed to frenetic acclaim not only in Dresden, but also in Tokyo. A further tour is planned for April 2013, this time through the USA, culminating in a performance of the Fourth Symphony in New York’s Carnegie Hall.

SOLO CONCERTOS

PIANO CONCERTO NO. 1 IN D MINOR, OP. 15

with Maurizio Pollini
Length 46'
Cat. no. A055134540003

PIANO CONCERTO NO. 2 IN B FLAT MAJOR, OP. 83

with Maurizio Pollini
Length 48'
Cat. no. A055500350002

VIOLIN CONCERTO IN D MAJOR, OP. 77

with Lisa Batiashvili
Length approx. 40'
Cat. no. A055500360002





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CONCERT ORDER:

Recorded at the Semperoper Dresden:

BRAHMS, Tragic Overture in D minor, Op. 81

REGER, A Romantic Suite on Poems of

Joseph von Eichendorff, Op. 125

BRAHMS, Piano Concerto No. 1 in D minor, Op. 15

Video Director **Agnes Méth**

Cat. no. A055134540000

BUSONI, Comedy Overture, Op. 38

BRAHMS, Piano Concerto No. 2 in B flat major, Op. 83

BRAHMS, Symphony No. 2 in D major, Op. 73

Video Director **Henning Kasten**

Cat. no. A075500010000

BRAHMS, Academic Festival Overture in C minor, Op. 80

BRAHMS, Violin Concerto D major, Op. 77

BRAHMS, Symphony No. 4 in E minor, Op. 98

Video Director **Andreas Morell**

Cat. no. A055500360000

Recorded at the NHK Hall Tokyo:

BRAHMS, Symphony No. 1 in C minor, Op. 68

BRAHMS, Symphony No. 3 in F major, Op. 90

WAGNER, Overture to Rienzi

Video Director **Yoko Ishida**

Cat. no. A075500010000

Shot in HDTV 1080/50i

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