

# Yunchan Lim plays Liszt, Iván Fischer conducts Schubert's 'Great'

Thursday, January 7, 2027 · 20:15 · Concertgebouw

Iván Fischer, conductor · Yunchan Lim, piano

| TONIGHT'S PROGRAMME |                                                                                 | MIN |
|---------------------|---------------------------------------------------------------------------------|-----|
| 1                   | <b>WEBER</b> 1786–1826<br><i>Overture to 'Der Freischütz', J. 277</i>           |     |
| 2                   | <b>LISZT</b> 1811–1886<br><i>Piano Concerto No. 2 in A major, S. 125</i>        | 22' |
| 3                   | <b>SCHUBERT</b> 1797–1828<br><i>Symphony No. 9 in C major, D. 944 ('Great')</i> | 55' |
| TOTAL MUSIC         |                                                                                 | 77' |

## Carl Maria von Weber

1786–1826

*Overture to 'Der Freischütz', J. 277*

### WHAT TO LISTEN FOR

The overture begins with slow swells from the whole orchestra, like a question left hanging. Then comes its best-known passage: a chorale for the horns over quiet strings, the sound of hunting horns softened into something close to a hymn, and an image of the forest at peace.

The peace does not last. The strings begin to shiver in tremolo, the timpani throb softly, and an uneasy diminished seventh chord settles over the music. In the opera that harmony is tied to Samiel. Out of it grows the fast section, agitated music in C minor taken from Max's aria in the first act.

The contrast, when it comes, is a broad and confident melody in the major: the theme of Agathe's aria in the second act. Notice that it does not win at once. The low strings and brass answer the woodwinds with doubt, the storm returns, and there is a

long silence before the full orchestra lands on a blazing C major chord and Agathe's melody comes back to carry the overture home.

## Franz Liszt

1811–1886

22 minutes

### *Piano Concerto No. 2 in A major, S. 125*

#### WHAT TO LISTEN FOR

There is no grand entrance. The concerto opens quietly in the woodwinds, with a slow, dreaming phrase led by the clarinet that drifts between two unrelated chords. Keep hold of this melody, because nearly everything grows from it. The piano comes in almost shyly, decorating it with arpeggios.

The calm is broken by a fast, agitated section that does the job of a scherzo, full of hammered octaves and driving rhythm. When it burns out, listen for one of the loveliest pages in the work: a solo cello sings the opening theme while the piano accompanies, in a style that owes a good deal to Italian opera.

The energy builds again, and the opening melody returns in its most surprising form, as a full-blooded march for the whole orchestra. Some critics have found this transformation vulgar. Others hear it as the masterstroke of the piece, the moment that brings the music firmly back to its home key of A major after a long journey away from it. From there the concerto presses on to a fast and brilliant close, with the pianist finally given room for glittering runs up and down the keyboard.

## Franz Schubert

1797–1828

55 minutes

### *Symphony No. 9 in C major, D. 944 ('Great')*

#### WHAT TO LISTEN FOR

The symphony begins with two horns alone, in unison, playing a broad, calm melody. Its first three notes simply rise through a major third, and that small figure runs through the whole movement. The slow introduction is unusually long and complete in itself. It quickens without a break into the main Allegro, and at the very end of the movement the horn theme comes back in triumph with the full orchestra behind it.

The second movement, in A minor, moves at a steady walking pace over a march-like tread in the strings. It alternates twice with a warmer, more consoling theme in the major. Listen for the moment when the march builds to a harsh climax, breaks off into silence, and has to begin again quietly.

The Scherzo is on the same large scale as everything else: a stamping, energetic dance worked out at full length, with themes that keep slipping into waltz time. Its central Trio is a broad, swaying song for the woodwinds.

The finale starts with a fanfare of dotted rhythms and triplets and hardly pauses for breath afterwards. The second theme is announced by four repeated notes on the horns, which then become a marching tune over endlessly circling strings. A little later, at the start of the development, the woodwinds play a phrase that recalls the 'Ode to Joy' from Beethoven's Ninth. The four repeated notes return in the coda, hammered out by the whole orchestra, to bring the symphony to its close in C major.



CONCERT PROGRAMS

<https://concertprograms.eu/concerts/rco-2027-01-07-fischer>

*Version 1, 7 October 2026*