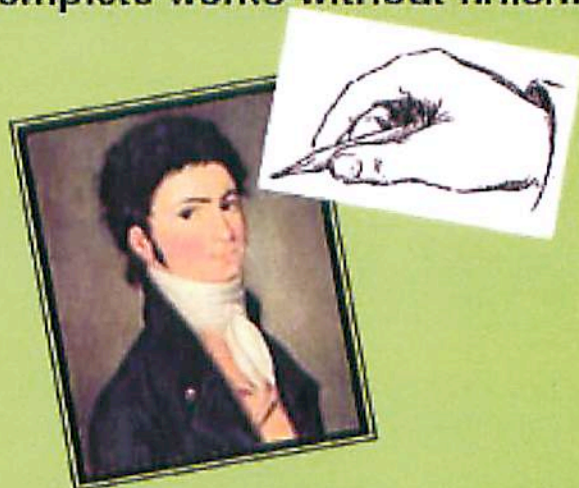


Jon Ceander Mitchell, Conductor  
Timothy McFarland, Assistant Conductor  
Shufang Du, Violin  
Grigorios Zamparas, Pianoforte

**“Reconstructing Young Beethoven—  
finishing his incomplete works without finishing him off!”**

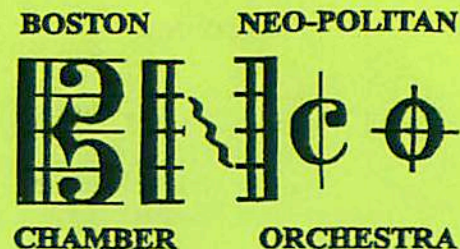


**Violin Concerto in C, W.o.O. 5**  
**Romanza in F, Op. 50**  
**Romance Cantabile, H. 13**  
**Piano Concerto in E Flat, W.o.O. 4**  
Saturday, May 31, 2008, 7:30 p.m.  
New School of Music  
25 Lowell Street, Cambridge, MA  
Suggested Donation \$10

The *Violin Concerto in C*, W.o.O. 5, represents a more mature Beethoven, one who was willing to write on a more expansive scale and experiment with abrupt changes in tonality. It also features a slightly larger orchestra, with the normal classical contingent of flute, two oboes, two bassoons, two horns, and strings. This incomplete concerto is thought to date from around 1792, just before Beethoven relocated to Vienna. What survives of this work is a "huge fragment" of 259 measures in common time. The first ninety-six measures are the orchestral exposition, beginning in C, with sudden diversions into G major, E major, B flat major, A minor, A flat major and C minor. The soloist's exposition which follows contains some of the same melodic material and also introduces additional themes. The solo's exposition concludes at measure 227; an orchestral tutti closes it with a restatement of its opening theme in G. Beethoven then begins his development section in A major, but the musical journey abruptly ends at the end of a reverse side of manuscript.

It is quite probable that this movement, if not the entire concerto, was complete. There is no indication that Beethoven was running out of ideas--this was to be a movement of about eighteen minutes, consistent with the length of the opening movements of his mature concertos. For the reconstruction, the conductor has fashioned the remainder of the development section from what exists in Beethoven's expositions. The recapitulation is essentially Beethoven's solo exposition refit into the home key and the coda is consistent with what Beethoven was composing in the early 1790's.

Is the 259 measure fragment of the opening movement all that there was to this concerto? Probably not. Long before composing his mature *Violin Concerto in D*, Op. 61, Beethoven wrote two single slow movement works for violin and orchestra, the *Romance in G*, Op. 40 and the *Romance in F*, Op. 50. The opus numbers are misleading, for the works were published in 1802 and 1805 respectively, long after their composition, through the efforts of Beethoven's brother Carl. The orchestral accompaniment for each has the same orchestration as the *Violin Concerto in C*, W.o.O. 5. From the classical period practice of having middle movements that were in closely related keys, either one of these two movements could have had their genesis as the second movement of W.o.O. 5. The theme of the *Romance in F* bears some similarity to the soloist's material of W.o.O. 5. It is presented here as a plausible second movement; as a part of the original concerto, however, it most likely would not have assumed its final shape.



*"Reconstructing Young Beethoven"*

**Boston Neo-politan Chamber Orchestra**

Jon Ceander Mitchell, Conductor  
Timothy McFarland, Assistant Conductor  
Shufang Du, Violinist  
Grigorios Zamparas, Pianist

Saturday, May 31, 2008, 7:30 p.m.  
The New School of Music, 25 Lowell Street Cambridge, MA

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*Violin Concerto in C*, W.o.O. 5

- I. Allegro con brio
- II. Romance in F, Op. 50

Shufang Du, Violin

*Romance Cantabile*, H. 13

Jessi Rosinski, Flute; Emilian Badea, Bassoon; Grigorios Zamparas, Piano

Intermission

*Piano Concerto in E Flat*, W.o.O. 4

- I. Allegro moderato
- II. Larghetto
- III. Rondo (Allegretto)

Grigorios Zamparas, Piano

BOSTON NEO-POLITAN  
CHAMBER ORCHESTRA

PERSONNEL

**Flute**

Jessi Rosinski  
Lisa Conley

**Oboe**

Charles Campione  
Laurie Wadsworth

**Bassoon**

Emilian Badea  
Stephanie Busby

**Horn**

Joey Demko  
Peter Solomon

**Violin I**

Shufang Du  
Olga Faktorovitch  
Benjamin Scott

**Violin II**

Stephanie Skor  
Melanie Maz\*

**Viola**

Molly Gebrian  
Elizabeth Holub

**Violoncello**

Priscilla Taylor  
Toni Rapier

**Contrabass**

Jessi Eisdorfer

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\*manager

The Boston Neo-politan Chamber Orchestra would like to extend a very special word of thanks to Music Director Steven Pixley and his staff at the New School of Music for the kindness and generosity shown in providing us with this evening's concert venue.

time and too many liberties were taken; there were also missed opportunities regarding implied thematic structure. The present reconstruction done by this conductor keeps Beethoven's instrumentation intact, restores his original endings, and utilizes only thematic development that is inherent to the work.

The *Allegro moderato*, in concerto-sonata form, is no childish trifle. It is well-constructed, rather extensive, and quite musical, yet it features only limited interplay between soloist and orchestra. The same could be said of the thematic material: the rather *galante* principal orchestral theme is not taken up by the piano, nor is the piano theme played by the orchestra. Still, there is considerable thematic development and Beethoven's compact recapitulation (featuring both main themes together) is a real *tour de force*. The enchanting *Larghetto* features beautiful flute passages, with additional sections that display a budding maturity. The tempo is very slow, dictated by a preponderance of embellished sixty-fourth notes in the solo part. The closing *Rondo* (in ABACADAEA form) features a carousel-type principal theme that betrays the composer's youth. The "C" section contains a spritely melody introduced in the flute; nineteen measures that were edited out of this section by the composer provide a very suitable mid-movement cadenza. The "D" section that soon follows presents an unforgettable *all-ungherese* section in E flat minor.

British musicologist Barry Cooper has identified the *Romance Cantabile in E minor* [H13] for keyboard, flute, bassoon, and orchestra as the middle movement of a lost triple concerto or sinfonia concertante. The first page of the manuscript full score has four empty staves at the bottom labeled *tacent*, indicating that more instruments would have been used in the first movement. Later, Beethoven jotted down some ideas for his *Rondo*, W.o.O. 6 (the original finale of the *Piano Concerto No. 2 in B flat*, Op. 19) onto these empty staves! Only a fragment of the *Romance Cantabile* has survived: the whole E minor first section of the full score is there but the last extant page contains only the first four measures of an E major trio section. A non-intrusive reconstruction has been made, based on these four measures.

It is likely that Beethoven composed the *Romance Cantabile* in 1786 for three members of the Gynsenberg von Westerholt family in Bonn. His earlier *Trio*, W.o.O. 38, composed in the same year, features the same soloists.