

Ludwig van **BEETHOVEN**

Romance cantabile, WoO 207 **Violin Concerto in C major, WoO 5**

Jakub Junek, Violin
Czech Chamber Philharmonic Orchestra Pardubice
Marek Štilec, Conductor



Ludwig van Beethoven (1770–1827)
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Ludwig van Beethoven was born in Bonn in 1770. His father was still employed as a singer in the chapel of the Archbishop-Elector of Cologne, of which his grandfather, after whom he was named, had served as Kapellmeister. The family was not a happy one, with his mother always ready to reproach Beethoven's father with his own inadequacies, his drunkenness and gambling, with the example of the old Kapellmeister held up as a standard of competence that he was unable to match. In due course Beethoven followed family example and entered the service of the court, as organist, harpsichordist and string player, and his promise was such that he was sent by the Archbishop to Vienna for lessons with Mozart, only to be recalled to Bonn by the illness of his mother. At her death he assumed responsibility for the family, the care of his two younger brothers, with whose subsequent lives he interfered, and the management of whatever resources came to his father from the court.

In 1792 Beethoven returned to Vienna. He had met Haydn in Bonn and was now sent to take lessons from him. He was an impatient pupil and later claimed to have learned nothing from Haydn. He profited, however, from lessons with Albrechtsberger

in counterpoint and with Salieri in Italian word-setting and the introductions he brought with him from Bonn ensured a favourable reception from leading members of the nobility. His patrons, over the years, acted towards him with extraordinary forbearance and generosity, tolerating his increasing eccentricities. These were accentuated by the onset of deafness at the turn of the century and the necessity of abandoning his career as a virtuoso pianist in favour of a concentration on composition.

During the following 25 years Beethoven developed his powers as a composer. His early compositions had reflected the influences of the age, but in the new century he began to enlarge the inherent possibilities of classical forms. In his nine symphonies he created works of such size and intensity as to present a serious challenge to composers of later generations. Much the same might be said of his piano sonatas, in which he took advantage of the new technical possibilities of the instrument, which was now undergoing a number of changes. An increasing characteristic of his writing was to be heard in his use of counterpoint, an element that some contemporaries rejected as 'learned', and in notable innovations, some of which, in contemporary terms, went beyond mere eccentricity.

Socially Beethoven was isolated by his deafness. There were problems in the care of his nephew Karl, after the death of the boy's father, bringing litigation with the latter's mother. His loudly voiced political indiscretions were tolerated by the authorities in the repressive years that followed Waterloo, and he continued to enjoy the support of friends, including his pupil Archduke Rudolph. In Vienna, in fact, he became an institution, at the passing of which, in 1827, there was general mourning.

Beethoven's *Romance cantabile*, in E minor, seems to have been intended a slow movement for a concerto. It is scored for piano, concertante flute and bassoon, two oboes and

orchestra and has been dated to 1786/87, the period when Beethoven was sent for his first visit to Vienna and possible lessons with Mozart.

The unfinished fragment of a *Violin Concerto*, in C major, belongs either to the years in Bonn or to Beethoven's early days in Vienna. It includes an orchestral exposition, the first solo passage, a further orchestral intervention and material for the soloist, followed by a transition. It has been suggested that the movement may have been completed, but that the following pages have been lost.

Keith Anderson

Jakub Junek

Photo: Jan Černo



On graduating from the Prague Conservatory, violinist Jakub Junek embarked on studies at the Moscow State Tchaikovsky Conservatory with Eduard Grach and the Music and Arts University of the City of Vienna with Jan Pospichal. He is currently a postgraduate student at the Academy of Performing Arts, Prague, where he studies with Bohuslav Matoušek. Junek has participated in a number of international music masterclasses, and was awarded a scholarship for three consecutive years for the Meadowmount School of Music in the US. Junek has won prizes at many international competitions, including the 2006 Beethoven's Hradec International Interpretation Competition and the A.I. Yampolsky International Violin Competition, Moscow. He has performed as a soloist with major Czech orchestras, mainly appearing with the Czech National Symphony Orchestra (CNSO). He also regularly collaborates with Czech pianist Johanna Haniková. His discography comprises an album of Dvořák and Sibelius violin concertos with the CNSO and conductor Jan Chaloupecký, and more recently a solo release featuring pianist Karel Vrtiška supported by CNSO sponsor scheme Kalkant. Renowned Czech

director Hana Pinkavová has created two documentaries featuring Junek for Česká televize: *Do Not Extinguish, I'm On Fire!* with cellist Ivan Vokáč and *Go For Your Dream*.

Czech Chamber Philharmonic Orchestra Pardubice



The Czech Chamber Philharmonic Orchestra Pardubice is valued for its stylistic interpretations and the extraordinary quality of its orchestral sound, and it is rightly ranked amongst the world's leading representatives of Czech musical culture. It often performs at the most prestigious festivals in the Czech Republic and venues throughout Europe such as the Concertgebouw, Amsterdam, the Grosses Festspielhaus, Salzburg, the Herkulessaal and the Gasteig, Munich, the Musikverein Wien, the Brucknerhaus, Linz, and the Meistersingerhalle, Nuremberg among many others. Outside Europe the orchestra has performed in Japan and toured extensively around America. The orchestra has collaborated with many leading conductors including Jiří Bělohlávek, Marco Armiliato and Mariss Jansons, and also numerous world-renowned soloists such as Isabelle van Keulen, Vladimir Spivakov, Ludwig Güttler, Radek Baborák, Gábor Boldoczki and Sergei Nakariakov. Aside from concerts, the orchestra regularly engages in operatic and theatre projects and has recorded dozens of successful albums on record labels including Naxos, ArcoDiva, Supraphon, Classico, Monitor-EMI and Amabile.

www.kfpar.cz

Marek Štilec

Photo: Ondřej Klima



Marek Štilec began his musical studies on the violin at the Prague Conservatory and studied conducting with Leoš Svárovský at the Academy of Performing Arts in Prague. Štilec is an alumnus of the International Järvi Academy and Jac van Steen's Emerging Conductors Series, and has participated in the masterclasses of Michael Tilson Thomas and Jorma Panula, among others. He conducts a wide range of leading orchestras, including the New World Symphony, the Ulster Orchestra, Das Kurpfälzische Kammerorchester Mannheim, the Wiener Concertverein Orchester, the Orchestra of the Swan, the London Classical Soloists, the Berlin Camerata, the Kammerphilharmonie Graz and Sinfonietta Bratislava, as well as the top orchestras in the Czech Republic.

www.arcodiva.cz/en/agency/instrumental-soloists/marek-stilec/

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(1770–1827)

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| 1 | Romance cantabile in E minor, WoO 207,
Hess 13 (fragment) (1786/87) | 2:23 |
| 2 | Violin Concerto in C major, WoO 5,
Hess 10 (fragment): Allegro con brio (1790–92) | 8:16 |

Martina Čechová, Flute • Filip Krytinář, Bassoon
Johanna Haniková, Piano 1

Jakub Junek, Violin 2

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Recorded: 1 February 2019 at The House of Music, Pardubice, Czech Republic
Producer: Jiří Štilec • Engineer: Václav Roubal • Booklet notes: Keith Anderson
Cover image: *Young Beethoven playing before Mozart* (www.iStockphoto.com)
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