



Beethoven **RECOMPOSED**

Cello Sonata No. 3

arr. cello and string ensemble

Violin Sonata No. 9 'Kreutzer'

arr. violin and string ensemble

LGT YOUNG SOLOISTS

Ludwig van BEETHOVEN (1770–1827)

Beethoven Recomposed

Beethoven's anniversary is an excellent opportunity to discover new aspects of this great genius. With passionate eagerness, the young musicians of the LGT Young Soloists have set out to express the freshness and vivacity that is inherent to Beethoven's music. The spotlight is on two key works of Beethoven's chamber music, two virtuoso sonatas from his fertile middle period: Peter Struck has newly arranged Beethoven's famous '*Kreutzer*' Sonata, Op. 47, and the wonderfully melodious *Cello Sonata*, Op. 69, for us – in each case for a solo instrument and string orchestra. When the young musicians from more than 15 countries played these new versions, the resulting chromatic opulence and common striving of the ensemble inspired us all: 'Beethoven Recomposed'. We are sure that this would have met with the great maestro's approval, and our wish is that this music, to quote Beethoven, 'may go from heart to heart!'

Alexander Gilman

Ludwig van Beethoven was born in Bonn in December 1770, the son of Johann van Beethoven, a singer in the service of the Archbishop of Cologne, and, more importantly, the grandson of Ludwig van Beethoven, Kapellmeister to the same patron, who died in 1773, but whose distinction lived on in the family, the possible cause of Johann van Beethoven's inadequacy both professionally and as a parent. In 1789, his mother now dead, young Ludwig van Beethoven took over responsibility for the family and his two younger brothers.

At home Beethoven had received erratic practical training in music, but was able to follow a more

consistent course of study from 1781 with the court organist Christian Gottlob Neefe, whose unpaid deputy he became. In 1784 he entered the paid service of the Archbishop as deputy court organist and playing the cembalo or the viola in the court orchestra, as occasion demanded. In 1788 he was sent to Vienna, where he hoped to study with Mozart, but was recalled to Bonn by news of his mother's final illness. In 1792 he went to Vienna once more, this time to study with Haydn. He remained there for the rest of his life.

Beethoven established himself in Vienna at first as a virtuoso keyboard player, his virtuosity including improvisation at the keyboard and composition. In the latter he was helped by lessons from Albrechtsberger in counterpoint and from the court composer Salieri in vocal and dramatic setting. His lessons from Haydn proved less satisfactory. Armed with suitable introductions, he was able to make influential friends among the aristocracy and it was with their support that he continued his career in Vienna, even when increasing deafness made performance at first difficult and eventually impossible.

It is a tribute to the discernment of Beethoven's patrons that they perceived his genius, in spite of his uncouthness and increasing eccentricities of character, in the face of which they exercised considerable restraint and generosity. In Vienna he lived through turbulent times, through the years of Napoleonic conquests and into the repressive age of Metternich. He died in March 1827, his death the occasion for public mourning in Vienna at the passing of a long familiar figure whose like the city was not to see again.

Keith Anderson

In his chamber music Beethoven displayed a love of experimentation that goes beyond his most innovative symphonic works, if we think of the late string quartets, which were far ahead of their time. The '*Kreutzer*' *Sonata* is, alongside the *Violin Concerto*, Beethoven's most important work for the violin. The title of the first publication of the '*Kreutzer*' *Sonata* explicitly states '*scritta in uno stilo molto concertante, quasi come d'un concerto*' ('written in a very concertante style, almost like a concerto'). The concertante character of the work thus derived from Beethoven's *Sonatas* in their original form. This applies equally to the monumental *Cello Sonata*, *Op. 69*. It was a challenge to re-imagine the piano part for the string ensemble, but at the same time it felt extremely natural and organic, as if the music had been conceived for this. After trying it out for the first time with the LGT Young Soloists, we fine-tuned the composition together in a lively dialogue, in order to get as close as possible to the double meaning of the word '*concertare*': the competition and collaboration between all those involved. Our purpose was also to achieve a great fullness of sound without losing the transparency of chamber music in the works.

Paul Struck

Ludwig van Beethoven composed the *Cello Sonata in A major*, *Op. 69* between winter 1807 and spring 1808 at about the same time as his *Fifth* and *Sixth Symphonies*, and dedicated it to one of his closest friends, Ignaz von Gleichenstein, who was a lawyer and an accomplished amateur cellist. The extensive correspondence between the two friends reveals that Gleichenstein supported the composer in practical matters of daily life, even buying everyday items such as shirts, cravats, a hat and quills for Beethoven. The *Sonata in A major*, a jewel of the cello repertoire, is a fitting expression of thanks

for this. Beethoven achieved the greatest possible balance between cello and piano, which Paul Struck has transferred with a sensitive touch to his arrangement for solo cello and string ensemble. The main *cantabile* theme of the first movement is first introduced by the solo cello alone, before cello and string ensemble enter a musical dialogue. For the second movement, Beethoven used an extended *scherzo* form in which the *trio* is heard twice in a contrasting major key between the three appearances of the *scherzo* section in a minor key. The *scherzo* theme acquires a rhythmic shift through syncopation, gaining enormous energy in the version for string ensemble. Instead of a slow movement, Beethoven composed a short, dreamlike introduction to the lively final *rondo*, which spurred all participants to render a joyful performance.

The *Violin Sonata in A major*, *Op. 47*, which is famously known as the '*Kreutzer*' *Sonata*, surpassed everything that had gone before in the field of the violin sonata in its dimensions, its virtuosity and its musical ambition. Originally, Beethoven wrote the *Sonata* for the British violinist George Bridgetower, a glittering personality in the musical life of the time. The violinist's father, who came from Africa, served Nikolaus I, Prince Esterházy as a 'chamber moor'. During this period, young George was given lessons by no less a person than Joseph Haydn. In 1803 George Bridgetower performed in Vienna on a concert tour, playing the thunderous *Sonata in A major* there for its world premiere on 24 May 1803 – with, at the piano, the composer in person, who had put the work to paper in only four days. Later Beethoven and Bridgetower quarrelled, and when the *Sonata* was printed, Beethoven dedicated it not to Bridgetower but to the French violinist Rodolphe Kreutzer, who is known to players as the author of the Kreutzer *Études*. Unfortunately, Rodolphe Kreutzer never performed the *Sonata*: to him, a famous violin teacher, it seemed unplayable.

The violinist faces a challenge at the very beginning: the slow introduction starts with double stops for the solo

violin alone. The string ensemble responds to this, and a solemn song arises between the two counterparts. The *Presto* then begins with rapid runs, lively chords and a contrasting, lyrical subsidiary theme. The middle movement unfolds multi-faceted variations with an underlying pastoral mood. In the first variation the string ensemble is dominant, while the solo violinist shines in the second, a pizzicato accompaniment from the strings adding charming tonal colour. The third variation plays out in a minor key, while in the fourth, the theme dissolves into figures and trills, to an intricate accompaniment by the string ensemble.

After a short *adagio*, the movement concludes in a light-hearted major key. The final movement is the starting point for the creation of the *Sonata*. It was the first of the three movements to be composed, and the vivacity of its tarantella rhythm is fascinating. Through skilful contrapuntal interweaving between the solo violin and the strings, it generates a power that is positively explosive.

Dorle Ellmers

English translation by John Sykes

Luka Coetzee

Canadian cellist Luka Coetzee (b. 2004) enjoys a diverse musical career. She made her solo debut at the age of eleven with the Calgary Civic Symphony as a winner of the Rotary Calgary Concerto Competition. She also received Second Prize at the Orchestre Symphonique de Montréal Manulife Competition and was a semi-finalist of the 2020 Stulberg International Strings Competition. As a member of the LGT Young Soloists, Coetzee has performed at the Elbphilharmonie in Hamburg, the Philharmonie Berlin and Victoria Concert Hall in Singapore. In 2018, the Canadian Broadcasting Corporation filmed a documentary on her life as a musician. Moreover, Coetzee has worked with renowned artists including Andrés Cárdenes, Johannes Moser, Frans Helmerson, Laurence Lesser and the Calidore and Schumann String Quartets. At the age of one, Luka had her first cello lesson with Christine Bootland. Other prominent teachers include John Kadz, Johanne Perron and Horacio Contreras.



Photo:
Klaus Weddig

Miclen LaiPang

Violinist Miclen LaiPang has earned global recognition as a soloist, chamber musician, and concertmaster. Praised by *The New York Times* and *Die Welt*, he has performed in over 60 countries and won multiple awards, including at the Stradivarius International Violin Competition and the Schoenfeld International String Competition. LaiPang has recorded numerous albums, including two with the LGT Young Soloists, released on Sony Classical/RCA Red Seal and Naxos respectively. In April 2020, LaiPang won the Woordfees Festival award for Best Classical Instrumental Performance when he performed the Beethoven 'Kreutzer' Sonata in Stellenbosch. His primary mentors include Charles Castleman, Ruggiero Ricci and Alice Schoenfeld, and he has studied at the Colburn School, Eastman School of Music and the University of Miami. He currently resides in Cologne and is completing his Konzertexamen at the Robert Schumann Hochschule with Ida Bieler. He is grateful for the generous support from the American Fine Arts Association, National Artists and Talent Unlimited.

www.miclenlaipang.com



Photo:
Basty Adler

Alexander Gilman

Alexander Gilman is one of the most renowned violinists and teachers of his generation. Since 2013 he has been the artistic director of the LGT Young Soloists, and in 2019 he was appointed visiting professor of violin at the Royal College of Music. Alongside his activities as a soloist, Gilman has established himself as an internationally recognised teacher, passionate about fostering young talents and holistically preparing them for life as a professional musician. The fact that his students regularly win competitions demonstrates the high quality of his teaching work. By founding the LGT Young Soloists, he has created a unique initiative that promotes young artists. The string ensemble is made up of highly talented soloists from the age of 14 to 23. From the age of 16 Gilman worked with Dorothy DeLay in New York. He also studied with Zakhar Bron in Cologne and Zurich. A Thomastik-Infeld Artist, Gilman currently plays a violin made by Giovanni Battista Guadagnini in Parma, 1769.

www.alexandergilman.com



Photo:
Maurice Haas

LGT YOUNG SOLOISTS

The award-winning string ensemble LGT Young Soloists is made up of highly gifted young soloists from the age of 14 to 23, and brings together musicians from over 15 nations. The project gives top-class young instrumentalists the opportunity to perform regularly on the world's leading stages as soloists, chamber and orchestral musicians, enthraling audiences with their highly professional playing. Recent highlights include the ensemble's debuts at the Philharmonie Berlin and Hamburg's Elbphilharmonie, as well as performances at the Philharmonie Luxembourg, Vienna's Musikverein, Victoria Concert Hall in Singapore and a tour through South Africa with concerts in Johannesburg, Stellenbosch and Cape Town. Only two years after it was founded, the LGT Young Soloists was the world's first youth orchestra to record for Sony Classical/RCA Red Seal. The ensemble's discography already includes four albums: *Souvenir* (2019), *Nordic Dream* (2018), *Russian Soul* (2017) and *Italian Journey* (2015). Violinist and pedagogue Alexander Gilman and pianist Marina Seltenreich partnered with LGT Private Banking in 2013 to unite the world's leading young soloists in one ensemble.

www.lgtyoungsoloists.com



Photo: LGT Young Soloists

To mark the 250th anniversary of Beethoven's birth, Russian born arranger Paul Struck has arranged two of the composer's great mid-period chamber masterpieces for soloist and string ensemble. Expanding the sonorities of the '*Kreutzer*' Sonata – Beethoven's most important chamber work for violin – allows the sonata's *concertante* quality to emerge in a new light. The *Cello Sonata No. 3* equally succeeds in conceiving the piano part for ensemble, while exploring fullness of sound and maintaining transparency of texture.



Private
Banking

Ludwig van **BEETHOVEN** (1770–1827)

Beethoven Recomposed

Cello Sonata No. 3 in A major, Op. 69 (1807–08) 27:55
(arr. Paul Struck, b. 1961, for cello and string ensemble, 2019)

- | | | |
|----------|---|--------------|
| 1 | I. Allegro ma non tanto | 13:18 |
| 2 | II. Scherzo: Allegro molto | 5:36 |
| 3 | III. Adagio cantabile – Allegro vivace | 8:52 |

Violin Sonata No. 9 in A major, Op. 47 'Kreutzer' (1802–03) 33:17
(arr. P. Struck for violin and string ensemble, 2019)

- | | | |
|----------|-------------------------------------|--------------|
| 4 | I. Adagio sostenuto – Presto | 11:58 |
| 5 | II. Andante con variazioni | 14:16 |
| 6 | III. Presto | 7:00 |

WORLD PREMIERE RECORDINGS

Luka Coetzee, Cello 1–3 • Miclen LaiPang, Violin 4–6

LGT Young Soloists
Alexander Gilman, Artistic Director

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