

A close-up, artistic photograph of the interior of a piano, showing the intricate arrangement of strings and hammers. The strings are a warm, golden-brown color, and the hammers are dark, creating a rhythmic pattern of light and shadow. The lighting is dramatic, highlighting the texture of the strings and the precision of the hammer mechanism.

**Ludwig van Beethoven**  
**arr. Carl Czerny**



**Symphonies 1 & 5**

**Vicky Yannoula**  
**George-Emmanuel Lazaridis**  
*piano duet*

Ludwig van Beethoven (1770-1827)

arr. Carl Czerny (1791-1857)

## Symphonies 1 & 5

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Vicky Yannoula

George-Emmanuel Lazaridis

*piano duet*

About George-Emmanuel Lazaridis:

*'As each mesmerising episode unfolds, the listener is compelled along by the sheer force of Lazaridis's artistic personality.'*

Classic FM Magazine

About Vicky Yannoula:

*'[...] with an excellent performance and recording the work [Shostakovich Symphony No. 9 for piano duet] takes on an entirely new life in this setting'*

MusicWeb International

Ludwig van Beethoven

arr. for piano duet by Carl Czerny

**Symphony No. 1 in C major, Op. 21**

- |  |         |
|--|---------|
| 1. Adagio molto – Allegro con brio         | [10:25] |
| 2. Andante cantabile con moto              | [8:20]  |
| 3. Menuetto & Trio: Allegro molto e vivace | [4:19]  |
| 4. Adagio – Allegro molto e vivace         | [6:08]  |

**Symphony No. 5 in C minor, Op. 67**

- |                     |         |
|---------------------|---------|
| 5. Allegro con brio | [7:28]  |
| 6. Andante con moto | [8:58]  |
| 7. Allegro          | [5:31]  |
| 8. Allegro – Presto | [11:46] |

Total playing time [63:02]

*world premiere recordings*



Ludwig van Beethoven (1820) by Joseph Karl Stieler (1781-1858)

### Ludwig van Beethoven arr. Carl Czerny Symphonies 1 & 5

In October 1829, the publication of the complete Beethoven symphonies arranged for piano four-hands by Carl Czerny (1792-1857) was advertised in the *Allgemeine musikalische Zeitung* of Leipzig. The set was published by Heinrich Albert Probst and the advertisement appeared as follows:

Herr Carl Czerny, long famous as a composer, enjoyed Beethoven's trust to such an extent that for arrangements, the latter usually notified him of his compositions, and Beethoven approved of every little liberty required by the characteristic qualities of the pianoforte compared with those of the orchestra, as if he had indicated them himself. 'What you deem good to change is quite alright with me', B. told Herr Czerny personally. So Beethoven was after all of the opinion that one should keep in mind the expression of the composition, and that an extract from the score that is nothing but completely slavish ... is inappropriate. And Herr Czerny has accordingly entered into Beethoven's spirit with these views, and has adapted those giant works to the complete range of our new pianofortes.

Two months before the advertisement was made public, Czerny wrote to Probst: 'The

advertisement of the symphonies is, I believe, quite good, and the trust that I was always pleased to receive from Beethoven, giving me quite a few commissions of this kind, allows me to approve here those words, which he really said to me'.

Czerny was about ten years old when he first met Beethoven who, after being impressed by hearing the young prodigy's playing, decided to accept him as a student. For the first ten years, their relationship was that of a pupil towards his master. However, it is evident through the surviving letters between the two men that in later years their relationship evolved into one of deepest friendship and admiration for each other's artistry and professional standing. Beethoven often asked Czerny to give the first performance of a number of his compositions, entrusted him with the instruction of his nephew Karl in piano playing, and asked him to act as an assistant by proofreading his published works.

### Symphony No. 1 in C major, Op. 21

Beethoven arrived in Vienna from Bonn in 1792, and by 1800 he had already shown dramatic accomplishments through his innovative approach to the piano sonata,

piano concerto and string quartet. It was not until April 1800 that his First Symphony, the first in a mighty series that re-defined symphonic dimensions, was performed in Vienna and went on to gain widespread popularity. Based on models of Haydn and Mozart, the first movement begins with a twelve-bar slow introduction of which the first two chords appear to be in the 'wrong' key of F major. This harmonic experiment seemed to please Beethoven as he used it in the overture of his ballet *Die Geschöpfe des Prometheus* and the Piano Sonata Op. 31, No. 3 composed in the following two years. The 'Allegro' that succeeds the twelve-bar 'Adagio molto' clearly establishes the key of C major. As the movement progresses, a more lyrical second subject appears in the dominant key confirming the composer's attachment to the sonata form tradition. Imitative progressions in the development section lead to a shortened recapitulation and to a coda which concludes the movement with strong repeated chords played by the whole orchestra, a characteristic that became prominent in later Beethoven. The 'Andante cantabile con moto' is full of charm, beauty as well as humour, and features a soft drum passage that foreshadows Beethoven's startling use of the drums in subsequent works. The increased speed of the

'Menuetto & Trio' gives this movement the freshness and agility characteristic of a *scherzo*. The 'Finale' opens with a humorous scalar figure that forms the basis for much of the 'Allegro molto e vivace', a movement full of spirit and excitement that underlines Beethoven's debt to Haydn.

### **Symphony No. 5 in C minor, Op. 67**

The prodigious originality and astonishing power of the Fifth Symphony made Beethoven widely known outside Vienna, with the 'fate' motif of the opening becoming the composer's trademark. Berlioz wrote that in this work 'Beethoven gives free scope to his vast imagination; without electing to be either guided or supported by any outside thought'. Beethoven composed his Fifth Symphony at the same time as the Sixth ('Pastoral'), with both symphonies receiving their premiere at the same concert in December 1808. The four-note 'fate' motif of the Fifth's 'Allegro con brio' is the defining element of the entire work. Its dramatic, noble and mysterious appearance in all four movements unites the work as it drives to an ecstatic resolution in the mighty coda of the 'Finale'. The warm and lyrical 'Andante con moto', presented in variation structure, seems to be possessed by a profound sadness filled with unspeakable emotion. And



the movement that follows, an 'Allegro' constructed in the form of a *scherzo* with a contrasting trio, features a magical passage where we find ourselves mysteriously and uninterruptedly transported into the triumphant C major 'Finale' led by a towering burst of the whole orchestra. The symphony races to the end with a 'Presto' section that incorporates extensive cadential material, grounding and resolving the tension built throughout this extraordinary work.

### The Piano Transcriptions

A very large number of chamber music arrangements of the Beethoven symphonies appeared in the nineteenth century, with some thirty-one for the piano alone (ranging from two-pianos eight-hands to one-piano two-hands). Possibly the best known are the transcriptions for piano solo, including an additional of the ninth for two pianos, by Franz Liszt, Czerny's pupil. In 1805 and upon the composer's request, Czerny began arranging Beethoven's opera *Leonore* (renamed *Fidelio*) for the piano. This was his first commission to create a piano version of one of his master's originals, inspiring him to go on to produce many more such transcriptions. Czerny writes about the task of arranging

the *Leonore* for the piano: 'To his [Beethoven's] comments during this job I owe the skill in arranging which was later so useful to me'.

Czerny produced a vast number of works and in almost every form, not to mention the profound magnitude of his didactic piano literature which every aspiring young pianist is very much familiar with. Chapters II and III of the fourth part of Czerny's *Pianoforte School*, Op. 500 published in 1842 are a source of invaluable insight to 'the correct performance of all of Beethoven's works for the pianoforte' and proof of the commitment of the composer's faithful student to honour and campaign for his master's legacy. In the second chapter, Czerny writes that '[in] the performance of his works [...] the player must by no means allow himself to alter the composition, not to make any addition or abbreviation. In those pianoforte pieces also, which were written for the five octave instruments of former times, the attempt to employ the sixth octave, by means of additions, is always unfavourable; and all embellishments, turns, shakes, etc. which the author himself has not indicated, justly appear superfluous, however tasteful they may be in themselves'. It is with the same respect for the integrity

of another composer's music that Czerny undertakes the arranging of the symphonies for the piano. There is a sense in which a good arrangement by an intelligent artist makes it possible to experience two genres at the same time. The new light such an arrangement brings can serve to enhance our appreciation and understanding of the original composition. Czerny masterfully manages to maintain the distinct characteristics of the works he is arranging while dealing with the demands of a new medium. He surpasses expectations and produces a result that is immensely powerful and beautiful. He uses the extensive range of expressive sonorities of the piano to articulate the different orchestral sounds; simultaneously, he grants the pianists space to explore the sounds of the piano with recognition of the instrumentation in the orchestral score. Pedalling is of critical importance and must be carefully thought through and calculated. Czerny wrote that 'Beethoven made frequent use of the pedals, much more frequent than is indicated in his works'. The same applies to the arrangements of the symphonies where although the sustaining pedal is marked on the score, its application should not be limited to those markings alone. In 1852, Cocks writes in his London periodical

*Cocks' Musical Miscellany*: 'Carl Czerny, his [Beethoven's] friend and pupil, is almost the only surviving link to connect the memory of Beethoven with the existing world. Himself a musician of high pretensions and exhausted industry, he is well qualified to estimate and to record the character of the man at whose feet he sat'. Besides, according to Czerny's own statement he 'was almost always present at the performances conducted by Beethoven himself since the beginning of the [nineteenth] century and also sometimes attended the rehearsals that preceded them'. Czerny, then, significantly contributed to the popularisation of his master's nine symphonies through the piano four-hands medium, and it is perhaps unsurprising that he considered his ability to convey Beethoven's artistic intentions to be unsurpassed by his contemporaries.

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### **Vicky Yannoula**

Vicky Yannoula, born in Corfu, Greece, began playing the piano at the age of eight and soon after she found herself performing in venues across Europe. A few of her performance appearances include solo piano and chamber music recitals at the Queen Elizabeth Hall, Kings Place, The Forge, St. James' Piccadilly, Bolivar Hall, Riverside Studios, Sherborne Abbey, Christchurch Priory, Thessaloniki Concert Hall, Trianon Hall, Literature Society of Corfu, Athens College Theatre, Ionian Academy, Aegeon Archaeological Museum and the Vafopoulou Cultural Centre. She has performed as a soloist with orchestras in Greece, England and Switzerland, and has collaborated with distinguished artists and ensembles such as violinist Leonidas Kavakos, pianist Sofya Gulyak and the Allegri Quartet.

Vicky Yannoula holds piano performance degrees from the Royal College of Music and Goldsmiths College. She has received prizes in international piano competitions in Greece, Italy and the UK and is a scholar of the Leventis Foundation and the Solti Foundation. At the Royal College of Music and Goldsmiths College she studied with Neil Immelman, Yonty Solomon and Ruth Nye. During her student years she

participated in a number of master-classes including the Sion Academy where she worked with Nelson Goerner and Paul Badura-Skoda, and the International Holland Music Sessions where she worked with professors Karl-Heinz Kammerling and Mikhail Voskresensky.

She and colleague Jakob Fichert have recorded for Toccata Classics a disc that includes the world premiere of Shostakovich's Ninth Symphony arranged for piano four hands by the composer himself; the disc also includes other four hands and two pianos pieces by Shostakovich.

Vicky Yannoula combines her concert schedule with other educational, academic, managerial and entrepreneurial activities within music. She is the Founder and Director of Akouson Classical, a pioneering global network and events platform for classical music ([www.akouson-classical.com](http://www.akouson-classical.com)) and she also runs her own piano performance consultancy ([www.vickyandpiano.com](http://www.vickyandpiano.com)). Furthermore, she is currently Head of Keyboard at Ardingly College and she is also undertaking a PhD in Music Performance at the University of Kent with a scholarship.



### George-Emmanuel Lazaridis

Over the past 25 years, George-Emmanuel Lazaridis's appearances have received great critical acclaim from audiences and critics alike, recognising him as one of the finest pianists of his generation. His recordings have been rapturously received by the press – '[...] special enough to be beyond comparison' (*BBC Music Magazine*), and of '[...] such drama, power and concentration, that they hold their own even if you stop to consider celebrated recordings of Horowitz, Argerich, Brendel and Zimmerman' (*Gramophone*). His recording of Liszt's Sonata in B minor and Paganini's Caprices for Linn Records was recently selected among the top fifty best releases of the decade by *The Pianist* magazine, and his release of Schumann's *Papillons* on SOMM has been ranked amongst the top five best performances on record, alongside keyboard giants such as Sviatoslav Richter and Claudio Arrau.

Mentored by Yonty Solomon at the Royal College of Music in London, he has also worked with Alfred Brendel, Ruth Nye, Douglas Finch, Domna Evnouhidou and Paul Badura Skoda.

Born in Greece in 1978, Lazaridis enjoys a flourishing international career that has taken

him from the US and Mexico to Europe, Russia, Egypt and the Middle East. He has performed in major venues such as the Royal Albert Hall, Barbican, Concertgebouw, the St Petersburg Philharmonia Hall, Palais des Beaux Arts, Festspielhaus, Cologne's Philharmonie, Stockholm's Konserthuset, Cité de la Musique in Paris, Vienna's Konzerthaus and Musikverein, the Athens Megaron, Birmingham's Symphony Hall, the Palace of the Arts in Budapest, New York's Carnegie Hall, Merkin Hall and Princeton's Richardson Auditorium among others.

He has collaborated with renowned ensembles and artists such as the Medici Quartet, the Ysaye Quartet, the Vienna Octet, Leonidas Kavakos, and Michael Tilson Thomas. He has performed with leading orchestras such as the St Petersburg and the Royal Philharmonic orchestras, the Wiener Kammer Orchester under the direction of Sir Neville Marriner, Yuri Temirkanov, Maxim Schostakovic among many others.

Lazaridis has also built a wide reputation as a composer and pedagogue, receiving commissions and giving masterclasses worldwide. He is Artistic Director at Thessaloniki Concert Halls "Megaro", Greece ([www.tch.gr](http://www.tch.gr)).



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