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BEETHOVEN

Early Works for Flute & Piano

Serenades, Op. 8 & Op. 41
Sonata after String Trio, Op. 9/1

Johannes Hustedt | Sontraud Speidel

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Sonata in G Major after String Trio, Op. 9/1*
(Arr. Friedrich Hermann)

I. *Adagio – Allegro con brio 13:32*
II. *Adagio, ma non tanto, e cantabile 7:10*
III. *Scherzo. Allegro 2:50*
IV. *Presto 6:27*

Serenade in D Major, Op. 41

I. *Entrata. Allegro 3:51*
II. *Tempo ordinario d'un Menuetto 5:13*
III. *Allegro molto 2:28*
IV. *Andante con variazioni 6:02*
V. *Allegro scherzando e vivace 2:22*
VI. *Adagio – Allegro vivace e disinvolto 5:17*

Serenade in D Major, Op. 8*
(Arr. Friedrich Hermann)

I. *Marcia. Allegro 2:17*
II. *Adagio 6:45*
III. *Menuetto. Allegretto 2:16*
IV. *Adagio – Scherzo. Allegro molto 3:52*
V. *Allegretto alla polacca 3:39*
VI. *Thema con variazioni. Andante quasi allegretto 8:21*
VII. *Marcia. Allegro 1:12*

Ludwig van Beethoven:
Early Works for Flute and Piano

In his younger years, Ludwig van Beethoven devoted himself quite pragmatically to the opportunities and requirements that presented themselves to him. Compositions could be of very different kind and aspiration, and it can be assumed that by no means everything from this period has been preserved. It is striking how hesitant Beethoven was at first with the allocation of opus numbers, and also how different in scope the individual opuses were– three individual works of the same genre were grouped together under opus numbers 1 and 2 in 1795/96 – in keeping with the publishing practice of the time. However, the young composer presented a single work for the first time in 1796 with his Opus 3, the *String Trio in E-flat major*, followed in the next two years by no fewer than four further string trio works, the last three of which he combined under one opus number (Opus 9), not long after the *Serenade in D major for String Trio*, published in 1797 as Opus 8. But already the *String Quintet in E-flat major,* Op. 4, composed in 1796, was a work that Beethoven had extensively reworked from another with a completely different instrumentation (the original octet version only appeared posthumously in print in 1830). We thus find early on in Beethoven's work a revision of a composition for a completely different instrumentation – another very common technique of the time to make music marketable as effectively as possible.

The *Serenade in D major*, Op. 25 for flute, violin and viola (completed in 1801) is a very special case of such 'genre transfer' in Beethoven's œuvre. This instrumentation was not as uncommon at the time as it might seem today – almost all combinations of instruments were composed for so that the best possible variety could be taken into account for domestic music. Just two years later, the *Serenade* was arranged for piano and flute by Franz Xaver Kleinheinz and published under the opus number 41 in consultation with Beethoven, whose traces of corrections can be verified. And as Beethoven's opus 42 we find an arrangement of the *Serenade in D major*, Op. 8, which was similarly arranged by Kleinheinz, for piano and viola, in 1803, with the different title 'Notturno'. The differing opus numbers are not least due to the customs of the music trade, for whom clear opus numbers were much more advantageous for ordering and distribution, but although the composer clearly distanced himself from his publishers, they also point to Beethoven's own understanding of them as independent versions of his works.

Even in the 'long 19th century', arrangements (or, as Beethoven called them, "translations") for other instrumentations remained popular and in demand, as making music at home privately and with friends was far more important than today; not least the emerging possibilities of reproducing music (for example by means of automatic pianos or the gramophone) since the early 20th century and especially after the First World War changed this situation permanently. The two serenades were also transformed in various ways. From the middle of the 19th century in particular, there appeared an increasing

number of arrangements of Beethoven's works in print. One of the first arrangers was Friedrich Hermann (1828–1907), who arranged a whole series of Beethoven works not for flute and piano, but for violin and piano. Hermann's thorough training is well documented by his studies at the Leipzig Conservatoire from 1843–1846 with Ferdinand David, Felix Mendelssohn and Moritz Hauptmann. As early as 1846, he became a violist in the Gewandhaus Orchestra and also a violin teacher at the conservatoire. The number of arrangements he made for domestic music purposes can hardly be counted. Although Beethoven gave Kleinheinz's "translations" for other instrumentations their own opus numbers, on closer inspection their quality is not always optimal, either artistically or in technical aspects. Hermann's arrangements, on the other hand, are always of considerable quality, regardless of the work, both in terms of the piano part and the solo part. Hermann's arrangement of the *Serenade*, Op. 8 was published in 1884, that of the *String Trio*, Op. 9 No. 1 (under the title *Sonata in G major*) around 1876, both by the renowned music publishing firm of C. F. Peters.

The two serenades differ greatly in conception and ambition from the string trio, which we may call a *sonata* for the sake of convenience. The famous music theorist Hugo Riemann summarised the essence of the ***Serenade in D major*, Op. 8** (1796/97) as follows: "A short festive march marks the opening; then begins a slow piece of pleasing, in the second theme urgently ingratiating expression; longing lamentation is also expressed, and the paused conclusion seems to wait for a response; this is then expressed in a cheerful minuet movement with an animated trio and the humorous coda. A gently plaintive song-like Adagio (D minor) seems to be dedicated to fading hope, but it is interrupted twice again by a lively interlude. The players regain the courage to show off their art; a lively polonaise is heard and captivates the audience. An Andante with variations follows, over which all the charm is now poured out. The variations lead back to the introductory march, with which the singers depart." Bodo Bischoff has pointed out the close motivic and thematic connections between the individual movements, thus confirming that 'entertainment in music' is always a question of perspective.

The first (unauthorised) "translations" of the *Serenade* for a wide variety of instrumentations by other composers had appeared as early as 1807; Hermann thus joins a long tradition.

Like Mozart in his Salzburg Serenades, Beethoven begins the ***Serenade in D major*, Op. 25** (1801/02) or **Op. 41** (1803) with a march-like movement, which he here calls Entrata (unlike in the earlier Serenade, he does not return to the opening movement in the finale, but instead elegantly sharpens the finale with a brief flash of the opening material). Gabriele Busch-Salmen describes the six movements, which are grouped around the central Andante con variazioni, as "clearly contoured 'genre pictures' which, above all by dispensing with motivic-thematic work, congeal into images of traditional schemes and studies rich in contrast." The Entrata is followed by a galant minuet with two trios. A playfully spleen-like Allegro molto in D minor leads to the variation movement, in which the song-like thematic structure remains essentially untouched in the variations and is merely played around figuratively. After a playful scherzo with a gliding, contrapuntal D minor trio, a short Adagio serves as an introduction to the final rondo, a slightly rustic counter-dance with

a main theme characterised by piquant rhythms that Richard Wigmore interprets as being based on the "Scotch snap", whereas Busch-Salmen considers it being based on the fashionable model of the "ungaresca". Beethoven's *Serenade*, which in other respects can still be regarded as conventional, "also strikes critical notes" for the flute according to Busch-Salmen and "challenges the unusual".

The *Serenade*, Op. 25 was not arranged for a wide variety of instrumentations until long after Beethoven's death; in addition to various arrangements for flute and piano, there are also arrangements for piano two or four hands, as well as for saxophone / piano or oboe / oboe d'amore / English horn. Due to their pivotal position between convention and innovation, the revision of the existing arrangements for flute and piano was of particular importance here; there is no "translation" by Friedrich Hermann for violin and piano.

The three **Trios Op. 9** (1797/98) are among the composer's most important early works, as numerous authors have noted: "None of the previous works can compete with these Trios in terms of beauty and novelty of invention, taste of execution, treatment of the instruments, etc.". And in the dedication to his patron, the Imperial Count Johann Georg von Browne-Camus, it is also clear that Beethoven was well aware of the special quality of the Trios, which he described as "the best of his works" (and the handsome fee of 50 ducats for Opus 9 also reflects their importance). Paul Bekker rightly remarked that Beethoven's "penchant for symphonic intellectual composition" was evident in the Trios. The four-movement structure, but also the careful development, which can at least be traced through a few sketches, proves that the first movement of the first Trio can claim a relationship to Symphonies Nos. 1 and 2. The Adagio ma non tanto e cantabile is a testimony to Beethoven's innovative melodic work. "After a few hints and, as it were, thrown-together figures, the self-creating genius gradually unveiled his deeply felt picture of his soul", is how a contemporary described the young Beethoven's manner of becoming more and more precise in his emotions after a clichéd introduction. "Now he began to glide towards the heavenly melody, those high ideals that are often found in his works." The Scherzo and Finale captivate with their economy of means, their rhythmic vitality and the virtuosity of the textures. The Scherzo's three-quaver-note upbeat, constantly present in a variety of twists and turns, is one of Beethoven's typical ideas with an ingenious grip. Formally, the movement already hints at the more dynamic scherzo forms of the mature Beethoven through the fading end of the trio and the varied recapitulation of the main scherzo section. In the original version, this scherzo contained two trios, but Beethoven only used one of them in the print edition.

To undertake a 'genre transfer' from a substantial trio composition can be regarded as quite tricky. Friedrich Hermann had worked intensively on the trios and produced a new edition; his reworking for violin and piano can be described as thoroughly successful. For the present recording the violin parts of Op. 8 and Op. 9/1 were revised for flute by Johannes Hustedt based on historical models.

Dr Jürgen Schaarwächter

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Young Beethoven in Vienna

As unusual as it may seem to associate Beethoven with the flute – an instrument not typically linked to the powerful sonorities and idealistic, humanistic spirit that his music evokes – his works for flute have, quite astonishingly, accompanied me regularly since my youth: first the *Sonata in B-flat major for Flute and Piano*, whose authenticity has been doubted since Hugo Riemann, his original flute duet and the Trio for Flute, Bassoon and Piano. Later, his *Serenade* Op. 25 for Flute, Violin and Viola and the String Trio Serenade Op. 8 in the version for flute, viola and guitar by the Viennese guitarist and Beethoven contemporary Wenzeslaus Matiegka formed a regular part of my concert programmes for many years. The 1876 published version of Opus 8, arranged by the renowned flute maker and flautist Theobald Böhm, failed to convince me, as there were too many alterations, omissions and added sections that interfered with Beethoven's original composition. More convincing, by contrast, is the arrangement of the Trio Serenade Op. 25 for Flute and Piano by composer and Kapellmeister Franz Xaver Kleinheinz, which was subsequently authorized and revised by Beethoven himself, published as Opus 41.

A true discovery for me were the excellent arrangements of Beethoven's String Trios Opp. 8 and 9 No. 1, created for violin and piano by Mendelssohn's student Friedrich Hermann. He sensed Beethoven's spirit with great sensitivity and remained consistently close to the original. Obviously, he always considered the flute as a performing instrument, which shows the good playability. The historical editions often published the violin parts with double stops and pizzicato markings, along with the indication "violon ou flûte". These were then arranged by flautists according to the performance practice of the time, which served me as a model for the present recordings.

Remarkable is the period in Beethoven's life during which his Serenades Opp. 8, 25 and 41 and the Trio Op. 9 No. 1 were composed. Shortly after arriving in Vienna in 1792, his father died. In 1794, French troops occupied the Rhineland, as a result of which Beethoven's maintenance payments and salary from the electoral court in Bonn ceased. He also felt his hearing threatening to deteriorate. He could no longer rely on his career as a pianist, but decided to become an independent, exceptionally good composer. This decisiveness can be felt in his early Viennese works. Even before his first string quartet, the Trio Op. 9 No. 1 marks a chamber music pinnacle in Beethoven's oeuvre. In its dimensions, it is an anticipation of the later symphonies. Equally masterful as they are popular, the Serenades are dominated by charm, gentleness, and Beethoven's unmistakable humour – a surprising trait given the tragic circumstances of his life at the time. He takes a completely new approach to traditional forms and dances. There is a magical sense of logic in his sequence of movements, in which not a single repetition feels dispensable. We therefore decided to release these recordings as a double CD, in order to bring Beethoven's original conception to life.

The significance and popularity of these works from Beethoven's first creative period in Vienna can be measured by their numerous arrangements. Each one reveals new and fascinating layers of the original composition and expands the listening experience. The standard of playing on the multi-keyed, conical flutes of the time seems to have been extraordinarily high. This is indicated by the long periods of study at the Vienna Conservatory in the early 19th century: six years and one preparatory year. In terms of importance within the curriculum, the flute ranked directly after the piano and the violin. These conditions made it possible to perform demanding violin repertoire appropriately on the flutes of the time. With our today's instruments, we offer a new perspective on the beauty of these works.

Johannes Hustedt

"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)

"In fact, it feels like his playing makes the world stand still for a moment." (*Hessische Allgemeine*)

"Anyone who plays a CD by this musician in the car is tempted to take a detour." (*Mitteldeutsche Zeitung*)

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, Tbilisi, 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 University of Music Karlsruhe and is an internationally sought-after guest lecturer and juror. Since 2023, he has been responsible for the artistic direction of the largest classical open-air concert in Baden-Württemberg: *Mount Klassik* as part of DAS FEST in Karlsruhe attracts up to 20,000 listeners.

Hustedt is dedicatee of numerous works by contemporary composers. As part of the Reger Year 2016, the Max-Reger-Institute Karlsruhe entrusted him 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 as well as the world premiere of Wolfgang Rihm's authorized new trio version of *Über die Linie VI* in 2025.

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 has received the award *Green Event BW* from the state of Baden-Württemberg several times for its sustainable concert formats and 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 University of Music 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 (1st Prize at the Schools of the Federal Republic of Germany at the age of 16, 1st 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, Morocco, Armenia and Turkey.

Speidel is a professor of piano at the University of Music 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 University of Music 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.

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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 250th anniversary of his birth led them to the audite label in 2020, where they are recording a series of several CDs.

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Portrait by Christian Horneman, 1803