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**THE SWEDISH CHAMBER ORCHESTRA, LED BY MUSIC DIRECTOR
THOMAS DAUSGAARD, PERFORMS WORKS BY BEETHOVEN AND SCHUMANN
ACCOMPANIED BY POLISH-HUNGARIAN PIANIST PIOTR ANDERSZEWSKI
SUNDAY, APRIL 6 AT 3:00 P.M. IN ZELLERBACH HALL**

BERKELEY, March 1, 2008—The fiery **Swedish Chamber Orchestra**, under the baton of **Thomas Dausgaard**, takes the stage **April 6 at 3:00 p.m.** at **Zellerbach Hall**, performing two works by **Ludwig van Beethoven**, the Overture to *Coriolan*, Op. 62, and the Piano Concerto No. 1 in C major, Op. 15; and **Robert Schumann's** Symphony No. 2 in C major, Op. 61. “Thomas Dausgaard, with just 38 players, turns the symphonic Schumann into a thoughtful athlete who burns energy while his mind spins” (*Gramophone*). By offering new perspectives on the traditional chamber orchestra repertoire, as well as repertoire usually seen as exclusive to the full-size symphony orchestra, the Swedish Chamber Orchestra has created an international stir. As the *New York Times* critic Allan Kozinn puts it, “Every now and then an orchestra comes along with a sound that is surprising and fresh.” The orchestra will be accompanied by Polish-Hungarian pianist **Piotr Anderszewski**, widely regarded as one of the most exciting pianists of his generation.

THE PROGRAM

Ludwig van Beethoven's *Coriolan* Overture, Op. 62, opens the program. The work premiered in March 1807, written to accompany Heinrich Joseph von Collin's all-but-forgotten drama *Coriolan*. The music depicts the story of Coriolanus, a Roman patrician who has been banished from his native city as a result of his lack of concern for its starving people. The proud and disgraced Coriolanus, seeking revenge, leads an army against Rome. Upon reaching the border of his former city, he is approached by emissaries who plead with him to abandon his intentions. Coriolanus sends them away and prepares for attack. A last effort to save Rome comes when his mother and his wife plead with him to desist. The main C minor theme represents Coriolanus's resolve and war-like tendencies, and the tender E-flat major theme represents the pleadings of his mother and wife. Coriolanus eventually gives in to tenderness and decides to restore his honor by killing himself. The stormy-heroic-tragic *Coriolan* Overture

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is one of the most frequently performed and recorded of Beethoven's orchestral works.

Beethoven's Piano Concerto No. 1 in C major, Op. 15, was written during 1796-1797, with the first performance in 1798 in Prague, with Beethoven himself playing the piano. Although described as his first piano concerto (because it was the first one published), this piece was his third attempt at the genre and reflects Beethoven's assimilation of the styles of Mozart and Haydn, while its abrupt harmonic shifts demonstrate Beethoven's musical personality.

Robert Schumann's Symphony No. 2 in C major, Op. 61, published in 1846, comprises the second half of the Berkeley program. The symphony was sketched in 1845, but Schumann's depression and poor health prevented him from finishing the work until October 1846. In the face of this adversity, the uplifting tone of the symphony is both moving and remarkable. It is written in the traditional four-movement form, and as often in the 19th century, the *Scherzo* precedes the *Adagio*. All four movements are in C major, except the first part of the slow movement which is written in C minor. "Even more impressive in Dausgaard's hands is the Schumann C major Second Symphony... there's no denying that the first and last movements—the latter taken at a tremendous speed—are electrifying" (*BBC Music Magazine*).

SWEDISH CHAMBER ORCHESTRA

At just 12 years of age, the **Swedish Chamber Orchestra** has established itself as one of the most vibrant ensembles performing today. Together with conductor **Thomas Dausgaard**, the tightly knit ensemble has recorded the complete Beethoven Orchestral works for Simax and has embarked on a new project with BIS which will include all the symphonies of Schumann as well as orchestral works by Dvořák and Bruckner. In addition to its busy schedule of subscription concerts at home in the quiet Swedish town of Örebro, the Chamber Orchestra has toured extensively: Holland and Spain with soprano Barbara Bonney; several tours of Germany; and appearances at some of the world's most prestigious festivals—the London BB Proms, the New York City Mostly Mozart Festival at Lincoln Center and the Ravinia Festival in Chicago.

The Orchestra, with Dausgaard at the helm, made its American and British debuts in 2004. In addition to their work with Dausgaard, the Orchestra regularly performs with early

music specialist Andrew Manze and conductor/composer H. K. Gruber. With its passionate reinterpretations of the classical repertoire, and a commitment to commissioning new works, the ensemble has established its own unique voice on the world stage, along the way receiving standing ovations and accolades. In 2007, the Swedish Chamber Orchestra undertook a major tour of Europe that included performances at the Amsterdam Concertgebouw, Zurich Tonhalle, Dresden Frauenkirche, Berlin Konzerthaus and Munich HerkulesSaal. Tour highlights in 2008 include concerts at New York's Lincoln Center, Washington, D.C., Cleveland and Cal Performances, as well as an autumn tour to Germany and Austria.

THOMAS DAUSGAARD

Danish conductor **Thomas Dausgaard**, “a conductor of rare conviction and insight” (*The Daily Telegraph*), has brought the Swedish Chamber Orchestra from a regional orchestra to international attention over the past decade. Dausgaard, renowned for his powerful conducting style and prolific discography, has achieved remarkable success as simultaneous Chief Conductor of the Danish National Symphony Orchestra and Music Director of the Swedish Chamber Orchestra, emerging as one of the most sought-after conductors in Europe and North America today.

Dausgaard, additionally, guest conducts several of the world's leading orchestras. He enjoys a special relationship with the Leipzig Gewandhaus Orchestra, conducting them on tour as well as in their home city. Future engagements include the Vienna Symphony Orchestra, the Berlin Radio Symphony, the Czech Philharmonic and the Verdi Orchestra in Milan, among others. Dausgaard works with the leading Scandinavian orchestras, including the Oslo and Stockholm philharmonics, and has conducted the St. Petersburg Philharmonic in St. Petersburg and on tour in Italy, where he also conducts the RAI Turin and La Scala Philharmonic orchestras. Dausgaard also conducts regularly in North America, including the Philadelphia Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony, Saint Louis Symphony, Baltimore Symphony, Houston Symphony, Minnesota Orchestra, Seattle Symphony and the Montreal Symphony. He leads the Toronto Symphony every year, and makes regular appearances at the Mostly Mozart Festival in New York.

PIOTR ANDERSZEWSKI

Polish-Hungarian pianist **Piotr Anderszewski** came to public attention at the 1990 Leeds Piano Competition. He has since become a familiar figure on the international concert platform, recognized for his unique interpretations and powerful performances. His engagements in the 2006-2007 season included a critically acclaimed recital at Carnegie Hall, which the *New York Sun* described as “a feat of pianism and a feat of musicianship.” He has performed with the Royal Concertgebouw, Los Angeles Philharmonic, Dallas Symphony, and Philadelphia Orchestra, and was a guest artist in the London Symphony’s prestigious Mozart concerto series. The 250th anniversary of Mozart’s birth saw Anderszewski directing the composer’s concertos from the keyboard with various chamber orchestras. Most notable has been his collaboration with the Scottish Chamber Orchestra, with which he has performed extensively and recorded a disc featuring Mozart’s G major and D minor concertos. Anderszewski has made a number of highly praised recordings since becoming an exclusive artist with Virgin Classics in 2000. His first release for Virgin was Beethoven’s *Diabelli Variations*, which received exceptional critical acclaim, including a *Diapason d’Or* and a *Choc du Monde de la Musique* in France. Anderszewski has been singled out for several high profile awards, including the Royal Philharmonic Society’s 2000 Best Instrumentalist award.

TICKET INFORMATION

Tickets for the **Swedish Chamber Orchestra** accompanied by pianist **Piotr Anderszewski** on **April 6 at 3:00 p.m.** at Zellerbach Hall are priced at \$34.00, \$46.00 and \$58.00 and may be purchased by calling the Cal Performances Ticket Office at Zellerbach Hall (510) 642-9988. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperformances.org.

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush ticket sales are limited to one ticket per person, and all sales are

cash only. Rush ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20.00 for all other community members. For more information call 510-642-9988, press 2 for the rush hotline, two hours prior to a performance only.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Sunday, April 6 at 3:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave, Berkeley

Chamber Music and Orchestra
The Swedish Chamber Orchestra
Thomas Dausgaard, conductor
Piotr Anderszewski, piano

Program:

Beethoven/ Overture to *Coriolan*, Op. 62
Beethoven/ Piano Concerto No. 1 in C major, Op. 15
Schumann/ Symphony No. 2 in C major, Op. 61

Tickets: Tickets are priced at \$34.00, \$46.00 and \$58.00, available through the Cal Performances Ticket Office at (510) 642-9988.

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