



HAYDN BEETHOVEN

English Sonatas

Piano Concerto No. 2

CHANNEL CLASSICS

CCS SA 19703



SUPER
AUDIO CD

Stereo

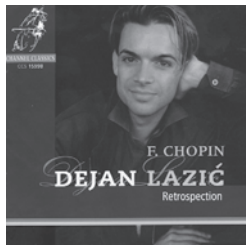
Multi-ch

Dejan Lazic
DEJAN LAZIĆ

KLASSISCHE PHILHARMONIE BONN

Heribert Beissel, conductor

discography



CCS 13398

Mozart: 'Retrospection'

CCS 15998

Chopin: 'Retrospection'

CCS 16298

Chopin: Waltzes, vol. I (with Pieter Wispelwey, cello)

CCS 17598/SA 17502

Ravel: 'Retrospection'

CCS 20098/SA20003

Shostakovich, Prokofiev, Britten: Sonatas (with Pieter Wispelwey, cello)

was born in Zagreb in 1977 and grew up in Salzburg where he studied at the “Mozarteum”. He began his piano studies at the age of 7, clarinet studies at 9, and at the age of 10 he already wrote his first compositions. He also won first prizes in several competitions. His meeting with Hungarian pianists Zoltan Kocsis and Imre Rohmann at the Bartok Festival in Szobathely, Hungary added a new dimension to his artistic development.

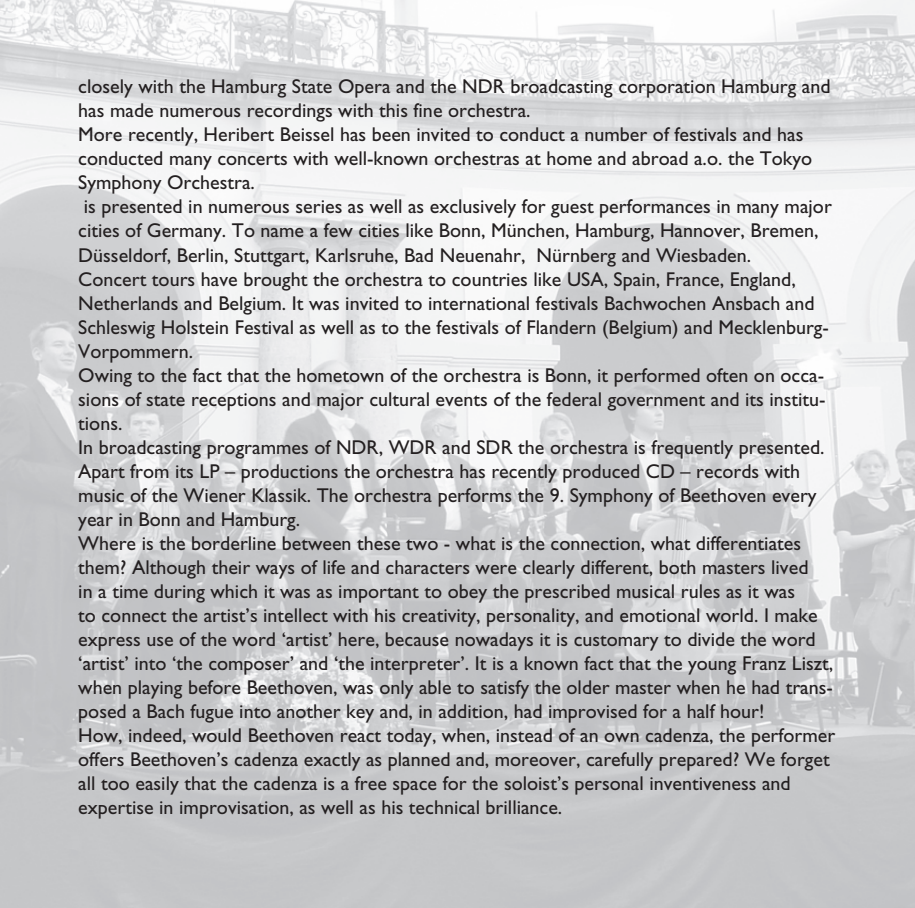
Already in 1987, he started recording for radio and television at home and abroad (RTL, BBC, ABC, CBC, RAI, RTBF, ORF) and played with various orchestras like the St. Petersburg Hermitage Orchestra, the Rhine Philharmonic and the Camerata Academica Salzburg.

Since then, he concertized in many great halls, including the Vienna Musikverein, the Berlin Konzerthaus, the Salzburg Festspielhaus, the Amsterdam Concertgebouw and the Queen Elisabeth Hall. In 2002 he had a debut at the Frick Collection in New York.

In 1990, at the age of 13, he made his first recording together with the famous Solisti di Zagreb playing the Mozart Clarinet Concerto KV 622 and Piano Concerto KV 449. His double gift as an instrumental virtuoso is augmented by his composing talent. His ‘Conversazioni’ for clarinet and viola has been played throughout the world, his first string quartet was composed for the gala of Mstislav Rostropovich’s 70th birthday and in 1999, another famous cellist, the Dutchman Pieter Wispelwey, played his ‘Chaconne’ for cello solo.

The new CD-releases also team Dejan with Pieter Wispelwey, playing the famous “Davidoff” transcriptions for cello and piano of Waltzes by Chopin. This and the other releases are supported by concerts in Australia, the United States, Canada, Mexico, South America, Israel, Japan, and China. In Europe as well, Dejan Lazić gave recitals at the major festivals, such as: the Lockenhaus, Flanders, Edinburgh, Lisbon, Menuhin/Gstaad, Schleswig-Holstein, Schubertiade/Schwarzenberg, and Prague. Future appearances are planned in Munich (Herkulesaal), Hamburg (Musikhalle), Buenos Aires (Teatro Colon), London (Wigmore Hall), Paris, Madrid, Tel Aviv, Montreal, Chicago, Sydney, Boston and Tokyo.

Orchestral projects include performances with the Australian Chamber Orchestra, London Mozart Players, European Festival Orchestra, Wiener Virtuosen, Janáček Philharmonic Orchestra, Flemish Symphony Orchestra, Klassische Philharmonie Bonn, Mozarteum Orchester Salzburg, and with the Munich and Vienna Chamber Orchestras. is chief conductor of the Klassische Philharmonie Bonn. Besides he was general music director of the Halle Orchestra and 12 years chief conductor of the Hamburg Symphony Orchestra. He works



closely with the Hamburg State Opera and the NDR broadcasting corporation Hamburg and has made numerous recordings with this fine orchestra.

More recently, Heribert Beissel has been invited to conduct a number of festivals and has conducted many concerts with well-known orchestras at home and abroad a.o. the Tokyo Symphony Orchestra.

is presented in numerous series as well as exclusively for guest performances in many major cities of Germany. To name a few cities like Bonn, München, Hamburg, Hannover, Bremen, Düsseldorf, Berlin, Stuttgart, Karlsruhe, Bad Neuenahr, Nürnberg and Wiesbaden.

Concert tours have brought the orchestra to countries like USA, Spain, France, England, Netherlands and Belgium. It was invited to international festivals Bachwochen Ansbach and Schleswig Holstein Festival as well as to the festivals of Flandern (Belgium) and Mecklenburg-Vorpommern.

Owing to the fact that the hometown of the orchestra is Bonn, it performed often on occasions of state receptions and major cultural events of the federal government and its institutions.

In broadcasting programmes of NDR, WDR and SDR the orchestra is frequently presented. Apart from its LP – productions the orchestra has recently produced CD – records with music of the Wiener Klassik. The orchestra performs the 9. Symphony of Beethoven every year in Bonn and Hamburg.

Where is the borderline between these two - what is the connection, what differentiates them? Although their ways of life and characters were clearly different, both masters lived in a time during which it was as important to obey the prescribed musical rules as it was to connect the artist's intellect with his creativity, personality, and emotional world. I make express use of the word 'artist' here, because nowadays it is customary to divide the word 'artist' into 'the composer' and 'the interpreter'. It is a known fact that the young Franz Liszt, when playing before Beethoven, was only able to satisfy the older master when he had transposed a Bach fugue into another key and, in addition, had improvised for a half hour! How, indeed, would Beethoven react today, when, instead of an own cadenza, the performer offers Beethoven's cadenza exactly as planned and, moreover, carefully prepared? We forget all too easily that the cadenza is a free space for the soloist's personal inventiveness and expertise in improvisation, as well as his technical brilliance.

The , which was written first, was revised a couple of years later for this version, and shows a radical, revolutionary young Beethoven, who freely expresses his preference for rapid tempi, sharply syncopated accents, and long improvisatory passages. It is most interesting - during the time that the orchestra plays piano, the solo part is often given a forte indication. This is indicative of the limited dynamic range of the fortepiano of the period.

What a refreshing change to the piano concerto as a genre, when we hear the piano make its first entrance with a completely new theme; or when the accents of the Rondo theme are reversed and the theme is transposed into G, as well as the 'open pedal' during the second movement recitative, as both an oasis in the world of expressivity and, at the same time the spiritual preparation for the Rondo...

All of this would be much harder to understand, if we did not know that Beethoven had had brilliant predecessors like Joseph Haydn. In Haydn's music, too, we often encounter a similar revolutionary vein, e.g. in the later sonatas: the agogics, because of the unconventional sforzandi, the phrasing because of the clearly divided slurs - which at the same time do not necessarily mean legato playing - the surprises conveyed by means of sudden fermatas and the feeling for dance elements - merely by achieving a flexible, lively rhythm - which is never confined by the barlines. In addition there are the numerous written-out arpeggiations, glissandi, etc. which make a very modern impression in the context of this period.

The two English sonatas, although composed in succession, differ dramatically. The could be a symphony, it is so orchestrally conceived, with a meditative central movement in E major and a virtuoso finale. The , in contrast, recalls the galant style of the Rococo and is very pianistic in conception. The first movement is extremely interesting, because it is monothematic - unconventional for sonata form. The difference with the E flat sonata can also be seen in Haydn's explicit instructions to repeat both halves of the movement. The second movement essentially exhibits, within a simple three - part song form, an improvisatory quality with numerous ornaments, which were added later. The third movement is actually a scherzo without trio; a bizarre musical joke which leaves everything open for an imaginary finale; are the roots of a four - movement sonata to be found here? Doubtful... imaginable but difficult to support as an assumption.

In closing I would like to congratulate Pieter Wispelwey on his successful debut as a produ-

cer, and at the same time to offer him my thanks.

Dejan Lazic

Translation: David Shapero

Wo befindet sich die Grenze zwischen den Beiden - was verbindet sie , was unterscheidet sie? Obwohl sich Lebensweise und Charakter deutlich voneinander unterscheiden, leben beide Meister in einer Zeit, in der das Achten auf vorgegebene musikalische Gesetze ebenso wichtig war, wie das Verbinden des Intellekts mit der Kreativität, der Persönlichkeit und der Gefühlswelt des Künstlers. Ich benutze hier das Wort 'Künstler' absichtlich, denn in unserer Zeit ist es üblich geworden, das Wort Künstler auf 'der Komponist' und 'der Interpret' zu verteilen.

Es ist bekannt, dass der junge Franz Liszt, beim Vorspielen bei Beethoven, den Meister erst dann zufrieden stellte, als er die Fuga von Bach in die andere Tonart transponierte und danach noch eine halbe Stunde improvisierte!

Wie würde wohl Beethoven reagieren, wenn man statt einer eigenen Kadenz, beim Vorspielen des Konzertes seine Kadenz streng nach Vorgabe und wohl einstudiert darböte? Wir vergessen allzuoft, dass die Kadenz der Freiraum für die persönliche Inventions- und Improvisationskunst, sowie für das technische Können des Solisten ist.

Das zuerst geschriebene wurde erst ein paar Jahre später zu dieser Version revidiert und zeigt einen radikalen, revolutionären jungen Beethoven, der seine Vorliebe zu schnellen Tempi, starken synkopierten Akzenten und langen improvisatorischen Passagen ausdrückt. Es ist sehr interessant...- während das Orchester in *piano* spielt, steht oft in der Solistenstimme ein *forte*. Dies weist auch auf die begrenzten Lautstärkemöglichkeiten des damaligen Fortepianos hin.

Welch eine Erfrischung in der Gattung Klavierkonzert, den ersten Klaviereinsatz mit einem völlig neuen Thema zu eröffnen; oder die Akzente des Rondo - Themas zu vertauschen und in G - Dur zu transponieren, dazu das offene Pedal im *recitativo* des zweiten Satzes, als Oase in einer Welt der Expressionen und zugleich die geistige Vorbereitung auf das schnelle Rondo ...

Dies wäre heute alles noch viel schwieriger zu begreifen, wüssten wir nicht, dass Beethoven geniale Vorgänger wie z.B. Joseph Haydn hatte. Bei Haydn stoßen wir oft auf eine ähnliche Dosis an Revolution, z.B. bei den späten Sonaten: die Agogik durch die ungewöhnlichen *sforzandi*, das Frasierieren durch die klar verteilten Bögen - die nicht unbedingt zugleich *legato* bedeuten -, die Überraschung durch plötzliche Fermaten und das Gefühl für das Tanzende - nur durch einen plastischen, beweglichen Rhythmus zu erreichen -, dem nicht einmal die Taktstriche im Wege sein sollten. Dazu noch eine Menge ausgeschriebener *arpeggi*, *glissandi* usw., die in dieser Zeit sehr fortgeschritten wirkten.

Die beiden Englischen Sonaten, obwohl nach einander geschrieben, unterscheiden sich immens. Die könnte eine Symphonie sein - sie ist sehr orchestral gedacht mit einem meditativen Mittelsatz in E - Dur und einem virtuosen Finale. Die hingegen erinnert an den galanten Stil des Rokoko und ist sehr pianistisch konzipiert. Der erste Satz ist sehr interessant, da es nur ein Thema gibt - ungewöhnlich für die Sonatenform. Der Unterschied zur Es - Dur Sonate liegt auch in der klaren Anweisung Haydns, die beiden Hauptteile zu wiederholen. Der zweite Satz zeigt innerhalb einer einfachen, dreiteiligen Liedform einen improvisatorischen Charakter mit vielen, später dazugeschriebenen Ornamenten. Der dritte Satz ist eigentlich ein Scherzo ohne Trio; ein bizarrer, musikalischer Scherz, der alles für ein imaginäres Finale offen lässt - ob gerade hierin die Wurzeln für eine viersätzigige Sonate liegen, ist fraglich, jedoch denkbar aber schwer zu behaupten.

Ich möchte zum Abschluss Pieter Wispelwey zum gelungenen Debut als Produzent gratulieren und zugleich danken.

Dejan Lazic

Où est la ligne de démarcation entre ces deux compositeurs? Quels sont leurs liens et quels sont les aspects qui les différencient. Même si leur mode de vie et leur caractère furent clairement différents, ces maîtres vécurent à une époque où il était aussi important d'obéir aux règles musicales prescrites que de relier l'esprit de l'artiste à sa créativité, sa personnalité, et son monde émotionnel. J'utilise ici à dessein le mot 'artiste', car de nos jours il regroupe habituellement la notion de 'compositeur' et d' 'interprète'. On sait que le jeune

from the Cadenza by Dejan Lazic

A handwritten musical score for a cadenza, likely for piano and violin. The score is written on three systems of staves. The first system includes a piano part with a 'Cresc.' (Crescendo) marking and a violin part with a 'Cresc.' marking. The second system includes a piano part with a 'decresc.' (Decrescendo) marking and a violin part with a 'decresc.' marking. The score is highly detailed with many notes, slurs, and dynamic markings.

meditation: open pedal

A musical score for a meditation piece, featuring a piano part. The score is written on two systems of staves. The first system includes a piano part with an 'open Pedal' marking. The score is simple and features a slow, meditative tempo.

agogics: sforzandi

A musical score for an agogics piece, featuring a piano part. The score is written on two systems of staves. The first system includes a piano part with 'sforzandi' markings. The score is simple and features a slow, meditative tempo.

surprises: fermatas

A musical score for piano, consisting of two staves (treble and bass clef). The music features several fermatas (half-bar lines) placed over notes in both hands. The piece includes dynamic markings: *p* (piano) and *f* (forte). The key signature has one sharp (F#) and the time signature is 4/4.

voicing, arpeggi

A musical score for piano, consisting of two staves (treble and bass clef). The tempo is marked *Adagio*. The music features arpeggiated chords and dynamic markings: *p* (piano), *crescendo*, and *f* (forte). The key signature has two sharps (F# and C#) and the time signature is 4/4.

glissandi

A musical score for piano, consisting of two staves (treble and bass clef). The music features extensive glissandi (sliding runs) in both hands, often with grace notes. The key signature has one sharp (F#) and the time signature is 4/4.

rococo style: cembalo technique

A musical score for piano, consisting of two staves (treble and bass clef). The music is in a rococo style, featuring a continuous pattern of sixteenth-note chords in both hands, characteristic of cembalo technique. The piece starts at measure 155. The key signature has two flats (Bb and Eb) and the time signature is 4/4.

Franz Liszt joua pour Beethoven. Le vieux maître ne fut satisfait qu'après avoir entendu Liszt transposer une fugue de Bach dans une tonalité différente et improviser pendant une demi-heure!

Comment en effet Beethoven réagirait-il aujourd'hui si à l'écoute de son concerto il entendait un instrumentiste jouer sa cadence avec exactitude, plus ou moins soigneusement préparée, au lieu de jouer une cadence de son propre cru? On oublie trop facilement que la cadence est un espace de liberté laissé au soliste pendant lequel il doit certes faire preuve d'adresse et d'inventivité dans le domaine de l'improvisation mais aussi montrer sa virtuosité technique.

Le , composé en premier, fut révisé quelques années après la genèse de la version jouée ici. Il présente un jeune Beethoven exprimant librement sa préférence pour les tempi rapides, les accents fortement syncopés et les longs passages faisant appel à l'improvisation. Cela est très intéressant: pendant que l'orchestre joue *piano*, la partie du soliste comprend l'indication *forte*, ce qui met en évidence l'ambitus dynamique du piano-forte de cette époque.

On note des changements novateurs dans le genre du concerto pour piano: le piano fait sa première entrée avec un thème entièrement nouveau, les accents du thème du Rondo sont inversés, ce thème est transposé en Sol, l'utilisation de la pédale dans le *recitativo* du deuxième mouvement, oasis dans le monde de l'expressivité, sert également de préparation au Rondo rapide...

Tout ceci serait beaucoup plus difficile à comprendre si l'on ne savait pas que Beethoven eut de brillants prédécesseurs tels que Joseph Haydn. La musique de Haydn est souvent d'une veine tout aussi révolutionnaire. Certains aspects de ses sonates tardives sont particulièrement explicites à ce niveau. Au niveau de l'agogique, on y trouve des *sforzandi* non conventionnels, le phrasé présente des liaisons clairement divisées - qui n'appellent pas forcément un jeu *legato* -, des effets de surprise sont intégrés au texte au moyen de soudains points d'orgue ou d'une impression dansante - obtenue simplement par un rythme plastique et flexible - jamais confinés au sein des barres de mesures. On peut mentionner en outre un grand nombre d'arpèges, de *glissandi* etc. entièrement notés qui donnent à ces œuvres un caractère très moderne lorsqu'on les replace dans leur contexte.

Si les deux sonates anglaises furent composées successivement, elles divergent toutefois profondément l'une de l'autre. La , pourrait être une symphonie - elle est conçue de façon très orchestrale, avec un mouvement central méditatif en Mi Majeur et un finale virtuose. La rappelle quant à elle le style galant du rococo et est conçue de façon très pianistique. Le premier mouvement, au sein duquel on assiste à un traitement monothématique peu conventionnel de la forme sonate, est extrêmement intéressant. Haydn indique de manière explicite les reprises des deux parties du mouvement, ce qu'il ne fait pas dans la sonate en Mi bémol. Le deuxième mouvement, de forme lied, ternaire, est pourvu de nombreux ornements rajoutés dans un second temps, et possède essentiellement le caractère de l'improvisation. Le troisième mouvement est en réalité un scherzo sans trio. C'est une plaisanterie musicale empreinte de bizarrerie qui laisse la porte ouverte à un finale imaginaire. S'agirait-il là d'une ouverture vers une sonate en quatre mouvements? Cela est douteux... imaginable mais difficile à considérer comme une véritable hypothèse.

J'aimerais enfin féliciter ici Pieter Wispelwey pour ses débuts particulièrement réussis comme producteur et lui faire part de tous mes remerciements.

Dejan Lazic

Traduction: Clémence Comte



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Production	Channel Classics Records bv
Producers	C. Jared Sacks/Pieter Wispelwey
Recording engineer, editing	C. Jared Sacks
Cover design/Cover photo	Channel Design
Liner notes	Dejan Lazic, with thanks to Herlinde Reichelt
Piano technician	Eric van der Heide
Publishers	G. Henle (Haydn) Bärenreiter (Beethoven)
Technical information	
Microphones	Bruel & Kjaer 4003, Schoeps
Digital converter	DSD Super Audio/DCS
Speakersystems	Pyramix Editing/Merging Technologies
Amplifiers	Audio Lab, Holland van Medevoort, Holland
Recording dates/locations	Beethoven, March 2002 live recording Liederhalle, Stuttgart, Germany Haydn, June 2002 Muziekcentrum Frits Philips, Eindhoven, The Netherlands

DEJAN LAZIĆ

Piano: Steinway D

KLASSISCHE PHILHARMONIE

BONN Heribert Beissel, conductor

J. HAYDN (1732 - 1809)

Piano Sonata in C major, Hoboken XVI:50

1	Allegro	11:25
2	Adagio	05:09
3	Allegro molto	02:10

Piano Sonata in E-flat major, Hoboken XVI:52

4	Allegro	08:20
5	Adagio	06:08
6	Finale. Presto	05:35

L. van BEETHOVEN (1770 - 1827)

Piano Concerto No. 2 in B-flat major, op. 19 *live recording*

7	Allegro con brio (Cadenza: Dejan Lazic)	13:32
8	Adagio	08:35
9	Rondo. Allegro molto	05:57

Total time 67:27



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