



LUDWIG VAN BEETHOVEN

Triple Concerto & Archduke Trio

Storioni Trio

The Netherlands Symphony Orchestra

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Storioni Trio:

Bart van de Roer fortepiano (Lagrasse 1815 from the collection of Edwin Beunk)

Wouter Vossen violin (with gut strings)

Marc Vossen cello (with gut strings)

LUDWIG VAN BEETHOVEN (1770-1827)

Concerto for violin, cello and piano in C major op. 56 (1803)

"Triple Concerto"

[1]	Allegro	16:51
[2]	Largo (attacca)	4:50
[3]	Rondo alla polacca	13:01

Piano trio in B-flat major op. 97 (1811)

"Archduke Trio"

[4]	Allegro moderato	12:14
[5]	Scherzo (Allegro)	6:19
[6]	Andante cantabile ma però con moto. Poco piu adagio.	10:43
[7]	Allegro moderato - Presto	7:02

total time 71:15

A princely patron and almost a friend

Rudolf Johann Joseph Rainer, Archduke of Austria, was the youngest son of Emperor Leopold II. He was born in 1788 in Florence, where his father had ruled since 1765 as Grand Duke of Tuscany; in 1790 the latter succeeded his deceased brother Joseph II on the imperial throne, thus Rudolf grew up in Vienna. He lost his parents early in life: after two years' regency Leopold II died suddenly and unexpectedly on 1 March 1792, scarcely having reached his 45th birthday. Despite his many affairs with women throughout his life, Leopold's marriage to the Spanish Bourbon Princess Maria Ludovica was based on real affection; the empress was inconsolable and died two and a half months after her spouse.

Rudolf's eldest brother Francis (Franz) succeeded his father, first of all as Francis II, last Emperor of the Holy Ro-

man Empire. In 1804 he became the first sovereign in the Austrian Empire, founded to prevent the imperial title being lost to the Habsburg family: in 1806, Francis declared the ancient empire to be extinct, since Napoleon, Emperor of the French, was whetting his appetite for this thousand-year-old title. When the "Corsican Monster" was finally defeated in 1815, the Congress of Vienna reinstated the old order. In the subsequent period, Francis I along with his minister Metternich operated an arch-reactionary regimen – Metternich's rule was to last longer than the emperor's and did not end until 1848, 13 years after Francis I's death.

Archduke Rudolf does not seem to have developed much desire to win his laurels on the battlefield. Although he was appointed *chef de régiment* of the Hussars no. 16 in 1802, in 1805 he decided to take up a religious vocation

and thus avoid a military career. Rudolf was highly musical – a talent very common in the Habsburg genes: his great-great uncle Emperor Leopold I did not only call many leading musicians to his court in Vienna, he was himself a talented composer. In choosing a music teacher, Rudolf, although only fifteen years of age, showed remarkable independence and artistic maturity: instead of Joseph Eybler, who was a friend of Mozart's and since the days of Empress Maria Theresa the official music teacher to the imperial family, Rudolf chose Ludwig van Beethoven as his piano teacher.

Toute Vienne was unanimous in its opinion of Beethoven's genius; however, he was notorious for his extravagances and had the reputation of being a republican.

Bettina von Arnim describes his unconventional treatment of members

of the princely estate in an excerpt from a letter in which Beethoven told her about a walk with Goethe in Teplitz in 1812: "On the way home we met the entire imperial family; we saw them coming from a distance and Goethe let go of my arm in order to stand at the side. Say what I like, I couldn't make him walk a step further, I pushed my hat down on my head and buttoned up my overcoat and walked along with my arms hanging down through the thickest crowd – prince and toadies formed a line, Duke Rudolf raised his hat to me (Archduke Rudolf raised his hat to Beethoven, author's note), the Lady Empress greeted first – the lords and ladies know me. – I watched with great glee how the procession paraded past Goethe – he stood with his hat off, bowing low, at the side."

The close relationship between Ludwig van Beethoven and Archduke

Rudolf of Austria endured quite apart from the music lessons – adequate proof of this is provided not only by the famous “Archduke Trio” being dedicated to the Archduke, but also such central works as the Fourth and Fifth Piano Concertos, the piano sonatas “Les Adieux”, the “Hammerklavier Sonata” and Opus 111, also the Missa Solemnis, which was planned for Rudolf’s enthronement as Archbishop of Olomouc (Olmütz). Meanwhile the work had waxed beyond all its original horizons during its composition, and Beethoven was only able to submit the dedicated score of the Missa Solemnis to the archduke – meanwhile raised to the office of Cardinal – three years later than planned.

The piano trio was the ensemble type with which Beethoven opened his series of works published with opus numbers in Vienna in 1795. In his Tri-

ple Concerto, published as Opus 56, Beethoven confronts this genre with a large orchestra. Anton Schindler, since 1822 Beethoven’s self-named secretary and also his first, sadly all too often untrustworthy biographer, stated that the piano part of the trio instrumentation was specified for Archduke Rudolf; but the facts do not support this. The Archduke was only sixteen years young when the work was written around 1804, a year marked by the composition of the Third and Fifth Symphonies, Fidelio and the “Appassionata”, and when the Triple Concerto was put to print in 1807 the piece was dedicated not to a schoolboy from the Imperial House, but to another member of the high nobility and confidant of the composer, Prince Lobkowitz.

However, the Piano Trio in B-flat Major Opus 97 really is dedicated to Rudolf von Habsburg, as the name “Arch-

duke Trio” suggests. The composition took from summer 1810 to March 1811, the trio was published the same year. The world premiere took place on 11 April 1814 in the hall of the Viennese hotel “Zum römischen Kaiser”: Beethoven himself sat at the piano, the violin part was played by Ignaz Schuppanzigh, the cello Josef Linke – but Beethoven’s advanced deafness had a catastrophic effect on the performance.

The violinist and composer Louis Spohr was in the audience and must have sweated blood and water if we are to believe his report on the playing of the “poor deaf man”: in forte the maestro banged so hard on the instrument “that it jangled”, on the other hand, the piano was often so “quiet” that many notes were “left out”. On this evening Beethoven himself may also have sensed the impotence he was stricken with

through his deafness – once upon a time the celebrated piano virtuoso – the first performance of the Archduke Trio marked his last public appearance as a pianist.

Detmar Huchting

Translation: Abigail Prohaska



Storioni Trio

The Storioni Trio was founded in 1995 by Bart van de Roer (piano), Wouter Vossen (violin) and Marc Vossen (cello). The trio derives its name from the Laurentius Storioni violin from Cremona, which dates from 1794 and is played by Wouter Vossen. Marc Vossen plays a Giovanni Grancino cello from Milan, dating from 1700. In order to develop its ensemble-playing, the trio has worked over the years with great musicians such as Isaac Stern, Mstislav Rostropovich, Menahem Pressler, and Ralph Kirshbaum, as well as members of the Emerson Quartet and the Vermeer Quartet.

The Storioni Trio has established itself as the leading Dutch piano trio, with concerts in Carnegie Hall, Concertgebouw, Wigmore Hall and at various festivals like Kuhmo

Chamber Music Festival, Mecklenburg Vorpommern Festival, Trio Festival in the Philharmonie Moscow and the Australian Festival of Chamber Music. The Storioni Trio offers an expansive repertoire ranging from Haydn and Mozart via Beethoven, Schubert, Brahms, Ravel and Shostakovich, to exciting works by contemporary composers.

The Storioni Trio has worked with conductors like Jaap van Zweden, Otto Tausk, Ed Spanjaard, Jan Willem de Vriend, Alexander Liebreich and Alan Buribayev conducting orchestras like the Münchner Kammerorchester, the RTÉ National Symphony Orchestra, the Württembergische Philharmonie, the Musikkollegium Winterthur, the Royal Flemish Philharmonic and the Britten Sinfonia. With these fine musicians the Storioni Trio performed triple concertos by Beethoven, Martinu, Casella, Juon and new works

written for the trio. The Storioni Trio not only performs on modern instruments but on period instruments too. For this recording the Storioni Trio used a Lagrasse fortepiano from 1815 from the collection of Edwin Beunk. This cooperation resulted in a huge project: to perform all Beethoven piano trios and the triple concerto on period instruments.

The members of the trio are artistic directors of the annual Storioni Festival in Eindhoven. Guest musicians from all over the world join the trio for a ten day festival during which unique chamber music programmes are presented with top international musicians as well as upcoming talented musicians of the highest calibre. Special guests like Gidon Kremer, Vadim Repin, Jean-Yves Thibaudet, Vladimir Mendelssohn, Natalia Gutman, Mischa Maisky, the Brentano and

Skampa Quartets and many others were welcomed. In addition, the Storioni Festival presents a yearly commission for a new triple concerto and a new piano trio. Kevin Volans, Nico Muhly, Peteris Vasks, Giovanni Sollima, Willem Jets and Guus Janssen have written new works for the Storioni Trio.

The Storioni Trio has received various prizes and awards, and performs regularly on radio and television. The four CDs available - including the piano trio's of Brahms, Röntgen, Schubert and Beethoven – gained international recognition from the music press, like the Gramophone and The STRAD.

Jan Willem de Vriend

Jan Willem de Vriend is the chief conductor and artistic director of The Netherlands Symphony Orchestra since 2006 and the artistic director of Combattimento Consort Amsterdam.

Since De Vriend was named chief conductor, The Netherlands Symphony Orchestra has become a notable phenomenon on the Netherlands' musical scene. It has presented semi-scenic performances of works by Mozart, Beethoven, Strauss and Mendelssohn. There were premieres of works by Offenbach, Say and Mahler. And by substituting period instruments in the brass section, it has developed its own distinctive sound in the 18th and 19th century repertoire. Recently, the orchestra caused quite a stir by performing music by Schumann at festivals in Spain. It has also recorded

Beethoven's complete symphonies conducted by De Vriend. Its long Mahler tradition is being continued in recordings and tours.

In addition to being the chief conductor of The Netherlands Symphony Orchestra, De Vriend is the regular guest conductor of the Brabant Orchestra. He has conducted many distinguished Dutch orchestras, including the Royal Concertgebouw Orchestra, the Netherlands Radio Philharmonic Orchestra and The Hague Philharmonic Orchestra.

De Vriend is also a welcome guest internationally and has conducted orchestras in China, Germany, Austria, Italy and France. He is the musical director of the Opernfestival St. Moritz.



The Netherlands Symphony Orchestra

The Netherlands Symphony Orchestra is based in Enschede, in the province of Overijssel. Performing at an international level, as evidenced by its highly acclaimed CDs and invitations for international tours, the orchestra is firmly rooted in society.

Jan Willem de Vriend has been its artistic director and chief conductor since 2006. Under De Vriend's leadership, the orchestra has expanded its repertoire to cover music from four centuries. Its use of period instruments in the Classical repertoire gives the orchestra a distinctive and highly individual character.

The Netherlands Symphony Orchestra performs amongst others in Amsterdam, Rotterdam, Utrecht, Enschede, Zwolle and Deventer.

In addition, it often works with the Dutch National Touring Opera Company. In its home town Enschede, the orchestra builds on a symphonic tradition of more than 80 years, and it is known as one of the most modern and entrepreneurial orchestras in the Netherlands. Its international partners include the BBC Philharmonic and the Liszt School of Music Weimar.

The Netherlands Symphony Orchestra created a number of ensembles, such as a chamber orchestra, the Baroque Academy of the Netherlands Symphony Orchestra (BANSO) and various chamber music ensembles. The orchestra's commitment to expanding its social relevance is also reflected in the large number of projects in which education is a key element.

The Netherlands Symphony Orchestra has made successful tours of the

United States, Spain and England, and it has performed in such famous venues as Carnegie Hall in New York and Birmingham Symphony Hall.

Its CDs of the complete Beethoven symphonies (for Challenge Classics) and music by Dutch composers such as Julius Röntgen and Jan van Gilse (for the CPO label) were very well received by the international music press.

The orchestra has worked with distinguished conductors, such as its former chief conductor Jaap van Zweden, Vasily Petrenko, Edo de Waart, Hans Vonk, Gerd Albrecht, Marc Soustrot, Eri Klas, Ed Spanjaard, Claus Peter Flor and Tan Dun.

It also has accompanied many celebrated soloists, including Gidon Kremer, Ronald Brautigam, Natalia Gutman, Charlotte Margiono, Antje Weithaas, Marie-Luise Neunecker,

Hélène Grimaud, Robert Holl, Fazil Say, Jean-Yves Thibaudet and Thomas Zehetmair.

The Netherlands Symphony Orchestra is financially supported by the Dutch Ministry of Education, Culture and Science, the Province of Overijssel and the Municipality of Enschede, as well as annual contributions from sponsors.

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Orchestra



This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS Converters.



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**Bart van de Roer plays a fortepiano Lagrasse (1815)
from the collection of Edwin Beunk**

Wouter and Mark Vossen play on instruments with gut strings

Executive producer: Anne de Jong

Recording location: Muziekcentrum Enschede (Triple Concerto),

Evangelisch Lutherse church Haarlem (Archduke Trio)

Recording dates: 2-3 July 2012 (Triple Concerto), 8-9 October 2012 (Archduke Trio)

Recording Producer, Mix & Editing: Bert van der Wolf

Recording Assistent in Enschede: Martijn van der Wolf

Recorded by: NorthStar Recording Services

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