Beethoven Explored

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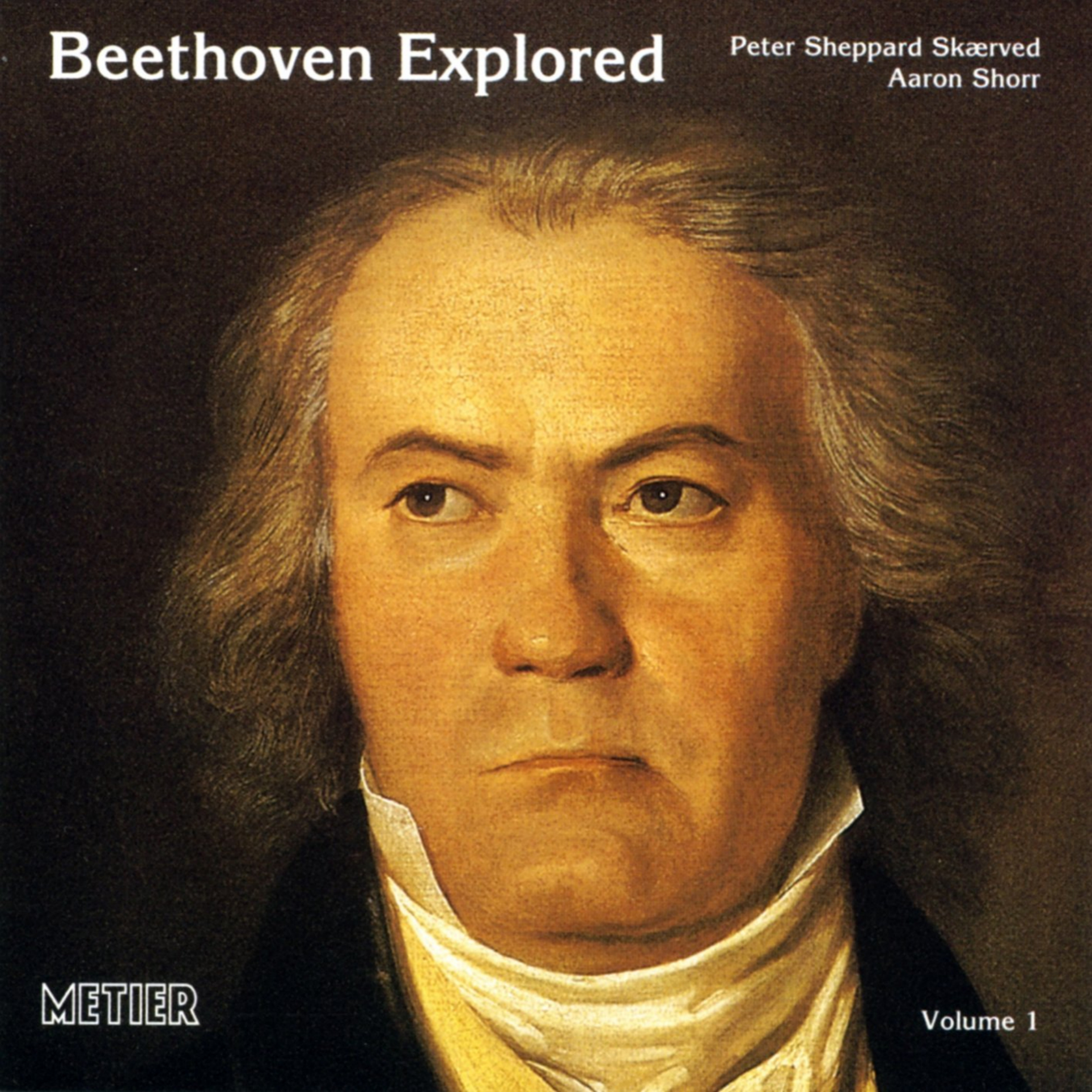

METIER

Volume 1

BEETHOVEN Explored

Ludwig van Beethoven Sonata for piano and violin in G major Op.96

1	I	*Allegro moderato*	9:52
2	II	*Adagio espressivo*	6:02
3	III - *Scherzo*	*Allegro*	2:14
4	IV	*Poco Allegretto*	8:50

Ludwig van Beethoven Rondeau in G major WoO 41

5		*Allegro*	5:12

Ludwig van Beethoven Twelve Variations in F major after "Se vuol ballare" from "Le nozze di Figaro" by W.A. Mozart WoO 40

6	*Thema*	*Allegretto*	0:41
7	Var. I	*sempre dolce*	0:37
8	Var. II	*sempre staccato*	0:42
9	Var. III	*sempre piano e legato*	0:43
10	Var. IV		0:40
11	Var. V		0:47
12	Var. VI	*espressivo - sostenuto*	0:52
13	Var. VII	*espressivo - sempre sostenuto*	0:47
14	Var. VIII	*sempre dolce*	0:53
15	Var. IX		0:47
16	Var. X	*sempre dolce*	0:43
17	Var. XI		0:42
18	Var. XII		0:41
19	*Coda*		1:33

Erherzog Rudolph Variations in F major (1810) for violin and piano

20	*Thema*	*Tempo di Menuetto*	1:04
21	Var. I		1:07
22	Var. II	*staccato*	1:03
23	Var. III		1:12
24	Var. IV		1:08
25	Var. V	*Canone in Ottava*	0:59
26	Var. VI	*Più lento dolce e cantabile*	1:04
27	Var. VII	*Alla Polacca non molto*	1:07
28	Var. VIII	*Minore. Adagio molto*	3:19
29	*Finale*	*Maggiore. Allegro - Presto - Adagio - Allegro*	6:51

The Sonata Op.96 was the last work for piano with violin 'accompaniment' which Beethoven completed. His previous work for this combination, the somewhat inappropriately named 'Kreutzer Sonata', was his earliest incorporation of the *concertante* chamber aesthetic in the duo genre, anticipated by Samuel Wesley in 1797. Beethoven dedicated the Op.96 Sonata to his pupil, patron and confidant, the Erherzog (Archduke) Rudolph of Austria (1788-1831), who had first premiered a major work, the *Triple Concerto* at the age of 16. In 1809, the Archduke, in collaboration with the Princes Kinsky and Lobkowitz, provided Beethoven with an annuity to persuade him to stay in Vienna. The Sonata was premiered on 29th December 1812, in a private concert that the Archduke gave with the great French virtuoso, Pierre Rode in the Lobkowitz Palace. The 'public' premiere took place on the 7th January 1813. The first edition of the Sonata appeared in the imprint of Steiner and Co. (Vienna) in July 1816, as well as in a London edition published by Birchall and Co. in the same year.

Jacques Pierre Joseph Rode (1774-1830) had been a pupil of Viotti, who had been Marie Antoinette's solo violinist. Rode, one of the leading lights of the young Paris Conservatoire, was appointed Napoleon Bonaparte's solo violinist in 1800, before going to St Petersburg in 1803 as first violinist to Tsar Alexander I, to whom Beethoven had dedicated his Op.30 Sonatas for Piano and Violin. He had returned to Paris in 1808 after five stressful years surrounded by the intrigues and cabals of the Russian court; it was widely rumoured that the experience had broken both his spirit and his playing.

There was a certain irony in that, whilst the Hapsburg archduke-cleric was playing very careful politics in concert with this pillar of the post-revolutionary Parisian musical establishment, Napoleon's defeated *Grande Armée*, once the largest military force ever assembled, but which had frozen to death in the snow, ice and mud on the retreat from Moscow, was arriving on the Prussian border reduced to a thousand men and sixty horses. Beethoven himself was never above politicking, and this concert might be seen as yet another step on his way to becoming effectively 'composer-in-residence' to the multilateral 'Vienna Congress' which would establish the next hundred years' balance of power three years later. There is little evidence of how it was decided to play concerts with Rode, but plenty that both Rudolph and Beethoven were anxious about the choice of string player. It might have been something that was foisted upon them.

Establishing close links with the French music establishment was perhaps one of the wisest moves that Beethoven made. These dated back to his close friendship and correspondence with the Czech composer, theorist and pedagogue, Anton Reicha (1770-1836), who had played with him in the Bonn court orchestra. After moving to Paris in 1808, Rode trained two generations of leading French composers. It was in Paris where the

earliest societies were founded specifically for the performance of Beethoven's music, and where his instrumental music was played to new professional standards over the next three decades, thanks to the efforts of Francois-Antoine Habeneck and Jean-Pierre Maurin. In Paris, Jean François le Sales Baillot, who collaborated with Kreutzer, Rode, and Boucher, wrote the first pedagogical tutor, *L'Art du Violon* (1834) that systematically advocated the study of Beethoven's violin music. The reputation of Beethoven's late quartets as music's *ne plus ultra* was ensured by the performances that Hector Berlioz heard in Paris at the end of the 1820s, performed by the trail-blazing Bohrer Quartet.

However, Beethoven was not in the habit of collaborating on new works with musicians outside his circle, not 'on his team'. He was particularly anxious about working with this *eminence grise*. Over the years, he built extraordinarily close relationships with a series of gifted violinists; no composer before or since Beethoven had a more gifted circle of 'initiate' collaborators. The violinists – including Andreas Romberg, Wenzel Krumpholtz, Ignaz Schuppanzigh, Franz Clement, Josef Mayseder, Joseph Boehm, and of course the irrepressible George August Polgreen Bridgetower – represent a litany of the most influential teachers, virtuosi and creative forces of the day. An 1812 entry in the *Tagebuch*, begun earlier that year, stressed the importance Beethoven attached to spending time with 'his' musicians, as if he felt that through such social osmosis, he could imbibe the technical and musical aspects of the instruments, not to mention, the spirits of the players, along with the cheese and wine.

"Every day share a meal with someone, such as musicians, where one can discuss this and that – instrument etc: violins, 'cellos, and so on." *Entry 36, Tagebuch 1812*

Beethoven had good reason to be worried; letters from the Archduke Rudolph warned him that Rode was past his prime. Beethoven always took great care to ensure that the performances of his chamber music were at the highest level. In 1825, he even went so far as to force his one-time violin teacher Schuppanzigh and his quartet colleagues to sign an ersatz contract in which they promised to practise their individual parts for the premiere of the E flat major quartet Op.127. (This did not have the desired effect; the performance was disastrous.) It does not seem to have crossed Beethoven's mind that part of the problem might have been that he habitually asked players to explore not only technical, but musical and spiritual vistas for which no chamber musicians had ever been trained before. Rudolph counselled him to 'customise' the new sonata to fit with Rode's limitations. Josef Meyerbeer, who heard Rode in Paris one month before the Vienna concert, observed the falling-off audible in his playing:

"In November Pierre Rode came and played at court and gave a public concert. His beautiful tone is the same as it was ten years ago; on that occasion, however, I found

greater passion and warmth in his playing. It has been left with a dubious correctness that left me quite cold… the reception and the opinions of this were much divided." *Giacomo Meyerbeer-Diaries, December 1812*

The main issue of concern for Beethoven and his royal pupil was the veteran violinist's right hand, his bowing arm.

"Tomorrow very early the copyist will be able to begin the last movement. As I myself, meanwhile, am writing several other works, I have not hastened very much with this last movement for the sake of mere punctuality: and all the more, as in writing it, I must take into account Rode's style of playing. We are fond of rushing passages in our finales. Yet that does not suite Rode, and that really troubles me. Everything else will go to plan.' *Beethoven to the Archduke Rudolph, December 1812*

The result was extraordinary, almost unprecedented within Beethoven's oeuvre, a sonata specifically tailored not only to the requirements, but the limitations of its intended performer. Up till this point, there was not a single Beethoven sonata for piano with violin that did not exploit the violin and piano's shared ability to articulate with great variety and brilliance at speed. From the classicising Op.12 Sonatas, up to the pugnacious Sonata that Beethoven wrote for the fiery George August Polgreen Bridgetower, both instruments are pushed to the limit of high-speed 'separate-bow' virtuosity There is only one documented case of Beethoven actually adjusting a speed indication at the behest of a violinist, in the final 'coda' of the Op.127 E flat quartet, which Pierre Rode's student, Joseph Boehm, tentatively suggested might 'sound' better at a slower speed. Beethoven, for once, concurred but archly inscribed, *allegro comodo*. As Rudolph pointed out, Rode could not play effectively with fast separate bows, ruling out *spiccato*, *staccato*, *balzato*, *jeté*, all the Rossini-esque *feux d'artifice* that distinguished much of his violin writing to date. (This provided dazzling peroration to the quartet that was being finished as he wrote this sonata, the F minor Op.95 'Serioso'.) In Beethoven's decision to avoid such writing lies the character of the whole of the Op.96 Sonata; ever the 'integrating' composer, Beethoven not only took Rudolph's advice, but built much of the work out of long slurred lines, only writing brilliant *roulades* of semiquavers when the bow was resolutely legato, and made this style the very heart of his new sonata, and one might observe, opened up a new possibilities for the future of the Sonata *finale*, that would lead to the refulgent lyricism of Op.109 and the Op.132 Quartet over the ensuing decades.

Beethoven's Sonata exists in an extraordinary manuscript from 1812, which also incorporates his adjustments made around the time of the work's first publication four years later. The work was typically printed in multiple cities around Europe, as, by this time, Beethoven was a past master of coordinating publication with any number of *Verlag*, all of

whom were typically under the impression that they were getting exclusivity over the piece. At this time, the manner in which a publisher ensured their unique rights over any piece was by having the manuscript, not a copy, sent to them. Beethoven was not above creating 'fake' manuscripts, as in the case, famously, of the violin concerto. These extra versions were not fair copies, *Rheinschriften*, but apparent 'working' texts. The result was obvious. In the case of the violin concerto, the two versions, created for the reason above, are different. It was simply impossible for a composer and improvising performer like Beethoven to write out a piece, without engaging his creative, his interpretative faculties. The result was that each 'copy' became a further or different compositional step, to a degree, an act of 'transcription'. (Busoni would throw his hands in the air and say, " what did you expect to happen!?") This has ramifications for Beethoven's manuscripts in general; all of them contain the 'charge', the energy of the 'composer-performer-transcriber' (all of which Beethoven was), constantly re-evaluating and interpreting with every ink stroke. In the case of this manuscript, we have an almost unique circumstance of a major accompanied chamber work in which the piano part was explicitly written for a player other than Beethoven himself; after all, it must not be forgotten that Beethoven had been a string player of professional accomplishment, who had begun his studies in Bonn with the distinguished pedagogue Franz Ries, father of Ferdinand (who studied the piano with Beethoven in Vienna 1801-5). The manuscript itself was not given to Rudolph to play from, as is clear from two factors. Firstly, the letter quoted above: "Tomorrow very early the copyist will be able to begin the last movement." Clearly Beethoven had no intention of letting his original out of his hands, indicating that the various sections were being sent to Rudolph to study as Beethoven finished them. Secondly, the state of the manuscript itself compared to Beethoven's other 'accompanied' sonata works, Op.23, 24, and 30, which of course were all written to be played by Ignaz Schuppanzigh. The legion alterations to dynamics and articulation in these works evidence their having been made in the course of rehearsal with his colleague, perhaps explanation for their scrawled and blotched appearance, in marked contrast to the neatness of the writing underneath. Beethoven has a completely unjustified reputation for bad handwriting. Admittedly, the scores of his solo piano sonatas can sometimes be almost indecipherable to the untrained eye, but where he needed the copy to be as legible as possible, quite possibly because Schuppanzigh or Bridgetower was reading over his shoulder as they worked together, and maybe even in performance, these scores are quite beautiful, with the exception of the emendations and alterations under consideration. The simple explanation for the scruffy appearance of these changes is that Beethoven was doing them in haste, as he and his partner experimented in rehearsal. Perhaps he was making the ill-advised attempt to write with his ever more stubby quill pen on the music desk of this Streicher or Broadwood piano; even were he

turning to an adjacent table or desk to do this, somewhat unlikely in the white heat of 'workshopping' with Schuppanzigh, this might explain blotches on, say, the first page of the G major sonata Op.30 No.3.

The alterations in Op.96 betray no such signs of haste; they range from harmonic alterations, rewriting of figuration, to refinement of accents, rerouting of slurs and staccato marks. Remember the reference to the copyist; were Beethoven to have been sitting watching the rehearsal, score in hand, observing the movements of Rode and Rudoph, he would no doubt, like any composer, have sat there with this score in hand, maybe on a desk or table in front of him, perhaps notating the results of their rehearsal as all three tried out refinements of syntax or dynamics. This would have enabled him to adjust the manuscript comparatively neatly. This might also explain the presence of some extraordinary violin fingerings, written on the full score of the last movement in ink, in a firm hand, which is apparently Beethoven's own. The last virtuoso flight of the violin, smartly imitated by the piano, is a 'broken chord' in G major, reaching up to the stratosphere of the early nineteenth century violin. The fingering that Beethoven marked on the last four notes as the player goes off the end of the fingerboard is '4-4-4-4'. This has often been treated with a degree of circumspection by writers and players, but can be seen as a window into the expressive vocabulary of contemporaneous performers. There are a number of exciting possibilities. This might be a technique that Beethoven demanded of Rode, either to introduce more energy in into the arpeggio, to avoid a first finger 'anchor' on one of the notes used (which would introduce an undesirable sense of harmonic resolution) to make the 'fireworks' even more 'dangerous'. Perhaps this was a fingering which Rode himself suggested, producing the classic French expressive *portamento*, the *porte de voix*. Even more excitingly is the possibility that this fingering was a reflection of a piano fingering, maybe a 'chopping' finger repetition to the top of the instrument; perhaps the reason why this was not written into the piano part as well was that this was something that had been discussed extensively with Rudolph in advance of the rehearsals with Rode in November 1812. Whatever the origin of this fingering, it opens exciting possibilities for performance today. What is somewhat extraordinary, in my experience, is that this instruction, and instruction it surely is, is usually ignored – it was pointed out to me by one of my professors, a distinguished musician, who really should have known better, as an amusing example of impractibility of Beethoven's fiddle writing, rather than a challenge to be faced.

Also on one of the Christmas 1812 concert programmes was the Erherzog Rudolph's unprecedentedly large-scale variations in F minor, based on a Minuet by another prince, the late Louis Ferdinand of Prussia. Thomas Carlyle, in his monumental biography of the most famous of all German royal 'musician warriors', Frederick the Great, wrote:

"That fine Louis Ferdinand, who was killed at Jena: concerning whom Berlin, in certain emancipated circles of it, still speaks with regret. He had fine qualities, but went far a-roving into radicalism, into romantic love, into champagne, and was cut down on the threshold of Jena, desperately fighting, perhaps happily for him."

Beethoven would have relished this image of the dashing prince, fighting to the last; he too was an admirer of the Prince. Ferdinand Ries wrote:

"Beethoven went around Berlin a good deal with Himmel, about whom he said that he had quite a pretty talent but nothing further. His piano playing was elegant and pleasant but he was in no way comparable to Prince Louis Ferdinand. He paid the latter what he considered a great compliment when he once told him that he did not play in a royal or princely manner, but like a capable pianist!"

He had, of course, indicated his approval of this 'capable' pianist, by dedicating his third piano concerto to him. The fifth, the 'Emperor', ironically partially written in the cellar whilst the Napoleonic mortar shells screamed over the house, was dedicated to Rudolf.

Rudolph's' extraordinary set of variations might be considered as a panegyric to the dead prince-artist. Certainly the range of the piece suggests something of the radical, educated, brave *bon viveur* and man of letters that had so impressed Beethoven and Carlyle. Perhaps, like his father Frederick, who played his flute every day, Louis Ferdinand also practised even on campaign, though I doubt whether he was able to haul a fortepiano around the battlefields of central Europe.

The set of variations, which begins with Prince Louis Ferdinand's unostentatious *menuetto* stated in the simplest terms, then progresses through various contrapuntal *couplets*, canons and inversions, before bursting into romantic rhapsodising, and a *Adagio* variation worthy of Chopin. As a player, I have always been tempted with the idea that this F minor variant was not by the Archduke Rudolph, but by Beethoven himself, ensuring, that his charge, and by extension, himself, looked as good as possible. There is no suggestion that Rudolph's compositional technique was below par, but rather, this variation has a depth of expression, a profound beauty that is of quite a different order from the rest of the piece. Particularly noteworthy, is that the 'scale' of not only each variation, but of the piece itself grows from minute to minute, as the two instruments progressively vie with each other in virtuosity and emotional depth.

This work negotiates the dividing line between the 'accompanied' genre, for virtuoso keyboard and 'subservient' melody instrument, and the *air variée* made popular by Rode, where the piano provided an 'oompah' backdrop to violinistic rills and *roulades*. Having begun in the former, it switches to a 'democratic' sharing-out of the material, allowing the

violin to have a virtuoso role that is completely absent in any of Beethoven's 'stand-alone' works for piano and solo instrument, from the 1792 Variations on *Se Vuol Ballare*, to the 1817 Variations on National Melodies Op.107 for flute and piano. However, this equality having been established, the piano suddenly switches over into concerto-esque mien as if in evocation of the pianistic brilliance of the pugilistic prince, brushing the violin aside with warlike cadenzas, Hummel-esque chromatic flights and cannonades. At the last, the silenced violin tentatively reintroduces the original theme, now seeming rather pallid in comparison to all that it has engendered, maybe the last gasp of the slain prince on the battle field of Jena.

Of all the Viennese composers, perhaps it was Schubert who most successfully 'solved' the problem of the 'stand-alone' virtuoso duo variation. Works such as the flute Variations (clearly written with his violin in hand) on *Trockne Blümen*, and the 1825 variations, *Sei Mir Gegrüsst,* that he wrote for the Czech Paganini-disciple Josef Slawik, manage to eschew excessive 'your-turn-my-turn' deferment or the subservience of either player, incorporating mutual virtuosity and completely interwoven improvisational duetting in a manner that was, frankly, not interesting to Beethoven. Curiously, earlier sets of variations for piano and violin by Weber come close to this model but were composed, typically for the period, in tandem with his violinist, the French virtuoso and composer, Lafont. He later worked extensively on joint works with the young Liszt, resulting in a set of variations on *Le Marin*.

Curiously, Beethoven was readier to experiment with interwoven duo-writing within the medium of the 'accompanied' form. Perhaps autonomous duo variations tended to be aimed at the broader range of abilities of the amateur market, necessitating simpler string writing; of course, there was no financial imperative driving Rudolph's compositions, so there was no need for him to tone down the demands on either player. Even in 1816, Beethoven was smartly rebuked by George Thomson, from whom he was making a lot of money with his folksong transcriptions for piano trio with voice, that his instrumental parts were too difficult and would therefore reduce the potential sales. Beethoven had an even keener eye to his profit margin, so this would quite naturally be a consideration in the composition of works such as variations, aimed at the dilettante, bourgeois audience, huddled around their new fortepianos in the evenings.

Beethoven was writing chamber music for both 'audiences' simultaneously, skilled dilettante amateurs, and the rarefied circle of intellectuals around Baron von Swieten. A few years later, Beethoven sent George Smart the score for the aforementioned Op.95 F Minor quartet, pointedly named 'Serioso'. In the letter attached to this Quartet, he wrote:

"Nota Bene; this quartet is written for a small circle of connoisseurs and is never to be performed in public."

The *Variations* and *Rondeau* WoO 40 and 41 respectively, were probably written before Beethoven left Bonn for Vienna to 'receive the spirit of Mozart from the hands of Haydn'. In the Mid-1780's, the Bonn court orchestra gave pioneering performances of Mozart operas, including *Don Giovanni* and *Le Nozze di Figaro*, which made a profound impression on the Beethoven who was leading the viola section. Also playing in the opera at that time was his exact contemporary Anton Reicha, as well as the extraordinary duo-playing cousins, Andreas and Bernhard Romberg. Interestingly, all four musicians wrote chamber variations on 'Se Vuol Ballare' which they had no doubt enjoyed playing. All of these pieces, including Beethoven's set, make explicit reference to Mozart's miraculous instrumentation of this Aria. Perhaps the origin of their separate compositions was some mutual improvisation session in which the four musicians participated, resulting in the pieces which they all wrote, and would explain their shared musical language. The *Rondeau* would be bizarrely popularized by Fritz Kreisler, who paraphased it in his charming, though slight, 'Rondino'.

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The violin used for this recording is one of the most renowned instruments produced by Antonio Stradivari. The earliest labelled instrument by this maker dates from 1666; this violin, the so called 'Habeneck', was made by the master in 1734, when he was 90 years old. In the first half of the 19th century, it was the violin played by the great French virtuoso and condutor, Francois-Antoine Habeneck (1781). Habeneck was a student of Viotti's pupil, Baillot, and was initially supported by the Empress Josephine. He was responsible for pioneering early performances of the Beethoven symphonies, and directed, from this violin, the premiere performances of Rossini's *William Tell*, Meyerbeer's *Les Hugenots* and Berlioz's *Symphonie Fantastique*. In the latter years of the 20th century, the violin was most notably the instrument of the great English virtuoso, Ralph Holmes, who died tragically young in 1984, shortly after recording what is generally regarded as the definitive recording of the Delius concerto on this instrument. The 'Habeneck' Stradivarius, is part of the Yorkgate Collection of the Royal Academy of Music, London.

Peter Sheppard Skærved is the dedicatee of well over 200 works for violin, from a wide range of composers – from Hans Werner Henze and David Matthews, to Jorg Widmann and Sadie Harrison. He has appeared as concerto artist, chamber recitalist and given hundreds of unaccompanied recitals in over 30 countries. He has one of the broadest discographies of any violinist, stretching from pioneering recordings of Michael Haydn Concerti, through to the first recording of the original version of George Rochberg's concerto, recorded under the composer's supervision in Germany. Peter is the leader of the Kreutzer Quartet, violinist of Ensemble Triolog, Munich, and the long-term duo partner of the American pianist Aaron Shorr. He is Research Fellow of the Royal Academy of Music.

Since settling in the United Kingdom in 1984, **Aaron Shorr** has gained an increasing reputation for his diverse and highly acclaimed concerts. He studied at the Manhattan School of Music in New York and the Royal Academy of Music in London, his teachers having included Alexander Kelly, Solomon Mikowsky, André Watts and Joseph Seiger. He has since toured throughout the world performing concertos, solo recitals and chamber music.

Aaron's European festival performances have included the Menuhin festival in Gstaad, the Munich Biennale, the Montepulciano festival in Italy, the Pescara Festival in Italy, the Breda Festival in Holland, the Mitte Europa Festival in Germany, and the Ludlow, Brighton, Chelmsford, Huddersfield, Malvern and Little Missendon Festivals in Great Britain.

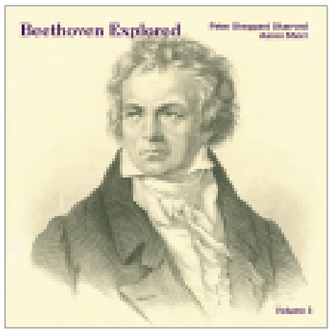
Aaron's recordings include a CD of rarely heard Schubert, a disc of violin and piano music by Caesar Cui with Peter Sheppard Skaerved, and solo and duo performances of music by Sadie Harrison (METIER MSV CD92053).

In 1992, he was appointed Professor of Piano at the Royal Academy of Music.

The Beethoven Explored Series: re-appraising Beethoven's works in their musical and cultural context

volume 2 msvcd 2004 digital 72004

Beethoven Sonata for Piano with Violin in A major, Op. 47 ("Kreutzer")
Beethoven 6 Deutsche Tänze, WoO 42
Mayseder Violin Sonata in E flat major



volume 3 msvcd 2005 digital 72005

Beethoven Sonatas for Piano with Violin, Op. 30:
No. 1in A major, No. 2 in C minor,
No. 3 in G major
Clement Variations on Grétry's opera "Barbe Blue" for solo violin

Volume 4 msvcd 2006 digital 72006

Beethoven Sonata for Piano with Violin in A minor, Op. 23
Beethoven Sonata for Piano with Violin in F major, Op. 24
Ries Violin Sonata in C minor, Op. 38

volume 5 msvcd 2007 digital 72007

Beethoven Sonatas for Piano with Violin, Op. 12:
No. 1 in D major, No. 2 in A major,
No. 3 in E flat major
Romberg Sonata for Piano with Violin in C minor, Op. 38

métier

volume 6 msvcd 2008 digital 72008

Beethoven Symphony No. 3 in E flat major, Op. 55
in arrangement for piano quartet by unknown hand
(possibly Beethoven himself) *

Aaron Shorr (piano); Peter Sheppard Skaerved (violin)
Dov Scheindlin (viola); Neil Heyde (cello)

* this is not the later transcription by Ferdinand Ries but an arrangement published at the same time as the orchestral score. First recording.

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Beethoven Explored

Life&Times Volume 1

performed by **Peter Sheppard Skærved** violin

and **Aaron Shorr** piano

1-4	Ludwig van Beethoven	Sonata in G major Op.96
5	Ludwig van Beethoven	Rondeau in G major WoO 41
6-19	Ludwig van Beethoven	Variations in F major on 'Se Vuol Ballare' (Mozart) WoO 40
20-29	Erherzog Rudolph	Variations in F major on a Menuetto (Prince Ferdinand)

for detailed track listing see accompanying booklet

Peter Sheppard Skaerved and Aaron Shorr have won international acclaim for their research and explorations of composers from all periods. Recent projects have included complete concert cycles of the music for violin and piano by Henze and by Rochberg at the Hanover Expo and the Venice Biennale. Latterly, their work on Beethoven's sonatas, folksongs, canons, chamber transcriptions and unfinished works, together with similar music by his contemporaries, has led to major concert series and tours as far afield as Bosnia and Turkey, to lectures and to much written commentary on the music. The culmination of this work was a ten-concert series at St John's Smith Square, London in 2001 to 2002.

This series of recordings, and the whole 'Beethoven Explored' project, was made possible by support from the Royal Academy of Music in London and the British Council. It is released in partnership with Haus Publications' 'Life and Times' Biography Series, for whom Peter Sheppard Skærved and Aaron Shorr are both Music Editors.

This recording was made at St John's Smith Square, London on 25 October 1999 (track 5), 8 February 2000 (tracks 6-19), and 24 February 2000 (tracks 1-4 & 20-29)
Recording Producer / Balance Engineer / Digital Editor / Boolet design and layout: David Lefeber
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