

Phil's Classical Reviews

Atlanta Audio Club

November, 2019



Fantasy, Schubert, Ravel,
Telemann
Tessa Lark, violin; Amy Yang, piano
(First Hand Recordings)

Kentucky native Tessa Lark, with the assistance of Amy Yang whom we had the occasion to review in last month's column, gives an attractive program of music for violin with and without piano. That many of these items are still comparative rarities in concert programs makes our enjoyment all the keener.

Most, if not all, the selections we have here could be described as "fantasy," a term that describes what a composer does when he relaxes from strictly formal considerations and allows his thoughts to change and flow from moment to moment. There are many ways to do this, the common thread being that they must appeal vividly to the imagination even as they delight the listener.

All the pieces in this recital do that (*and how!*), beginning with the three solo violin Fantasies (1,4,5) by baroque composer Georg Philipp Telemann, that are interspersed throughout the album. Contrasted movements vary in mood from sprightly and rollicking to grave and sombre. Pleasure and constant delight inform these pieces, as they also do the Viennese Rhapsodic Fantasetta by the well-loved Fritz Kreisler. A deceptively effortless throwback to the music of Old Vienna, it employs a waltz rhythm, first heard in the piano, while the



Mozart: Piano Concertos K415,
K238 Anne-Marie McDermott, piano
Scott Yoo, Odense Symphony
(Bridge Records)

Anne-Marie McDermott has come out with Vol. I in what promises to be a thoughtful and intriguing survey of Mozart's complete piano concertos. With the excellent rapport she enjoys with conductor Scott Yoo and the Odense Symphony Orchestra of Denmark, she plunges confidently into two fascinating piano concertos that tell us a lot about Mozart's artistic aims and the course of his further developments in this genre.

Concerto in C Major, 415, heard from first on this program, is of interest in that it is the second of two versions that Mozart wrote. The first, with chamber ensemble rather than an orchestra supporting the piano, was recorded and released six years ago on Bridge 9403, with McDermott accompanied by the Calder Quartet plus double bass. (See my *Classical Reviews* for September, 2013).

K415 begins slowly and quietly but changes character with a march-like theme in the orchestra based on drumming rhythms. The piano enters with new material of its own, featuring a kind of broken-chord accompaniment known as an Alberti bass in the left hand that is soon succeeded by sparkling arpeggios that make a fine impression. An elegantly balanced second theme ensues, at first unaccompanied and then repeated with the orchestra



Tchaikovsky: Symphony No. 5
Mariss Jansons, conductor
Bavarian Radio Symphony
(BR-Klassik)

On its 10th anniversary as record label of the Symphonieorchester des Bayerischen Rundfunks (Bavarian Radio Symphony Orchestra) BR-Klassik has had the good inspiration to re-issue one of its finest early releases, the 9 October, 2009 live performance in Munich of Peter Ilyitch Tchaikovsky's Symphony No. 5 in E Minor, Op. 64. At the podium, Mariss Jansons leads the orchestra in a performance of the well-loved and long-limbed audience favorite that keeps things in proportion even in the most emotionally extreme passages. Jansons sees the Fifth Symphony steadily and sees it whole, allowing it plenty of room to breathe but keeping things taut in all the right places.

That is not always an easy task, but it is essential if we are to understand this work. Right from the beginning, there was a sharp division between its critics (who were, for example, scandalized by the composer's use of a waltz at the heart of the slow movement) and its audiences, who loved it with an undying loyalty that has continued to the present day. In a weak moment of self-doubt, Tchaikovsky himself did not help matters by describing the basic affect of the work as "something superfluous and insincere." His critics were quick to jump on the bandwagon, decrying it as evidence

<p>violin spins a delicious tracery of waltz measures, becoming ever more virtuosic to the very end. This is Kreisler at his scintillating best, in a piece that rises considerably above the salon genre.</p> <p>Lark, who has gained a following as a folk fiddler in addition to her prowess as a classical violinist, shows off her stuff in her own Appalachian Fantasy (2016), starting with a slow, quiet melody that is accompanied by its own drone, and giving way to ever more spirited passages with lots of stopping and lively bariolage, in a medley of tunes that include :“Cumberland Gap” and “Bonaparte’s Retreat.”</p> <p>The major work on the program is Franz Schubert’s Fantasie in C Major, D934. The slow introduction to the opening section, <i>Andante molto</i>, is marked by sonorous tremolos and repeated chords in the piano, over which the violin soars in a long arching span. The folk-like melody in the Allegretto is treated canonically between the partners, while the tonality swings playfully from A minor to A major. Schubert’s handsome set of variations on the refrain from his song <i>Sei mir gegrüsst, sei mir geküsst</i> (I greet you, I kiss you) in the Andantino provides another choice delight. The way in which a long, superb buildup to a stunning fortissimo, leads into the joyous <i>Allegro vivace</i> is a masterstroke which is only topped by silvery figurations for the violin over soft tremolos in the piano. The <i>Presto</i> with its thundering, ringing triplets makes a fine impression.</p> <p>Maurice Ravel’s Tzigane (gypsy), subtitled <i>Rhapsodie de concert</i>, makes a fitting end to a program marked by the greatest challenges for both partners. A haunting intro with gypsy-style figurations by the violin, which has the stage to itself for the first 4:19 before the piano enters with a cimbalon-like trill, is just one of the beauties of a truly bravura work. It all ends in perpetual motion, getting ever faster to the end as the genre requires. The close rapport between Tessa and Amy, noticeable throughout the program, is quite evident here.</p>	<p>participating. The cadenza is heard here in a new version prepared for McDermott by composer Chris Rogerson, using fundamental ideas, such as an Italian sixth chord, that might have occurred to Mozart, plus some minor-mode hints of darker territory to be explored. Here, the suggestion is well taken, but later on.</p> <p>Mozart rejected the idea of a true slow movement in favor of an Andante that starts off introspectively but soon changes to a pleasant cantabile. As if this solution were too lightweight, he compensated with a very original finale: a Rondeau (Allegro) in lilting 6/8 time in which a melancholy Adagio episode in the minor mode with the meter changed to 2/4 twice interrupts the prevailing cheerful mood. It seems Mozart’s early audiences never knew quite what to expect of him!</p> <p>Concerto in B-flat Major, K238 is described by booklet annotator James M. Keller as a “journeyman work” that does not rival the great achievement of Mozart’s later years, though for sure it possesses abundant charm and inventiveness. The emphasis is on good taste and what the era termed “sensitivity,” and galante deportment rather than the personal expression that would be favored by a later generation and which Mozart himself helped to pioneer. One of the original touches occurs in the slow movement where mutes applied to the violins make a charming and soothing contrast to pizzicati in the violas and cellos.</p> <p>Was this work originally conceived for the harpsichord, rather than the newer piano models? The question continues to intrigue. In the finale, Mozart calls for quick alternations between piano and forte, something a harpsichord is ill-equipped to negotiate unless one were able to move one’s hands very quickly between the keyboards of a two-manual instrument. While one should never underestimate the capability of the young Mozart, the work as a whole sounds so optimally great on Anne-Marie’s instrument, a Yamaha CFX, that the point is moot.</p>	<p>of his “emotional exhibitionism.”</p> <p>On the contrary, at least the way Jansons interprets it, I find the Fifth Symphony to be a finely wrought, cohesive work whose apparent longeurs are not really excessive but are absolutely necessary in order to bring out its great beauties and the ways its principal themes develop and are transformed from one movement to another, giving the work as a whole a remarkable unity that is apparent to the listener at even the first hearing.</p> <p>Much of this effect is due to the use of the “fate” motif for full orchestra and brass, heard first as a dolorous theme, almost like a funeral march, in the introduction. It is found in various guises as a motto in all four movements. Wherever it occurs, and that includes even the nostalgically beautifully Andante Cantabile and the utterly carefree Waltz, it can take on the aspect of a regret for lost happiness, for a beauty that has vanished forever, or even a nemesis, something that is seemingly bent on detracting from the sum of human happiness.</p> <p>That it may strike individual listeners differently, or even the same listener on different occasions, is a measure of the Fifth Symphony’s enduring fascination for its audiences. I certainly do not find the “message” in this work to be depressing, but, on the contrary, uplifting. It is about Life itself, and why it is worth living. Think about your own life with its moments of joy and exultation, its fleeting happinesses, the perception of beauty, the rapture of first love. Are they all illusory and not worth recalling just because they didn’t last forever? I don’t think so, and neither did Tchaikovsky!</p> <p>One key to interpretation, which Jansons observes very well when building his climaxes, is to avoid “telegraphing” one’s blows. That way, the stunning forte passages have the greater impact for being unexpected, no matter how many times we have heard them. As a whole experience, this account of the Fifth Symphony comes across well.</p>
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Mozart: Quartet No. 15 in G, 421 Schubert: Quartet No. 15 in G, D887 Quatuor Voce (Alpha Classics)

The Quatuor Voce consists of Sarah Dayan and Cecile Roubin, violins; Guillaume Becker, viola; and Lydia Shelley, cello. The present album resulted from a judicious mix of live concerts and studio sessions in the spatially ideal sonic environment of the Théâtre Auditorium de Poitiers, France where they have often performed. Here, they are able to live up to their ideal, which is to “cherish the moment of creation which happens when playing in front of a live audience.”

The two string quartets heard here, by Mozart and Schubert, appeal strongly to the instincts of the Quatuor Voce and serve to perfectly exemplify their artistic goal. Mozart’s Quartet No.15 in D Minor, K.421, is perfectly constructed, without a excess note or gesture. Mozart shows the effect of his operatic experience in the way he writes for the four instruments, each carefully individualized, abounding in freedom and inventiveness. It is very much like the vocal quartets in his operas. That fact undoubtedly appealed to out artists, who have not chosen the name “Quatuor Voce” (Quartet of Voices) for idle reasons.

The other operatic feature we notice about Mozart’s writing is the way he colours his moods. Gay, carefree passages can have a noticeably dark undertow, such as we find in the middle section of the tender Andante, while even the sombre, anxious music of a finale in the form of variations based on a theme in the style of a Siciliano never loses its lyricism and feeling of movement. This is the very sort of delicious ambiguity we find in his operas, and it plays well here, too.

From the opening gesture, where a *p* crescendo G Major chord is abruptly curtailed and replaced by a very loud minor chord, we know we are in for a work of great creative imagination in Franz Schubert’s Quartet No. 15 in G Major, D.887. The entire work is marked by violent contrasts and what the booklet annotation terms “dynamic rupture,” as when a gentle, song-like theme introduced by the cello in the Andante is interrupted by a



Ravel: Piano Concertos in G Major, D Minor – Soloists, Leonard Slatkin, Orchestre National de Lyon (Naxos)

This is Volume 6 in Leonard Slatkin’s journey through Ravel’s Complete Orchestral Works with the Orchestre National de Lyon. Is it his best effort to date? I think it must be, especially given the intricacy and the technical difficulty of the three works for solo instrument and orchestra that we hear on this album.

Piano Concerto in G Major, best-known of the three, is supposed to open with a wicked snap of the orchestral whip and a snare drum roll before the piano enters with the major theme and shares it with the orchestra. For some unaccounted-for reason, this unusual instrument, is absent from the present performance (maybe it was in the shop for repairs?) At any rate, the piano takes charge and soon settles into an eerie, dreamlike meditation. That proves to be a prelude to the blues-influenced second theme, which opens into a broadly stated melody that stays with us long after we have heard it. We actually have two very dissimilar moods in this fantastic movement: the blues mood and another based on machine-age sounds evoked by an impressive array of percussion instruments.

Slatkin’s piano soloist, François Dumont, also scores high marks in the slow movement, *Adagio assai*, in which a theme of utter tranquility is first presented by the piano alone and then explored against a starlit backdrop of slowly falling chords based on blue notes. The spell, reminiscent in mood to a Chopin nocturne, is at last broken by a C-sharp note from a solo flute. The finale, *Presto*, is characterized by some extremely fast and difficult passagework for the soloist, to which Dumont proves more than equal.

Dumont also has his job cut out for him in the Concerto in D Major for the Left Hand. This astonishing work, in which the left hand by itself is compelled to do as much as the two hands in a normal piano concerto, was written by Ravel on a commission from Paul Wittgenstein, an Austrian pianist who had lost his right arm in the First World War.¹ The presence of an unusually large

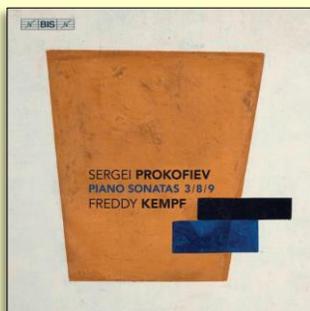
¹ Pianists sometimes confide to me that this concerto can sorely temp them to bring the right hand into play. That, of course, would defeat the rationale for which this particular work was created, as well as the difficulties the soloist must overcome (*triumphantly!*)

stirring episode filled with restless tension. Tit for tat, an aggressive motif in driving triplet rhythms in the outer sections of the Scherzo is contrasted in the Trio by the lovely melody, shared between cello and first violin, of a *ländler* (an Austrian folk dance), seemingly evoking a nostalgic yearning for past or unrealized happiness.

Throughout the work, we have an abundance of tremolos, repeated notes, and pizzicatos, all adding to the emotional impact of a work of symphonic breadth and proportions with a playing time here of 42:12 (and that's eliminating the repeats in the opening movement). This is the sort of thing these musicians eat for breakfast, and they throw themselves into it with all they have.

orchestra helps give heft to a work in which an ominous theme, first heard in the woodwinds, prepares the way for the piano's entrance. Jazzy material, which is transformed into Ravel's own unique idiom, gives the soloist plenty of opportunity to show off brilliantly against the orchestra. The Allegro finale which follows in a breathtaking *attaca* transition from the opening Lento ends the proceedings with a really smashing flair.

The other work on the program, *Tzigane* for Violin and Orchestra, takes its name from a word meaning "Gypsy." It begins, in the authentic gypsy style, with a really haunting introduction by the unaccompanied violin that makes use of deeply evocative melodic formulas. The soloist in this recording, Jennifer Gilbert, really caresses the repeated turns of phrase that make this work both the great challenge and the great beauty that it is. Imaginative orchestration that includes washes of sound adds to the magic.

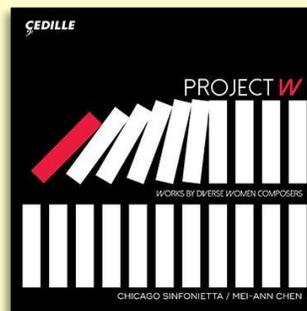


Prokofiev: Piano Sonatas 3, 8, 9
Freddy Kempf, pianist
(Bis Records SACD Surround, CD Stereo)

Pianist Freddy Kempf was born in London and rose to national prominence in 1992 when he won the BBC Young Musician of the Year Competition. Almost 30 years later and at the top of his form, he has recorded 18 discs for Bis Records of Sweden, garnering praise for his bold style and willingness to take risks. For my money, that makes him an ideal interpreter of Russian music, and of Sergei Prokofiev in particular.

On the present album, we have three piano sonatas that reveal salient traits in Prokofiev's music, including the full range of complex textures and well-defined phrase structures that always marked him as more than simply the infante terrible that his critics like to characterize him as being. He favored decisive cadences and had a clear sense of tonality, preferring occasional side-slips into distant keys over modulations. Above all, his feeling for a firm melodic line served him well throughout his career and is his best-remembered trait among listeners.

The present program opens with Sonata No. 3 in A Minor, Op. 28, subtitled "from old notebooks." Cast in a single movement with a duration of just under 8 minutes, it has directness, a range of expression and economy of means that mark the 26 year old Prokofiev as a master of his craft.



Project W: Works by Diverse Women Composers – Mei-Ann Chen, conductor, Chicago Sinfonietta
(Cedille)

Project W is billed as a concept album whose time has come, in that it celebrates the work of women composers, most of whom are still living and have been associated with Chicago in one way or another. I had resigned myself to listening in a properly respectful mood. Brother, was I surprised – and entertained – by the quality of music that was both delightful and moving, in that order!

The program, presented by Mei-Ann Chen at the podium of the Chicago Sinfonietta, begins with *Dances in the Canebreaks* by Florence Price (1887-1953), written as a suite for solo piano and orchestrated shortly following her death by William Grant Still, the dean of African-American composers. The titles of the three movements (*Nimble Feet*, *Tropical Noon*, and *Silk Hat and Walking Cane*) tell us a lot about the mood and style of this economically written music, full of color, movement, and rhythms inspired by her folk and spiritual traditions. This particular work makes for a perfect curtain-raiser if ever there was.

Sin Fronteras (Without Borders) by Brazil native Clarice Assad (b.1978) who has spent the last two decades in the United States, celebrates the inter-connectedness through music of peoples divided by geographical and cultural boundaries. It starts at the bottom of South

Sonata No. 8 in B-flat Major, Op. 84, which Prokofiev finished in 1944, has been labeled one of his three “War Sonatas” though it has roots that preceded the Great Patriotic War, as Russians called WWII. Emil Gilels, who premiered and frequently performed it, aptly described it as “a profound work, demanding a great deal of emotional tension,” and also cited its symphonic nature and “the breadth and charm of [its] passages.” In the present performance by Freddy Kempf, the opening movement, *Andante dolce*, struck me as similar in both texture and cool, bittersweet feeling to certain passages in the very opening of *Romeo and Juliet*, Prokofiev is at his most lyrical in the second movement, an *Andante sognando* that lives up to its descriptive marking (dreamlike). The toccata-like finale, *Vivace*, is virtuosic and exhilarating, with a central episode marked by heavy repeated notes in 3/4 time that give it a martial-like energy. At the end, the descending minor-ninth theme from the opening movement returns to endow the ending with a poignant cyclic element.

Kempf does a great job keeping all the diverse elements of this sonata in perfect balance, which is no small achievement. He does an equally commendable job with Sonata No. 9 in C Major, Op. 103, which some critics would consider the most beautiful of the three works on this program. A product of Prokofiev’s late style, it has the melodiousness, economy, and flow of ideas characteristic of this period, together with harmonic progressions that are wholly untraditional. Gravity, disquiet and sadness are to be found in the treatment of its themes, though the general impression I get from Kempf’s interpretation, especially in the third movement, *Andante tranquillo*, is that of haunting sadness and an astonished perception of joy, such as one might experience after the end of a long, devastating war.

America and moves up along both coasts through Central to North America, using characteristic themes in which each new theme borrows something from its predecessor. It’s a compelling work, originally written by Assad, a talented singer, guitarist, and arranger as well as a composer, with choreography in mind.

Next, *Coincident Dances* by Jessie Montgomery (b.1981), who grew up in New York City, is a fanciful fusion of sounds and experiences one might encounter in a walk through the various ethnic neighborhoods where sound worlds collide deliciously.

Indian-American composer Reena Esmail (b.1983) recounts her strong emotions upon coming of age in a turbulent culture in a work entitled *#MeToo*. It describes the experience of “a woman who is trying to navigate through a world filled with pitfalls, dead ends, dark turns – each time finding the way back to her own individual, powerful voice.” Western and Hindustani (North Indian) music meet and benefit from creative friction, in a stirring work in which Esmail herself sings the *bandish*, a traditional vocal form based on a classical raag, that provides the “protagonist” for the composition.

Finally, Jennifer Higdon (b.1962), a figure who needs no introduction, is heard from in *Dance Card*, a work commissioned in part by the Chicago Sinfonietta. It consists of five movements, each of which could be played as a separate work. As the titles indicate, highly extroverted music is alternated with music exuding a gentle lyricism: *Raucous Rumpus*, *Breeze Serenade*, *Jumble Dance*, *Celestial Blue*, *Machina Rockus*. All exude Higdon’s best-known qualities of color, movement, transparency, rhythm, and economy, in a work in which the musicians get to exercise both their soloistic and ensemble skills.



Bartók: Violin Concerto No. 2; Two Rhapsodies
Baiba Skride, violin
WDR Sinfonieorchester Köln
(Orfeo)

Béla Bartók’s Violin Concerto No. 2 sounds as sonically attractive as I’ve ever heard it in this beguiling new entry on the German label Orfeo. Riga, Latvia native Baiba Skride, a violinist whom I’ve been pleased to review on several prior occasions, is optimally complimented by the WDR Symphony Orchestra of Cologne under the meticulous direction of Norwegian conductor Eivind



Beethoven: Piano Concertos 1 & 2
Boris Giltburg; Vasily Petrenko, Royal Liverpool
Philharmonic
(Naxos)

A welcome early entry in the 250th Birthday celebration for Ludwig van Beethoven (1770-1827) is this fine new account of the composer’s first two piano concertos with Boris Giltburg on piano and Vasily Petrenko at the podium of the Royal Liverpool Philharmonic. Neither are strangers to this column, where each makes his sixth appearance here in nuanced performances of Beethoven

Aadland. That's important, because there's a lot of wonderful detail in this work, to be mined like precious ore by both soloist and orchestra.

Bartók, who never composed a mature symphony, came closest to it in this 1939 concerto and in his Concerto for Orchestra (1943). There are numerous folkloric elements to be found here, along with twelve-tone sequences which the composer employs wisely and discretely to enrich the harmonies while eschewing the crimping effect of serialism ("A kind of twelve-tone theme, but with pronounced tonality" is how he described it.) These qualities, plus a wonderfully luminous transparency in scoring that is found throughout the work but is most noticeable in the slow movement, *Andante tranquillo*, which seems to evoke the wondrous beauties of the night, allow the violin to penetrate the orchestration naturally and without undue effort.

This violin concerto has become one of the glories of the modern era, not the least for its abundant lyricism. This lyrical element tempers the manic gear-shifts and abrupt, unexpected fortes which soloist and orchestra have to take in stride, even as it enchants the listener – and not just in the afore-mentioned *Andante tranquillo*. Baiba Skride cultivates a beautiful tone, singing, rhapsodic, or authoritative and strident as the moment requires. Bartók wrote a huge orchestration, calling for added woodwinds and a percussion section that includes tympani, bass drum, side drum, cymbals, triangle, gong, celesta and harp, all of which he scored with exquisite economy for calculated effect. One more reason for the unusually close rapport that Skride and Aadland display here.

Two other choice delights offered in the present album are Bartók's Rhapsodies Nos. 1 and 2, SZ 87 and SZ 90, for Violin and Orchestra. I'd previously paid scant attention to them, as they seemed to be "fillers" for the major work on the program, but the performances by Skride and Aadland caused me to see them in a different perspective. Perhaps because of the immediate appeal of the big, bold Hungarian folkloric melody with which it opens, the First Rhapsody has always been more popular than the Second, for which Baiba Skride makes a case as the more challenging of the two. Both rhapsodies utilize the typical *Lassu-Friss* (slow-fast) structure of the Hungarian verbunkos, a traditional village courtship dance.

standards that show us we shouldn't take the old boy for granted.

It's well known that Beethoven actually "completed" the published version of Piano Concerto No. 2 in B-flat Major, Op. 19, before he finished No. 1 in C Major, Op. 15. The reason may have been because of differing audience tastes in Leipzig and Vienna, respectively. Beethoven also agonized over the original (1793) Rondo finale of No. 2 before setting it aside entirely in favor of another. In any event, Concerto No. 1, with its open mien and relatively more straightforward appeal to the listener, proved a better calling-card to the world at large.

This concerto, which opens the album, is even sunnier (befitting the traditional sunlight association of the key of C Major), more richly scored, and expansive than is No. 2. In his always-perceptive program notes, Giltburg describes the piano part as "richly characterised," right from its very entrance where it discourses on the opening motif set by the orchestra – one long note, followed by three repeated short notes an octave higher (which is virtually impossible to forget!) The slow movement, a Largo filled with poetry and tenderness, has a warmth of lyricism in which the clarinet is often partnered with the piano in a way that Mozart (for instance) was careful to avoid. Here it makes for the kind of personal reverie that is so very typical of Beethoven. The finale is filled with invention, high spirits, and rhythmic hijinks, with even a distant dreamlike melody in an uncharacteristically slow cadenza before the orchestra swings in again at the very end. ("Sheer fun to perform," observes Giltburg.)

As opposed to the C Major Concerto, which seems to have been born for the greatest popularity, one has to work a little harder to mine the rich vein of ore from No. 2 in B-flat Major, but the reward is well worth the effort. Giltburg describes the music of the opening Allegro con brio as poised perfectly between energetic and elegant, with the piano part at times light-footed, or else ostentatiously virtuosic. The cadenza, which he wrote many years after he published this concerto in 1801, arguably has more to do with his later, more contrapuntal style, but Giltburg and Petrenko are careful to smooth out its potential stylistic incongruities in an attractive cadenza that combines a twilight atmosphere, distant ruminating, and a brilliant set of scales up and down the keyboard before ending quietly and sweetly.

The Adagio combines poetry and tranquility with the tension of a surprisingly dramatic episode before the piano opens up with a beautifully sustained singing tone for which Beethoven was famous (and which, observes Giltburg, was all the more remarkable considering the smaller dynamic range and shorter tone duration of the pianos Beethoven had at his disposal).

To be Continued Below

Continued from the above

For the Rondo finale, Giltburg includes as an extra track in the present album the original 1793 version which Beethoven later removed, probably feeling that its jovial galanterie was out of keeping with the deeply poetic beauty of the preceding Adagio. While fully agreeing with Beethoven's decision to replace this earlier version, Giltburg feels that its infectious, carefree substance makes it ideal as a stand-alone concert piece (currently listed in the catalog as WoO 6). His performance, in which he adds some short transitions and a cadenza following Beethoven's indications, makes a persuasive case for this assessment. At any rate, we are given the replacement Rondo on Track 6 and the 1793 original on Track 7, so you may decide for yourself which you prefer.