



audite

# BEETHOVEN

## Late Works for Flute & Piano

National Airs with Variations,  
Op. 105 & Op. 107

Johannes Hustedt | Sontraud Speidel



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Op 105, 1

audite

**6 National Airs with Variations, Op. 105****No. 1 Air écossais (The Cottage Maid)**

Thema (0:40)  
Variation I (0:40)  
Variation II (0:33)  
Variation III (0:29)  
Tempo I (0:56)

**No. 2 Air écossais  
(Of Noble Race Was Shinkin)**

Thema (0:35)  
Variation I (0:31)  
Variation II (0:35)  
Variation III (01:19)

**No. 3 Air autrichien  
(A Schüsserl und a Reindl)**

Thema (0:59)  
Variation I (0:56)  
Variation II (0:59)  
Variation III (0:59)  
Variation IV (0:54)  
Variation V (01:17)  
Variation VI (01:12)

**No. 4 Air écossais  
(Sad and Luckless Was the Season)**

Thema (0:49)  
Variation I (0:42)  
Variation II (0:51)  
Variation III (01:18)

**No. 5 Air écossais  
(Put Round the Bright Wine)**

Thema (0:33)  
Variation I (0:33)  
Variation II (0:37)  
Variation III (0:59)

**No. 6 Air écossais  
(Oh Have You Not Heard, Pat)**

Thema (0:33)  
Variation I (0:33)  
Variation II (0:45)  
Variation III (0:28)  
Variation IV (0:55)

**10 National Airs with Variations, Op. 107****No. 1 Air tirolien (I bin a Tiroler Bua)**

Theme (0:52)  
Variation I (0:50)  
Variation II (0:57)  
Variation III (1:03)  
Variation IV (1:19)

**No. 2 Air écossais  
(Bonny Laddie, Highland Laddie)**

Theme (0:23)  
Variation I (0:23)  
Variation II (0:20)  
Variation III (0:23)  
Variation IV (0:49)  
Allegro (0:25)

**No. 3 Air de la petite Russie**

Theme (0:27)  
Variation I (0:28)  
Variation II (0:37)  
Variation III (0:28)  
Variation IV (0:29)  
Variation V (0:31)  
Adagio sostenuto (2:00)  
Tempo I (0:47)

**No. 4 Air écossais (The Pulse of an  
Irishman Ever Beats Quicker)**

Theme (0:43)  
Variation I (0:40)  
Variation II (0:43)  
Variation III (1:23)  
Variation IV (0:42)  
Variation V (1:28)

**No. 5 Air tirolien (A Madel, ja a Madel)**

Theme (1:25)  
Variation I (1:31)  
Variation II (1:29)  
Variation III (1:43)  
Maestoso (0:13)  
Allegro (1:52)

**No. 6 Air écossais (Merch Megan)**

Theme (0:59)  
Variation I (0:59)  
Variation II (0:59)  
Variation III (1:08)  
Variation IV (0:35)

**No. 7 Air russe (Schöne Minka)**

Theme (0:29)  
Variation I (0:29)  
Variation II (0:29)  
Variation III (0:18)  
Variation IV (0:24)  
Variation V (0:57)  
Variation VI (0:56)  
Andante (0:41)  
Andante comodo (0:45)  
Poco vivace (0:36)

**No. 8 Air écossais  
(Oh Mary, at thy Window Be)**

Theme (0:24)  
Variation I (0:24)  
Variation II (0:31)  
Variation III (0:23)  
Variation IV (0:38)  
Allegro assai (0:34)

**No. 9 Air écossais  
(Oh! Thou Art the Lad of My Heart)**

Theme (0:44)  
Variation I (0:36)  
Variation II (0:44)  
Variation III (0:38)  
Variation IV (1:16)  
Variation V (1:11)

**No. 10 Air écossais (The Highland Watch:  
Old Scotia, Wake Thy Mountain Strain)**

Theme (0:40)  
Variation I (0:38)  
Variation II (0:40)  
Variation III (0:34)  
Variation IV (1:20)  
Variation V (0:33)



**Ludwig van Beethoven:**  
**National Airs with Variations, Opp. 105 & 107**

The use of popular songs and folk tunes has accompanied art music for many centuries. It first came into its own at the end of the 18<sup>th</sup> century, when domestic music-making opened up a large new market for printed music. The result was not only an increase in the publication of popular music itself, but also of more ambitious works transforming and heightening it – as at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, the Western world was aware of an epochal change in which the documentation of the past was just as important as the development of something novel.

In Great Britain, it was not least the Scotsman George Thomson (1757–1851) who, from the 1780s onwards, made an outstanding contribution to the collection of Scottish, Welsh and Irish folk songs and ballads and, from 1793 onwards, to their publication. As the songs in their original form were only partially suitable for use in concerts or domestic music-making, he developed various marketing strategies that fell on extremely fertile ground. Thomson was not alone in his endeavours to bring Scottish heritage to life – the poets Robert Burns (1759–1796), who is now regarded as the Scottish national poet, and James Macpherson (1736–1796), who in 1760 contributed another important pillar to the perception of Scottish culture with the fictional character of Ossian, were no less important. However, Thomson's efforts had a more direct impact, partly because music was an essential part of the publication. Thomson, who had offensive verses replaced by Burns or Walter Scott (the author of the famous novel *Ivanhoe*), enlisted the help of Joseph Haydn and Ludwig van Beethoven, among others, to arrange Scottish songs for voice and various accompanying instruments (often violin, violoncello and piano).

The skilful arrangement of such songs for piano and one or more accompanying instruments was also part of the commissioned work; Thomson offered Beethoven 72 ducats for twelve such sets of variations, who asked for 10 ducats in return in February 1818. Thomson's reply on 22 June 1818 was as follows: "Je voudrais, selon l'avis de mon Correspondant à Londres, que vous choisissiez les Themes d'entre les Airs Ecoissais que vous avez harmonisés pour moi; à deux ou trois pres, lesquels vous prendrez d'entre les Airs du Tyrol si elles vous paroîtront agréables et bien adapté pour des Themes. – On voudrait aussi pour routes les Themes un Accomp.' de Flute ad libitum, s'il vous plait – Et on voudrait que vous ecrivisiez les Variations d'un Style familier et facile et un peu brillant; afin que les plus grand nombre de nos Demoiselles puissent les executer et les goûter". He therefore specifically asked for Scottish tunes, as well as two or three Tyrolean tunes, mentioning the flute ad libitum and, also explicitly, asking for a "catchy and a little brilliant" style, so that "the large number of young ladies could perform and enjoy them". Immediately after the agreement was reached, Beethoven set to work in July 1818 and completed his task in November. In view of the high fee of ultimately 140 ducats, it is not surprising that Thomson demanded exactly what had been ordered, rejecting several sets of variations and demanding replacements (Opus 105 No. 3 and Opus 107 Nos. 3, 6 and 7 were written at the beginning of 1819). The sets, which were brought onto the market in May 1819, did not sell as well as hoped, so that only three of the planned four volumes of three sets of variations were printed; as early as 1819, Thomson endeavoured to sell the ownership rights to Breitkopf & Härtel. The Austrian first edition of Opus 105 in two volumes, now also with the opus number mentioned for the first time, was published by Artaria as early as September 1819 (fee 50 guilders). The complete first edition of Opus 107 followed in late summer 1820 with the Bonn publisher N. Simrock in five volumes, initially without an imprinted opus number.

The choice of arranged melodies is quite diverse; it is partly based on songs that Beethoven had already arranged for Thomson in other guises since 1809, then also on songs that Thomson had published in a different form and finally also on Beethoven's own taste. Four Scottish and four Irish folk



songs are juxtaposed with three Welsh, one Cossack and one Little Russian, and Beethoven also made use of a Tyrolean folk song and two 'Tyrolean' songs that had found their way into contemporary Viennese Singspiele, Franz Xaver Süßmayr's *Der Marktschreyer* (*The Market Crier*, 1799) and Friedrich Satzenhofen's *Der Körbchenflechter an der Zauberquelle* (*The basket weaver at the magic spring*, 1805).

The flute is not an instrument that Beethoven gave much consideration to in his œuvre – after a few earlier works without an opus number and the Serenade Opp. 25 or 41 (1801 and 1803 respectively), it is only found as a solo instrument, with the note "ad libitum", in Opp. 105 and 107 – but it is used so skilfully that a performance without it is hardly conceivable. This concept is also a child of the time – the aforementioned "demoiselles" were also meant to enjoy the piano alone, and if a flutist or violinist happened to be available to complement them, so much the better. (Incidentally, it is striking that after the Variations Opp. 105 and 107, Beethoven only returned to variation form in one notable case – with the *Diabelli Variations*, Op. 120, whose composition began in the spring of 1819).

Is it a coincidence that the two sets of variations frame an important work of the years 1817–1819, the so-called *Hammerklavier Sonata*, or is it rather a coincidence that the famous sonata and the almost forgotten Variations Op. 105 were published simultaneously by Artaria as autumn novelties? Perhaps the situation can simply be explained by the publishing practice, still in force today, of bringing novelties onto the market on relatively few dates in the year and in a 'good mix' in order to attract the attention of a wide range of buyers as effectively as possible. Nevertheless, the miniature-like experimental proximity of the two sets of variations to the *Hammerklavier Sonata* is striking.

None of the pieces offers more than six variations, taking into account the practicality of the performance as well as the commercial utilisation (16 printed pages per score are never exceeded). Beethoven did not know the text of the underlying melodies in all cases, so that the focus was not on the interpretation of the texts but rather on the artistic elaboration of the melodies; the fact that this also led to the allocation of opus numbers is due to a change in Beethoven's fundamental thinking, which was established precisely with the two sets of variations presented here – of the seven collections of folk song adaptations of different origins written for Thomson between 1810 and 1818, only the collection of 25 Scottish folk songs from 1818, reprinted in Berlin in 1822, was given an opus number, Opus 108.

Walter Salmen has pointed out that Beethoven "also used these song themes [...] for a strictly scrutinising examination of the naïvely simple as a given material, which had to be sublimated and transformed into art. The composer never set out to realise a folkloristically tinged prettification for salon use, to abuse songs from Russia or Wales as an occasion for trivialising cuteness in the idyllic genre." Publishing requirements or financial considerations did not prevent him from using these opportunities "to expand nature, as represented in folk songs and singspiel songs, in the spirit of Schiller, to deal with them ironically – sometimes even in an eccentric way – to ennoble the trivial in order to transform it into a thing of art." Beethoven proves that it is quite possible to "open up self-contained verse melodies for motivic work and processes of development and transformation. In doing so, he was able to largely exclude or overplay all those partial moments that did not fit in with his overall concept." These considerations in particular can be profitably pursued in connection with the *Hammerklavier Sonata* and show that the master's artistry can also be revealed in the seemingly trivial.





*“A phenomenal musicality, no less artistic sensitivity and intellectual aristocracy awaken in this man dedicated to music a power of expression that one would like to call anti-virtuosity, because it has surpassed perfectly mastered virtuosity and elevated it to the core of higher values.”*  
(Literatūra ir menas, Edmundas Gedgaudas)

Johannes Hustedt studied music education and flute in Bremen with Renate Ruge-von Rohden and in Karlsruhe with Renate Greiss-Armin, where he, as awardee of the Richard Wagner Scholarship Foundation Bayreuth, graduated with honours in 1990. Masterclasses with Aurèle Nicolet, Alain Marion, Paul Meisen and András Adorján complemented his studies.

With the aim of musical-cultural exchange, he performs worldwide as a crossover artist between interpretation and improvisation. World premieres and concerts at prestigious festivals such as Ludwigsburg, Hohenlohe, Madrid, Warsaw, Kiev, Lviv, Vilnius, Nida / Lithuania, Bergen / Norway, Toronto, Los Angeles and New York City bear witness to this, as do his internationally acclaimed CD releases as a soloist and chamber music partner, as well as worldwide radio and television productions. His playing is inspired by the exploration of music from all cultures, especially Asia, South America and Eastern Europe, as well as historical performance practice.

Johannes Hustedt teaches at the Hochschule für Musik Karlsruhe and is an internationally sought-after guest lecturer and juror. He is dedicatee of numerous works by contemporary composers. As part of the Reger Year 2016, the Max-Reger-Institute Karlsruhe entrusted Hustedt with the posthumous premiere of Reger's *Scherzo in G minor for Flute and String Quintet*. He was also commissioned by the Archiv Frau und Musik in Frankfurt to give the posthumous world premiere of Felicitas Kukuck's third flute sonata. Hustedt's first recording of all of Georg Metzger's flute concertos with the Pforzheim Chamber Orchestra and Sebastian Tewinkel was nominated for the German Record Critics' Award in 2022. The duo querhorn with his wife Chai Min Werner was selected by an expert jury for the 2022/23 ensemble funding programme of the German Music Council and Neustart Kultur. Together with her, he founded the Kunsthaus-Durlach in 2006 with the aim of bringing music, visual art and spirituality to life.





“Sontraud Speidel – a kind of Clara Schumann of our days” (*Neue Zeitschrift für Musik*)

“Sontraud Speidel – epochal piano playing” (*online review by Dr Moritz von Bredow*)

Sontraud Speidel joined the class of exiled Russian Irene Slavin at the Hochschule für Musik Karlsruhe at the age of eleven. After graduating from high school, she studied with Irene Slavin and Yvonne Loriod-Messiaen in Karlsruhe, Branka Musulin in Frankfurt, Stefan Askenase in Brussels and Géza Anda in Lucerne. She has won prizes at national and international competitions (1<sup>st</sup> Prize at the Schools of the Federal Republic of Germany at the age of 16, 1<sup>st</sup> Prize at the International Johann Sebastian Bach Competition in Washington D.C. / USA, Jackson Prize of the Boston Symphony Orchestra for New Music, etc.). Concerts, radio and CD recordings, television appearances and masterclasses have taken her to Europe, the USA, Canada, Israel, Japan, Korea, China, Taiwan, Brazil and Morocco.

Speidel is a professor of piano at the Hochschule für Musik Karlsruhe. She has been a guest professor at universities and conservatoires in Europe, the USA, Canada, Israel and Asia and is a regular judge at national and international competitions.

Several contemporary composers have dedicated works to her and entrusted her with premieres. She was the soloist at the world premiere of David Winkler’s *Concerto for Piano and 13 Instruments* in Tanglewood / USA and in 1979, at the invitation of German Chancellor Helmut Schmidt, she gave a piano recital at the Palais Schaumburg Bonn. In Thessaloniki she played the Greek premiere of Alexander Scriabin’s Piano Concerto and in Karlsruhe the world premiere of Robert Schumann’s *Variations on a Nocturne by Chopin*, newly discovered by Dr Joachim Draheim. In Solingen, she was the soloist at the world premiere of the piano concerto *Kristallspiele*, dedicated to her by Violeta Dinescu.

Speidel heads the Piano Podium Karlsruhe for the promotion of young musical talent and is co-founder and artistic director of the Musikforum Hohenwettersbach concert series. The Elisabeth Speidel Fund, which she initiated, supports talented musicians. She has been awarded the Silver Medal of Honour for Services to the State of Vienna, the Golden Josef Dichler Medal and the Federal Cross of Merit. In 2011, the Hochschule für Musik Karlsruhe awarded her the first-ever Eugen Werner Velte Prize. The Echo Klassik prize winner was honoured with the City of Karlsruhe’s Medal of Honour in 2024 and with the Order of Merit of Baden-Württemberg in 2025. She is a Steinway Artist, an honorary member of the Werner Trenkner Society Solingen, the Baden-Württemberg Tonkünstlerverband and Inner Wheel Nordschwarzwald.



## Johannes Hustedt & Sontraud Speidel

At the Hochschule für Musik Karlsruhe, Sontraud Speidel and Johannes Hustedt met and developed a mutual appreciation for each other as colleagues. They enjoy, also international, a high reputation and worked together as jurors at various music competitions and on cultural policy committees before coming together as a duo for the Clara Schumann Year 2019. Their Beethoven interpretations to mark the 250<sup>th</sup> anniversary of his birth led them to the audite label in 2020, where they are recording a series of several CDs.

*recording:* February 20 - 24, 2023

*recording location:* AZF Studios, Sandhausen

*recording producer:* Dipl.-Tonmeister Eckhard Steiger

*executive producer:* Dipl.-Tonmeister Ludger Böckenhoff

*recording format:* pcm, 96 kHz / 24 bit

*flute:* Muramatsu 14k (2007), Mancke headjoint 14k/18k (2014)

*piano:* Steinway D (1991)

*cover:* Chai Min Werner: "together" 2001, sawn oak

*artist photos:* KREISRUND.media

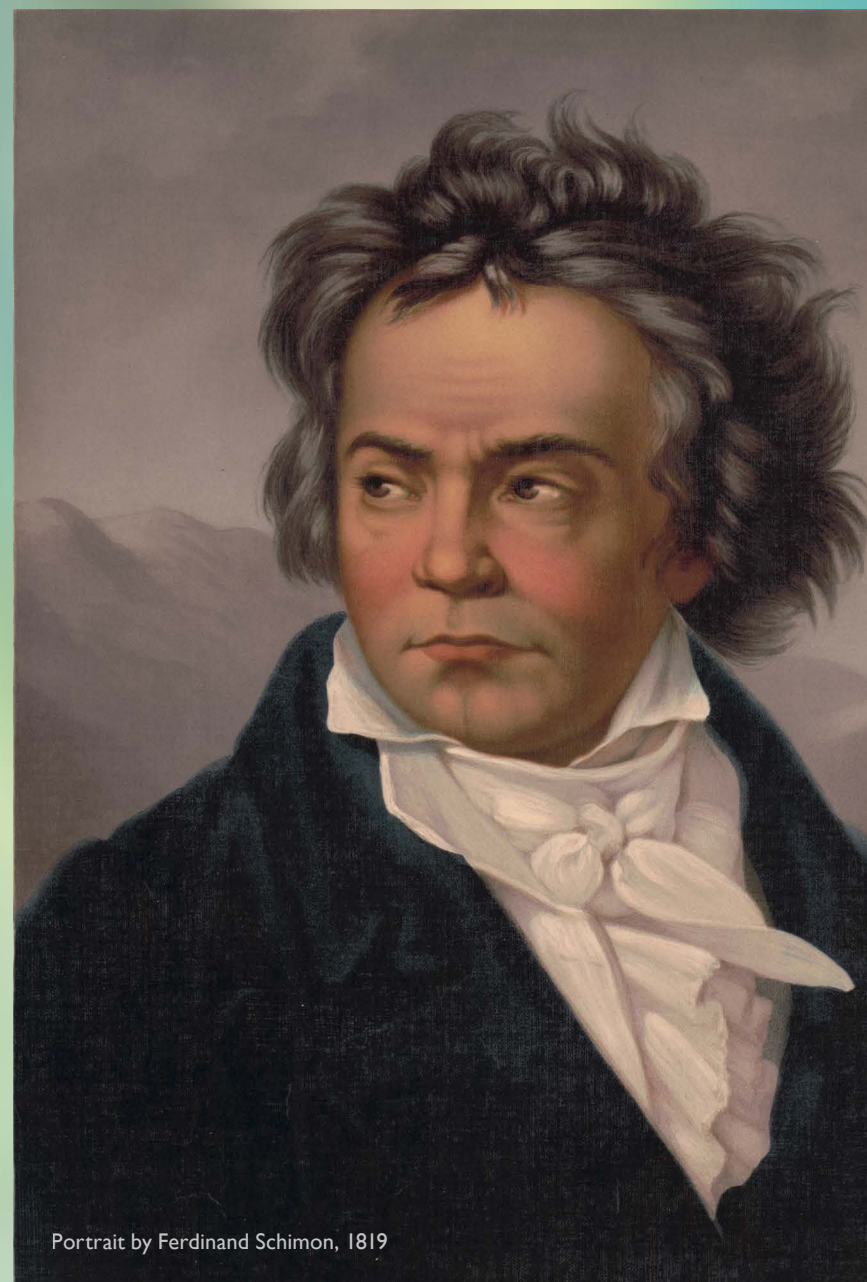
*source reference:* autograph score and first printed editions:

Beethoven-Haus, Bonn

*art direction and design:* AB•Design

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Portrait by Ferdinand Schimon, 1819