

ONDINE



BEETHOVEN

Complete Piano Concertos

OLLI MUSTONEN

Tapiola Sinfonietta

Ludwig van BEETHOVEN (1770–1827)

CD 1

Piano Concerto No. 1 in C major, Op. 15 33:19

- 1 I. Allegro con brio (Cadenza: Olli Mustonen) 14:30
- 2 II. Largo 9:34
- 3 III. Rondo – Allegro (Cadenza: Olli Mustonen) 9:15

Piano Concerto No. 2 in B flat major, Op. 19 28:12

- 4 I. Allegro con brio 14:02
- 5 II. Adagio 7:28
- 6 III. Rondo – Allegro molto 6:42

CD 2

Piano Concerto No. 3 in C minor, Op. 37 34:52

- 1 I. Allegro con brio 17:16
- 2 II. Largo 8:45
- 3 III. Rondo. Allegro 8:50

Piano Concerto in D major, Op. 61a 39:26

(arranged by the composer from the Violin Concerto)

- 4 I. Allegro ma non troppo 22:05
- 5 II. Larghetto 7:59
- 6 III. Rondo. Allegro 9:21

CD 3

	Piano Concerto No. 4 in G major, Op. 58	32:31
1	I. Allegro moderato	18:14
2	II. Andante con moto	4:45
3	III. Rondo. Vivace	9:31
	Piano Concerto No. 5 in E flat major, Op. 73	39:57
4	I. Allegro	21:10
5	II. Adagio un poco mosso	7:23
6	III. Rondo. Allegro	11:21

OLLI MUSTONEN, piano & conductor

TAPIOLA SINFONIETTA

Meri Englund, concertmaster



Beethoven in 1802, by Christian Horneman (1765–1844)

Ludwig van Beethoven

Piano Concertos No. 1 in C major, Op. 15 and No. 2 in B flat major, Op. 19

And in triumph onward rolling, names to countries gives he (Goethe, Mahomet's Song)

This recording demonstrates the vitality of the piano concerto genre, which Beethoven preferred for various reasons. Synonymous with the composer, the five great individualities lie like continents in the sea of music, out of which they were catapulted, as it were, with volcanic force. But their geology also developed in phases of varying lengths. After Beethoven's turbulent beginning in Bonn with the little E flat major concerto of 1784, historical developments forced a stylistic reorientation. In place of Johann Christian Bach, Mozart became his model.

For Beethoven's contemporaries, his concertos, in which he, as a traveling virtuoso, "had to present himself to the world," came under the watchful eye of a public that had witnessed the much-publicized contest between Mozart and Clementi on December 24, 1781, in Vienna. Mozart was regarded more as an advocate of the harpsichord, whereas Clementi already favored the Hammerklavier. Beethoven was an exponent of the pianoforte, and he immediately made good use of this more modern instrument in view of its dynamic capabilities. Although he was not able to "sing" on it the way he imagined, as he complained to the piano maker Streicher in 1796, indications such as *dolce* and *con gran espressione* nevertheless increasingly occur, especially in his slow movements, until *cantabile* later explicitly appears. Both as a pianist and a composer, he welcomed every technical innovation in piano making. In posthumous competition with Mozart, the composition of a piano concerto was a provocative experiment not only in adopting the Mozartian concerto model but in transforming and surpassing it. Yet neither the most astounding virtuosity nor the protection of noble patrons such as Prince Lichnowsky and Prince Lobkowitz were able to aid the public piano soloist

Beethoven and ensure the hoped-for long-lasting success indefinitely. His hearing loss, which he admitted in a letter to his Bonn friend Wegeler in June 1801, soon “put a spoke in his wheel.” During the sequence of the five great piano concertos, his increasing deafness is a particularly crucial factor in his compositional history, both an impediment and an incentive.

Although Beethoven played his little E flat major concerto (WoO 4) with its high-spirited gestures in the style of Johann Christian Bach at court in Bonn in 1784, the stylistic change from Rococo to Empire could be discerned in the altogether four versions of the **B flat major Concerto**, later numbered Opus 19. The final version of this work is a complete assimilation of Viennese Classicism with a deliberate turn to Mozart. Opus 19 also had its origins in an early Bonn version prior to 1790. This version consisted of three movements, of which little is known and from which only the first was substantially retained. The original finale (WoO 6) from the second and third versions, dating from 1793 and 1794/95, was maintained, but was discarded by Beethoven when he composed a new finale for the final version. Rejected, yet carefully preserved, this Rondo finale has survived as the oldest autograph score in his estate. One characteristic motif from this Rondo appears twice almost literally in the last version of the finale. In this closing stretta, Beethoven was provisionally satisfied with the stylistic connection with Mozart. On the other hand, he rejected Mozart’s idea of interpolating an Andante passage in the Allegro finale of his Piano Concerto, K. 482, which Beethoven initially emulated in WoO 6. The introduction of a slow section with a meter change in a fast finale seemed too precarious to him. Beethoven ruled out such experiments with conventional rondo form in his other concertos as well. Towards the end of this finale, however, he adopted a rhythmic variant from WoO 6 which is definitely of Mozartian caliber. The upbeat refrain character of the original rondo is reintroduced in the later refrain of the ultimate rondo theme – against its downbeat structure. A satirical Beethovenian twist, as though the transformation of Rococo grace into the Jacobinical willfulness of a self-determined individual must be abandoned.

Nevertheless, after the constant changes and adjustments to all three movements of Opus 19, a homogeneous balance of characters was achieved in which Beethoven approximated the Mozartian model. And thus we find ourselves “only closer to it than we were at the start.” (Goethe, *Ananké*)

The final version of the B flat major Concerto was performed for the first time in October 1798, at the opening of the concert season in Prague, to the surprise of Beethoven himself. After playing the first version of his C major Concerto in Prague's Konvikt Hall, spurred on by this success, he quickly sketched the B flat major Concerto a few days later, in a quasi-eruptive score which was definitive for the orchestra but was only notated for the piano at prominent transition passages. The rest of the solo part remained improvised and was only written out in a separate part at the urging of the publisher Hoffmeister in April 1801. The confusing opus and work numbering as No. 1 (published in March 1801) and No. 2 (December 1801) are the result of this delay, since the inverted order of printing of the two concertos, not their style and development, determined the numbering.

During this chronologically complex genesis of the B flat major Concerto, Beethoven had already started on a successor – the **Concerto in C major**. The history of this work, which evolved in two versions, had overlapped that of the B flat major Concerto since 1795; the première of the first version of this Opus 15 is documented on March 29, 1795, at Haydn's academy of the Musicians Society at the Hofburgtheater. Cadenza sketches for Opus 15 appear during Beethoven's Berlin journey from March to June 1796. He presented the final version on April 2, 1800, also at the Hofburg. The two versions of this concerto demonstrate his rapidly acquired mastery. A cadenza sketch with timpani for the Third Piano Concerto, Op. 37, from the Berlin trip documents further, almost tempestuous, composition plans. In general, one can say that Beethoven conceived his five opus-numbered piano concertos without major interruptions, similar to Mozart in this genre, although there was less continuity in putting them down on paper.



Beethoven in 1804, by W. J. Mähler (1778–1860)

In Opus 15, Beethoven follows Mozart's example even down to the key. The young Carl Czerny played Mozart's C major Piano Concerto, K. 503, which dated from December 1786, for Beethoven in 1801. Although Beethoven himself attaches particular importance to the second movement Largo of his C major Concerto, like Mozart, he centers the outer movements around a gravitational focus. This emotional high point is balanced by a monumental opening in the principal orchestral theme of the first movement, contrasted with a solo entrance which, in the final version, is derived from J. S. Bach's Partita in B flat major, abridged in three steps. In bars 5–8 of this solo, the left hand quotes the famous Mozart device, and the immediate continuation is drawn from Mozart's *Idomeneo*, of which Beethoven owned a piano score. This overlapping of quotations illustrates, not for the first time, his erudite rhetoric, which does not escape the notice of the *cognoscente* in the audience. He, in particular, must be won over by a virtuoso composer for whom the continuation of tradition and the future of dignity in art means everything. Thus, the idea of taking the liberty of interpolating an Adagio for two measures just before the end of the Allegro rondo and then closing with an *éclat triomphal* also refers congenially back to Mozart.

In this connection, Beethoven proves to be a composer concerned with his later maxim on the "Kunstvereinigung" [artistic unification] with J. S. Bach and Haendel, which he sent to Archduke Rudolph in 1819. The rhetorical use of musical quotations is only a very small part of what Beethoven understands as the overall concept of his art. Whenever we take particular pleasure in his piano concertos today, we are able to be part of this music with its rhetorical appeal and its fascination, to rediscover in it the emotions and ideas that have been aroused in us. Beethoven seems destined for identification with our own imaginations in a wondrous, one could almost say transfigured, way.

***Piano Concerto No. 3 in C minor, Op. 37, and Piano Concerto in D major, Op. 61a
(after the Violin Concerto)***

With his **Piano Concerto in C minor** of 1803, Beethoven was destined to create the prototype of this genre for the rest of the century. Since solo concertos were rarely committed to paper without a definite performance date in mind, it is not surprising that his Opus 37 was initially not written out in a coherent fashion. One of two sketches without further context dating from his Berlin journey in 1796 shows that the path from inspiration to implementation of his idea was not easy for Beethoven: 'Zum Concert aus c Moll pauke bei der Cadent' (Use timpani in cadenza for C minor concerto). Originally intended for his first benefit concert on 2 April 1800, the C minor Concerto had to be replaced by his earlier C major Concerto because only the first movement and the rudiments of the Largo had been completed. Futile attempts to participate in the Lenten benefit concerts at the Hofburgtheater in 1801 and 1802 interrupted Beethoven's work on the concerto, until he finally gave the first performance himself, as usual, at the Theater an der Wien on 5 April 1803 from a score which had been completed only for the orchestra. Over a year later, on 19 July 1804, he wrote the piano part out for his pupil, Ferdinand Ries, 'written down on separate sheets of paper expressly for me,' as Ries affirmed. This separate autograph piano part has been lost. It could have been an invaluable source of information on Beethoven's working methods when compared with the extant concerto score. This manuscript was long part of the collection of Beethoveniana that is still housed in Cracow, but it was returned to the Berlin State Library in 1977 (shelf mark: *Mus. ms. autogr. Beethoven 14*) and contains a work that is already wonderfully complete. Amid the chaos of up to eight layers of piano notations, none of which is obliterated, in three different inks and, what is more, written on three types of paper, the title 'Concerto 1803' on the first page finally announces the temporary end to all Beethoven's efforts. The first edition of the final version of the C minor Concerto was published in Vienna in November of 1804 by the Bureau des Arts et d'Industrie. The solo part was based on Ries's copy. The fact that it contained

a rather unsystematic extension of the upper range from g³ to c⁴ is still a mystery that is best left to the pianist's discretion as proof of Beethoven's tolerance. All the engraver's copies, including those for orchestra, have been lost, thus an authentic reading of the piano part must be obtained by interpolating the last version of the autograph score with the text of the first edition.

Olli Mustonen, who is aware of these problems with the source material, gives not only the editor a feeling of great satisfaction, because as soloist and conductor in one he succeeds in sensitively observing all the subtleties of the score on the basis of a critical edition and fills it with a lively spontaneity in the spirit of the age. The same is true of Mustonen's interpretation of the piano version of the Violin Concerto, to which he applies himself with a dedication shown by few other artists.

Beethoven had encountered Mozart's Piano Concerto in the same key of C minor, K. 491, much earlier in Vienna and, as was the case with the 'Eroica' and Mozart's great E flat major Symphony, K. 543, he could not escape his predecessor's overpowering supremacy and dazzling inventiveness other than through his own adaptation of his precursor's achievement. Beethoven's cadenzas to Mozart's D minor Piano Concerto, K. 466, from 1809/10 are clear evidence of both his veneration and his ambition. Yet Beethoven also had his own teacher, Joseph Haydn, to thank for a particular emphasis on harmonic elements, for example, the tonal connection between the second movement Largo and the opening of the Rondo. He borrowed the enharmonic change G sharp/A flat from Haydn's Piano Sonata in E flat major, Hoboken XVI:52, thus establishing an association which creates a subtle unity from the contrast in the character of the movements – in the Allegro con brio, the knocking motif in the timpani, and in the second movement Largo, the imitation of a delicate *pp* Aeolian harp register with a pedal effect. Here as well, there is a dialectical component that is essential for a musical continuum with the status of an epochal model.



Beethoven in 1806, by Isidor Neugass (1780–1847)

Beethoven attaches particular importance to final climaxes as they occur at the end of the outer movements – an invitation to linger for a while, never-ending, yet signalling the irrefutably final beginning of the *stretta*.

The fact that Beethoven did not categorically ignore enquiries from abroad is demonstrated by Muzio Clementi's request for a piano concerto for his London publishing house and piano factory, in which he held a controlling interest, both of which Clementi (as 'father of the pianoforte,' according to the inscription on his tombstone in Westminster Abbey) was able to personally provide with piano works. He had attended the premiere of Beethoven's Violin Concerto on 23 December 1806 in Vienna and was, by his own account, enraptured. He wrote to his London associate, Frederick Collard, that he had a contractual commitment from Beethoven for a concerto 'which, at my request, he will adapt for the pianoforte . . .' The agreement pertained to the publisher's contract for six works of different genres, which included, in addition to the Fourth Piano Concerto in G major, Op. 58, and the Violin Concerto itself, the **Piano Concerto after the Violin Concerto**. This duplication of genre came about at Clementi's instigation.

Beethoven copied several bars of the first and second movements of the piano part with pencil into the autograph score of the original version of Opus 61 (Vienna, Austrian National Library, shelf mark: *Mus. Hs. 17.538*). These bars are an authentic record of a transcription by Beethoven. Apart from that, an equal juxtaposition of the violin and piano version, even in the vertical order of *pianoforte / violino principale*, is apparent in the extant engraver's copy for the two versions of Opus 61 (London, British Library, shelf mark: Add. Ms. 47 851). The observation that Beethoven kept the left hand of the piano part quite transparent during lengthy passages would be in keeping with his intention of not altering the character and substance of the original composition as a violin concerto too much. Although neither the idiom nor the intonation of the string instrument could be transferred to the piano – to say nothing of a breathing cantilena with up- and down-bowing as

on the violin – the composer nevertheless wanted to preserve a melodic line that was as undisturbed as possible. It is significant, however, that Clementi's original English edition coordinated the articulation of the pianoforte with the original violin version to a greater extent than the engraver's copy, as though he did not want to detract from the original in the slightest. For Beethoven, on the other hand, the requested transcription was probably more a concession to his composer colleague Clementi than an attempt at an entirely satisfactory pianistic transformation. Who could even have expected that at the cost of stripping away all associations with the original? Nevertheless, a virtuosic command of this transcript presents considerable challenges. The effortlessness with which Beethoven casually dashed off the pencil sketches in the original score and his refashioning of the solo part itself show him to be an unsurpassed master of 'translations' (as he called the arrangements) – in striking contrast to his difficulties in composing the solo part of the Violin Concerto, for whose figure work he finally had to secure the assistance of the recognised expert Franz Alexander Pössinger in Vienna, who provided the authentically violinistic idiom in large sections of the original.

Further proof of the authenticity of the piano transcription of the Violin Concerto is furnished by Beethoven's magnificent cadenzas, with the combination of piano and timpani in the first movement. (As we know, he wrote no cadenzas for the original version.) They in fact rehabilitate his authorship and, with the daring inclusion of the timpani, are a sign of the development of an artistic idea that represented a contemporary tribute to the military character of the piano concerto which had already manifested itself earlier in the literal sketches of the C minor Concerto, now emerged with increasing flourish in this Opus 61a and ultimately reached its culmination at the close of the E flat major Concerto, Op. 73, from 1810. The cadenzas of the piano version of the Violin Concerto also elevate this transcription, since they are a jewel in the chain of ideas running through Beethoven's concert works. They are more than the mere reflection of the timpani solo at the opening of both versions of this Opus 61.

Piano Concerto No. 4 in G major, Op. 58, and Piano Concerto No. 5 in E-flat major, Op. 73

I have noticed once or twice that when I dedicate a work which he likes to someone else, a slight disappointment comes over him (Beethoven, referring to Archduke Rudolph of Austria, in a letter to Breitkopf & Härtel of 20 April 1809).

Two of Beethoven's works were intended for none other than Archduke Rudolph from the beginning – the last two piano concertos. Beethoven himself was the soloist for the premiere of the **Piano Concerto in G major** at the Lobkowitz Palace in Vienna in March of 1807. He repeated it at the ice-cold Theater an der Wien on 22 December 1808. A chamber version for piano and string quintet was made immediately after the premiere in late April/early May of 1807, probably for the private ensemble of Franz Joseph Maximilian Lobkowitz, and thus was not published. I have established that Franz Alexander Pössinger was the arranger of this previously unknown chamber version, on behalf of and in close collaboration with Beethoven, who himself revised 131 bars in the outer movements of this Fourth Piano Concerto, leaving the profound Andante con moto entirely untouched. In this chamber version as well, no one other than Beethoven himself could have played the solo part, particularly since its virtuosic demands were considerably higher. Beethoven displayed his matchless brilliance once again in both versions of Opus 58, as though he foresaw the last spark of his public career as a pianist and defiantly wrested it from the grip of his increasing deafness.

Indirectly, through this chamber version, Beethoven enhanced the usual concert flow with a new component, as evidenced by his late additions to the engraver's copy used for the original edition of August 1808. In its alternation of slowing down and acceleration, the G major Concerto seems to be an introverted reaction to the adjacent works from his heroic period. Its coherent development from one motivic core almost anticipates the explosiveness of the Fifth Symphony. The inner contrasts

are musically elucidated through agogics (*ritardando* – *a tempo*), which was added as a new element. This modification of the tempo is an expression of Beethoven's bipolar heroic style. What has often been regarded as a lyrical character in contrast to the stormy, resolute E-flat major Concerto, op. 73, is simply the two sides of one and the same coin – the uncompromising nature of a character in a militant epoch that still consciously restrains itself, yet is capable of spontaneous decision. The E-flat major Concerto is a counterpole which flaunts itself extrovertedly, like a heraldic cry that plants a banner of peace against the clangorous tumult of war with resounding musical resources. Together, the two works provided Beethoven's response to the epochal problem of Napoleon with uniquely contrasting fascination.

The opening movement of the **Piano Concerto in E-flat major**, the longest of Beethoven's first movements, is amply supplied with the appropriate military equipment and powerful two-handed unison scales, with march music and the appearance of a theme yearning for peace. It assembles an arsenal of musical styles and technical innovations culminating in the revolutionary exclusion of a cadenza at the traditional place towards the end of the first movement. Beethoven's later pencil note in the top margin of the autograph score makes his reflections clear: "Do not make a cadenza here." After the soloist's two cadenza-like preludes at the beginning of the exposition and recapitulation (as magnificent as the vestibule of a hall of victory) and a progression already quoted in the solo part after this critical cadenza passage and served up with the horn theme, its cadential nature is subsequently revealed and streamlined – enough of the soloist's unrestrained display of splendor.

Above all, however, is the contrast with the *Adagio un poco moto*, submerged in *pianissimo*, in which all the ingredients of Beethoven's experience are combined – the virtuosity of the melodic line, swirling about enigmatically in the solo part, coupled with its semblance of boundless ethereal expanse, succeeds in creating a virtually unparalleled contrast in complete fusion with the outer movements. A narrative element is helpful as an almost extramusical illustration when Beethoven uses the

indication “dämmernd” (twilit) in the solo part of this second movement before adding a less sensuous *espressivo*. In the third movement he similarly adds “ligato schwankend” (legato swaying) in the strings, in which an incredibly subtle tempo modification appears. The imitation of an Aeolian harp sound is heard in the transition from the second movement to the rondo refrain; the soloist’s ascending broken E-flat major chords combine tonal transition, transformation of the character of the movement, and thematic anticipation.

Beethoven’s personal relationship to his piano and composition student, Archduke Rudolph, which was interrupted during the imperial family’s exile in Pest and resumed immediately after their return to the capital, is particularly apparent in the Fifth Piano Concerto. In Rudolph’s nine-month absence until 30 January 1810, during the French occupation of Vienna, Beethoven excerpted study material from theorists for his composition lessons. He also used his score, supplying it with figured bass notations of all sorts, which prompted the pupil to keep his teacher’s autograph until July 1810. Rudolph did not return the autograph to Beethoven until it had been copied. As a result of this additional function as teaching material with figured bass and annotations on musical declamation, the misconception arose that a basso continuo might be intended, although the private lessons alone were responsible for this error. Beethoven’s exhortation to his pupil in 1819 that “Music is worthy of study” reveals the strict observance of his instructions even later – an ethos which Beethoven emphatically adopted for himself.

Muzio Clementi’s English edition of the parts, which was published in November 1810, three months before Breitkopf & Härtel’s Leipzig edition, includes no figured bass indications whatsoever. Like Beethoven’s other piano concertos, no basso continuo is to be played in Opus 73.

The period of exile played a biographical role in the composition of the Fifth Piano Concerto in addition to its didactic purpose. Beethoven celebrated Rudolph’s return

to Vienna in the first version of a theme that he used somewhat later in the Piano Sonata 'Les Adieux' in the movement entitled "Le retour." The fact that there was a direct connection becomes obvious from additional pages in Beethoven's autograph score, which contain this same couplet. Thus, we may safely dismiss the idea that the Fifth Piano Concerto dates only from the year 1809.

Beethoven began this concerto in 1809. Sketches for the second movement are in chronological proximity to his drafts for Heinrich Joseph von Collin's patriotic *Wehrmannslieder* (soldiers' songs), which must be seen in the context of Austria's declaration of war on Napoleon in April of that year. The opening of the second movement bears Beethoven's cryptic comment, "Östreich löhne Napoleon" ("Would that Austria could repay Napoleon") in the bottom margin, essentially meaning "If only Austria would retaliate against Napoleon." That this could scarcely be intended as a glorification of the Corsican but is rather an expression of Beethoven's fierce opposition makes it difficult to understand why the epithet "Emperor" or "*l'empereur*" could have been meant for this work in particular. The bombardment of Vienna by the French artillery on 11 and 12 May 1809 was one more reason, as Beethoven pressed pillows to his ears in his brother Karl's house near the glacis. To interpret these events as an inherently anti-Napoleonic stance on Beethoven's part would be an overly biased perception of the composer's powers of judgment, however. At the close of the concerto, the (martial) timpani "plays a duet" with the piano, repeated 17 times; it no longer duels with the piano but joins in peaceful coexistence, with the unbridled exultation of the final bars following close on its heels.

The first performance of the Fifth Piano Concerto is not conclusively established, since it could no longer be given by Beethoven himself. Friedrich Schneider performed the work in Leipzig in November 1811, and Carl Czerny was the soloist at the Vienna premiere on 11 February 1812. The unity of composer and soloist was lost. (Olli Mustonen has commendably restored it in these recordings, at least in the dual role of soloist and conductor.) Beethoven's ideal was thus shattered. But he had led

the genre to a heroic triumph, achieving the goal of an ideal concerto prototype in the sum of his five great piano concertos.

Hans-Werner Küthen

*Editor of all piano concertos for the New Complete Edition of Beethoven's Works by
the Beethoven-Archiv in Bonn*

(Translation: Phyllis Anderson)

Olli Mustonen has a unique place on today's music scene, combining the roles of his musicianship as composer, pianist and conductor in an equal balance that is quite exceptional. He has a deeply held conviction that each performance must have the freshness of a first performance, along with a tenacious spirit of discovery which leads him to explore many areas of repertoire beyond the established canon.

Mustonen has worked with most of the world's leading orchestras, including the Berlin Philharmonic, New York Philharmonic and The Royal Concertgebouw, partnering conductors such as Ashkenazy, Barenboim, Dutoit, Eschenbach, Harnoncourt, Masur and Nagano. As a recitalist, he plays in all the significant musical capitals, including Mariinsky Theatre St Petersburg, Wigmore Hall, Beethoven-Haus Bonn, Symphony Center Chicago, New York Zankel Hall and Sydney Opera House.

Mustonen has appeared in a triple role as pianist, conductor and composer with the Atlanta Symphony, New Russia Symphony, Estonian National Symphony, Australian Chamber Orchestra and Royal Northern Sinfonia. A strong exponent of Prokofiev's music, he has performed the full cycle of Prokofiev Piano Sonatas at venues such as Helsinki Music Centre and Amsterdam Muziekgebouw.

Olli Mustonen's recording catalogue is typically broad-ranging and distinctive. His release on Decca of Preludes by Shostakovich and Alkan received the Edison Award and Gramophone Award for the Best Instrumental Recording. His many albums for Ondine include Respighi's *Concerto in modo misolidio* with Sakari Oramo and the Finnish Radio Symphony and a critically acclaimed disc of Scriabin's solo piano music. In 2014, Mustonen released a highly-acclaimed recording of his own Cello Sonata with Steven Isserlis.

The **Tapiola Sinfonietta** (Espoo City Orchestra), founded in 1987, represents uncompromising quality and emphasises the vital role of each musician. Composed of 43 musicians, it specialises in the Viennese-Classical repertoire. 20th century modern classics and new music premières also make up an important part of the orchestra's programme. The Tapiola Sinfonietta regularly performs with eminent Finnish and international soloists and conductors. It also puts on concerts of chamber music and often performs without a conductor.

Jorma Panula and Osmo Vänskä were among the orchestra's first Artistic Directors. Jean-Jacques Kantorow's era, beginning in 1993, had a decisive impact on orchestra's present-day profile. Since 2006 among the Artists in Association have been conductors Mario Venzago, Santtu-Matias Rouvali and Klaus Mäkelä and violinist Pekka Kuusisto. The orchestra's artistic board, consisting of the General Manager and two elected members of the orchestra, is responsible for all aspects of the Tapiola Sinfonietta's artistic planning. The Tapiola Sinfonietta tours both in Finland and internationally. The orchestra has made 70 recordings, including several critically-acclaimed albums.

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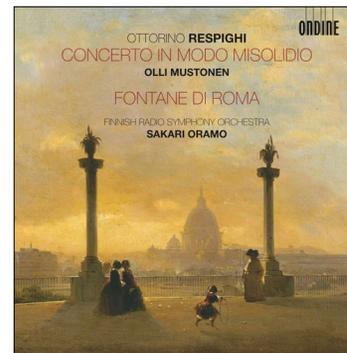
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Recording: Espoo, Tapiola Hall, 11/2006 (Piano Concerto No. 1);
12/2006 (Piano Concerto No. 2); 10/2007 (Piano Concerto No. 3);
11/2007 (Piano Concerto in D major); 3/2009 (Piano Concerto No. 5);
6/2009 (Piano Concerto No. 4)

Executive Producer: Reijo Kiilunen

Recording Producer: Seppo Siirala

Recording Engineer: Enno Mäemets

Piano Technician: Matti Kyllönen

Publisher: G. Henle Verlag, Munich; Breitkopf & Härtel (Op. 61a)

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Booklet Editor: Joel Valkila

Photos of Olli Mustonen: Outi Törmälä

LUDWIG van BEETHOVEN (1770–1827)

CD 1

1–3 Piano Concerto No. 1 in C major, Op. 15 33:19

4–6 Piano Concerto No. 2 in B flat major, Op. 19 28:12

CD 2

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(arranged by the composer from the Violin Concerto)

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OLLI MUSTONEN, piano & conductor

TAPIOLA SINFONIETTA



[61:46 + 74:34 + 72:45] · English notes enclosed
Previously released as ODE 1099-5, ODE 1123-5 & ODE 1146-5

ODE 1359-2T

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