

# Capriccioso Recordings

## New Release

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### James Strauss and Friends

### Plays Beethoven.

James Strauss, flute

Miyo Umezu, violin

Olli Varoven - Cello

Regina Glasunova- piano



## Hummel & Beethoven Symphonies / Overtures

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Hummel is today a name more familiar to scholars than to the general public, but his status at the time was quite different. Austrian composer and pianist. In 1785 his family moved to Vienna, where he gained useful experience through his father's post as director of the Theater auf der Wieden. An infant prodigy, he impressed Mozart, who gave him lessons. A four-year concert tour with his father took him through Bohemia, Germany, Denmark, and Britain. He was in London from 1790 to 1792 but returned in 1793 to Vienna, where he studied with Albrechtsberger, Salieri, and Haydn, and began his close and sometimes stormy relationship with Beethoven; they were to be both friends and rivals until Beethoven's death. In 1804 Haydn recommended Hummel as Konzertmeister to Prince Nicolaus Esterházy at Eisenstadt; he was eventually dismissed in 1811 when he returned to Vienna. In 1813 he married the singer Elisabeth Röckel, whose encouragement led to his triumphant return to the concert platform in 1814 in time for the Congress of Vienna. After an unsatisfactory sojourn as Kapellmeister in Stuttgart, he moved to Weimar in 1818. He remained there until his death, though he continued to tour widely. He was finally reconciled to Beethoven, at whose wish he improvised at the funeral concert, and his friendship with Schubert won him the original dedication of the last three piano sonatas. Growing up in the world of Haydn and Mozart, living in the Vienna of Beethoven, and eventually settling in a Weimar that saw the burgeoning of Romanticism, Hummel not only ranged across many European countries as a virtuoso but bestrode several musical ages. His early music grew out of Classicism, to whose principles he remained attached, while he was able to accommodate various Romantic gestures, especially harmonic, without seriously disturbing Classical equilibrium. Yet his music has an instinctive warmth, and sometimes a striking originality, which enabled him to move with ease in Romantic territory. It is naturally in his piano music, but no less in his chamber music, that his quality is best discerned. Always excellently written, it is almost invariably attractive without achieving a profundity that greater mastery of form might have allowed.

## The Symphonies of Beethoven as Chamber Music

The symphonies of Ludwig van Beethoven since his time are considered works of art that challenge the common interpretation of perfectionism. One of the greatest landmarks of Western music has only been discussed when, in 60 years of the twentieth century have intensified the voices advocating a resource-based interpretation of the time, with instruments

(or replicas) original phrasing and "actual intent of the author." Independent reviews and discussions of the two streams one thing not touched: the work itself. Transcriptions, or arrangements, was a taboo subject for some of those involved to sacrilege. Except that the transcript of symphonies and other works was a very common practice in Beethoven's own time, and even during the nineteenth century and were an important part of life and the consolidation of the repertoire of the time. At a time when they had not so many orchestras and concerts the best and fastest way to publicize a number of its versions were chamber music for piano, piano four hands (or piano duet) and small instrumental group. And many of these pieces passed through the experienced hands of established composers such as Ferdinand Ries, Hummel, C. F. Ebers and Liszt. The soirees, meetings organized by a rising middle class in their homes, became the place for disclosure and knowledge of new works that were created then. Soon the transcript became a commercial success, and when the composer was not his arrangement, the editor himself was at it, especially those (almost all the time) that did not pay royalties regularly. Beethoven was a favorite of the arrangers, because I had the respect and admiration of his colleagues and the general public.

One thing is certain: Beethoven was extremely conscious of the value of his work, and when not engaged in projects of transcription of their parts, required the control and final review of the work of whoever was the arranger. Hummel, colleague and rival of Beethoven as a composer, and especially as a pianist, he made transcriptions of some of the great pieces of the Master of Bonn, as all nine symphonies flute, violin, cello and piano and openings Prometheus (op. 43) and Egmont (op. 84), trio for flute, cello and piano presentend here.

## James Strauss

Audiences fortunate enough to hear flutist James Strauss in concert know first-hand that they are witnessing something extraordinary. Mr. Strauss is one of those rare musicians who melds technical prowess with a wondrous musical and communicative gift. A flutist with an equal flair for the dramatic, intimacy, sweetness and eloquence, often adding unsuspected, his range of repertoire perfectly reflects the varied facets of his solo, chamber music, or concerto performances. James Strauss is the first Brazilian flutist to ever be conceded a diplomme de concertiste by the Ecole Normale de Musique de Paris. He was one of very few last disciples of Jean Pierre Rampal. Strauss was laureate with a scholarship by the French government for the Conservatoire de Paris and for the École Normale de Musique where he studied with Pierre-Yves Artaud, Alain Marion, Geneviève Martigny, Alain Menard and Maurice Pruvot. Mr. Strauss has a special interest in new music and unconventional repertoire, which has led many composers to dedicate works to him including Dedicated to contemporary music, Mr. Strauss gave the world or local premières of works by Nicole Chamberlain, João Linhares, Solfa Carlile, Sean Hickey, Ernani Aguiar, Armand Frydman, Glenn Roger Davis, Ricardo Tacuchian, Philip Czaplowski, Antonio Ribeiro, Dimitri Cervo, Julio Medaglia and many others. He is regularly featured in the international press, as guest on NPR's "Performance Today, Bowed Radio, and Cultura FM and he was host and performer on the Musical TV show *Musicas que elevam* at the REDE MUNDIAL. The Theodore Presser Company publishes James Strauss' s discovery and reconstruction of the " Concertstuck for flute" by P.I. Tchaikovsky. Mr. Strauss has been guest soloist with orchestras including: Capriccioso Chamber Ensemble (Finland), Orchestre Symphonique de Cretéil (France), Israel Virtuosi, Orchestre Philharmonic de Sibil (Romania), Oxford Chamber Orchestra (USA) Orquestra Sinfonica do Recife, Orquestra Sinfonica de São José dos Campos, Bachiana Chamber Orchestra, Camerata Florianópolis, Orquestra de Camara UNISINOS, Orquestra de Camara do Theatro São Pedro and many others. He is a guest teacher at the Londrina Music Festival since 2007. Respected for his inspiring teaching, Mr. Strauss has taught master classes and performed recitals for universities and flute societies, such Miami University (USA), Verões

Musicais (Brazil) Londrina Music Festival (Brazil), he teaches privately in São Paulo. For this recording Mr. Strauss plays a 14 karat golden flute and a wooden flute both provide by POWELL FLUTES.

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**Miyo Umezu** began to play the violin at the age of three, and made her recital debut at twelve. She was highly praised for her performance, and Roland Fenyves, internationally acclaimed Canadian violinist, composed a Cadenza for Paganini's Violin Concerto and presented it to her. In that same year, she appeared with the NHK Symphony Orchestra. Umezu won 2nd place for her violin in the 1988 Student Music Concours of Japan. In 1990 she received 1st prize in the Kanagawa Music Competition. The following year, she received 1st prize, and at the same time, the Leucadia, Kuroyanagi, Sumi and E. Nakamichi prizes were awarded in the Music Concours of Japan. One of her successful performances at that time include the 100th Anniversary Concert of the Kanagawa Prefectural Concert Hall and the Opening Gala Concert at Kamakura Performing Arts Centre, and in recognition of these enthusiastic activities, she received another prestigious prize "the Kamakura Koro Award". Umezu entered Toho Gakuen School of Music in 1993. In October 1996, she was admitted to enter the Diplome Superieur de Concertiste de Violon de l'Ecole Normale de Musique de Paris, and graduated with the highest prize "l'unanimité avec les félicitations du Jury" in March 1997. She also got her diplome Superieur de Concertiste de Musique de chambre with the prize "l'unanimité" in 1998. She studied her violin under Toshiya Eto, H.Krebbers, A.Goulard and I.Gitlis, and Chamber Music with G.Martigny during this time. In 1997, she joined the Master Players of Berlin, whose most members belong to the Berlin Philharmonic Orchestra, on a tour of Japan for the 60th Anniversary Concert of the foundation of Toyota Motor Corp., and with those virtuoso players, Umezu delighted the audience with Vivaldi's Violin Concerto "The Four Seasons". In that same year, Umezu released her second CD, titled "MAU-Dance Collection" with BMG (BVCC-764). "Falla's Suite Populaire Espagnole, is the best of the best." (Record Geijutsu) In 1999, third CD titled "Spring" was released by BMG. Both CD has been selected and recommended as a 'Best Album' in major music magazines and newspapers, including Yomiuri and Mainichi.

**Olli Varonen** (1965) studied with Seppo Kimanen and Seppo Laamanen at Sibelius-Academy. Also the studies in the Helsinki Juniorstrings (conducted by Géza and Csaba Szilvay) were very important for his development. From 1984 to 1988 he studied with professor Ede Banda at the Liszt – Academy. Varonen has appeared as a solo-recitalist and a soloist with orchestras as well as a chamber musician since 1982 in Finland, Sweden, Denmark, France, Estonia, Hungary, Great-Britain, Austria, Russia USA and Singapore.

**Regina Glazounova** started her piano lessons in the School for gifted children already at the age of five under the leadership of Prof. Alexander Starikov. Being twelve years old she became the Laureate of the Russian competition for young musicians. From 1992 Regina Glazounova continued her study in St. Petersburg Conservatory in the class of Prof. Ekaterina Mourina. During the last several years Regina Glazounova participated in various international festivities, playing piano recitals as well as in ensemble with acclaimed chamber collectives and symphonic orchestras. Her program includes compositions from Bach, Beethoven, Chopin, Debussy, and Mozart to contemporary music of Messiaen, Bartok, Rautavaara and Takemitsu. Special place in her repertoire is dedicated to Russian music: Tchaikovsky, Musorgsky, Rakhmaninov, Gavrilin,

Prokofiev, Progozhin. Regina Glazounova's piano style features an individualistic approach to any composition, nice piano cantilena and excellent feeling of integrity with music partners.

**Sergio Nilsen Barza**

**Chamber Beethoven in *World premiere recording***

1 - **The Creatures of Prometheus (Die Geschöpfe des Prometheus), Op. 43**

2 - **Egmont Incidental Music Op.84**

3 - **Symphony Nr. 7 A-Dur Op. 92**

*I. Poco Sostenuto - Vivace*

*II. Allegretto*

*III. Presto*

*IV. Allegro Con Brio*

*James Strauss, Flute*

*Miyo Umezū, Violino*

*Olli Varonen, Cello*

*Regina Glasunova, Piano*

Recorded at JAMK Music Hall, Jyväskylä – Finland June 2000

**Intrumentarium:**

*Flute (Powell flute 2100b with Gold Head joint)*

*Violin (Anotonio Stradivarius 1732)*

*Cello (Johann Öberg 1772)*

*Piano - Steinway & Sons (Hamburg)*

**Producer: James Strauss**

**Direction: Jarkko Tornberg**

**Executive producer: Point Comunicação e Marketing**

**Recording supervision, editing and mastering: Jarkko Tornberg**

**Recording engineer: Jarkko Tornberg**

**Publishers: Breitkopf**