

# The Beethoven Project Trio

GEORGE LEPAUW

SANG MEE LEE

WENDY WARNER



FEATURING THE WORLD PREMIERE RECORDING OF  
BEETHOVEN'S TRIO IN E-FLAT MAJOR, HESS 47

CEDILLE

Produced by Max Wilcox

Engineers: Joe Patrych, David Merrill, and Jonathan Schultz

Recorded August 31 – September 4, 2009 at the American Academy of Arts and Letters, New York City.

Front Cover Photo by John Kringas  
www.JohnKringas.com

(Photograph of the Beethoven Project Trio at the World Premiere performance, March 1, 2009 in Chicago. The Fazioli F278 in the picture was a generous loan from PianoForte Chicago / www.PianoForteChicago.com)

Back Cover Photo by Max Anisimov

<http://photography.maxanisimov.com>  
(Photograph of the Beethoven Project Trio in front of the American Academy of Arts and Letters, September, 4, 2009, in New York City)

Piano: Fazioli concert grand, model F278 on generous loan from Klavierhaus New York  
www.Klavierhaus.com

Violin: 1713 Cooper-Hakkert Stradivarius on generous loan from the Stradivari Society of Chicago / www.StradivariSociety.com  
Violin Bow: François Nicolas Voirin, c.1860

Cello: 1772 Giuseppe Gagliano  
Cello bow: François Xavier Tourte, c. 1815, the "De Lamare" on extended loan through the Stradivari Society of Chicago.

**This recording is made possible  
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## Ludwig van Beethoven (1770–1827)

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### 1 Piano Trio in E Flat Major, Hess 47

Allegro con brio (12:12)

WORLD PREMIERE RECORDING

### Piano Trio in D Major, Kinsky/Halm Anhang 3 (13:01)

2 Allegro (6:07)

3 Rondo: Allegretto (6:52)

WORLD PREMIERE RECORDING OF VERSION

REVIEWED AND EDITED BY ROBERT MCCONNELL

### Piano Trio in E Flat Major, Opus 63 (34:27)

4 Allegro con brio (11:47)

5 Andante (8:20)

6 Menuetto & Trio (7:20)

7 Finale: Presto (6:49)

*Total Time: 59:57*

## Dedication

*To Nicole Laury-Lepauw, for opening the door to this project*

*To Dominique Prévot, for connecting the dots*

*To James F. Green, for his scholarship*

*To Consul General Wolfgang Drautz for his leadership*

*And to the Association Beethoven France and the*

*American Beethoven Society for their work and support*

*And the Beethoven-Haus, Bonn, for their tremendous work*

## HOW I GOT INVOLVED

By George Lepauw

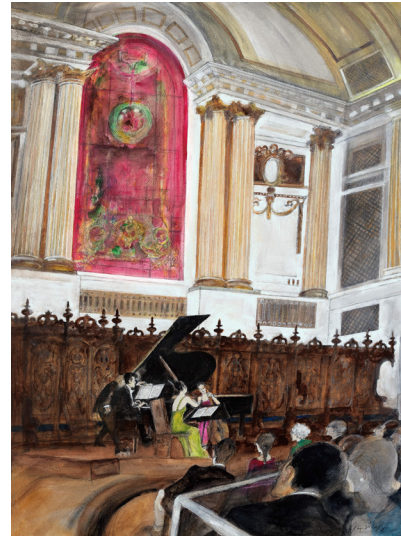
It was back in February 2007, while on a trip performing in Paris (my father Didier was first violin and my grandfather Roger principal viola of the Orchestre de Paris), that I first heard about Beethoven's Piano Trio Opus 63. I was meeting my aunt, Nicole Laury-Lepauw, at a café in my Parisian neighborhood of Auteuil, when she told me about attending the French premiere of this trio the previous summer at a music festival near Lyon. Her story seemed highly improbable to me, so I decided to find out more. This is how I ended up having lunch shortly thereafter with Dominique Prévot, President of the Association Beethoven France, the organization that had sponsored and organized the French premiere concert. After Dominique told me the whole story, we both wondered whether the piece had been premiered in the United States. A few weeks later, he delivered the surprising news: from speaking with his colleagues at the American Beethoven Society and members of the Ira F. Brilliant Center for Beethoven Studies at San Jose State University, it appeared that Beethoven's Piano Trio Opus 63 in

E-Flat Major had never been performed in America. Records were checked at the Library of Congress, in library databases nationally, and on the Internet; despite keeping track of most important historical performances of Beethoven's music in the United States, these scholars were unable to find any indication that this trio had ever been heard on this side of the ocean since its publication in Vienna, in 1806. It was at that point that I began my relationship with the American Beethoven Society and the "Beethoven Center" to plan the American premiere performance of Opus 63.

James F. Green, a prominent member of the American Beethoven Society and the author of the most authoritative and up-to-date listing of Beethoven's works, *The New Hess Catalog of Beethoven's Works*, got in touch to ask if I would be interested in adding two additional Beethoven piano trios to the planned concert: one in D Major would also be an American premiere, the other, in E-Flat, Hess 47, would be, as far as advanced research could show, a World Premiere.

The American Beethoven Society originally hoped this might take place at Carnegie Hall in New York City. How could I not be

thrilled? But a part of me always felt that Chicago, my adopted city, was the right place for this world premiere.



Original painting of the Beethoven Project Trio by Franklin McMahon, from live sketch done at Murphy Auditorium at the World Premiere, March 1, 2009

If "Chicago" came together in support of this project, it would be easier to make the case

that Chicago should have the premiere. And Chicago did rise in support. Chicago wanted this performance, and private donors, organizations, and even Chicago Mayor Richard M. Daley came together around Beethoven. Once that was clear, the American Beethoven Society became convinced of the advantage of having Chicago host this event and everything started falling into place. German Consul General Wolfgang Drautz's unfailing leadership and the support of the Federal Republic of Germany ensured the project's great success.

Forming the trio was a lot of fun. When I moved to Chicago from Paris in early 2004, not knowing any musicians in this city, I began to play with many different people. Little by little, I got a sense of who was around and with which players I felt musical kinship. It was in those early days of my time in Chicago that I began to work on occasion with violinist Sang Mee Lee. When this Beethoven project got going and I had to think of colleagues to work with, Sang Mee came to mind right away. She enthusiastically agreed, and when I asked her if she could think of cellists she would like to work with, she immediately suggested Wendy Warner.

Sang Mee and Wendy grew up together on Chicago's North Shore playing in a teenage string quartet called the Diller Street Quartet (with violinist Rachel Barton Pine and violist Michelle Brazier) that had won the renowned Fischeff Chamber Music competition. As it turned out, Wendy was just a few months away from moving back to Chicago after spending many years on the East Coast and in Milwaukee. The timing was perfect; Wendy accepted the invitation to join the trio for this once-in-a-lifetime opportunity. In fall 2008, we convened for our first rehearsals.

The much awaited concert took place on a snowy March 1, 2009, in Chicago's beautiful, yet forgotten, Murphy Auditorium a couple of blocks off of the Magnificent Mile: this neo-classical structure from 1926, designed by famed Chicago architect Benjamin Marshall, and recently restored to its original glory by Richard Driehaus, served as the perfect visual for this Beethoven World Premiere. Its five hundred seats were sold-out, thanks to local, national, and international media coverage of the event. *Chicago Tribune* music critic John von Rhein gave this title to his enthusiastic review: "For One Night, Chicago Becomes the Center

of Beethoven's World." It was indeed! The concert was broadcast live on Chicago's WFMT Radio for nearly three hours (the program also included Beethoven's well-known "Archduke" Trio and interviews during intermission).

For Sang Mee, Wendy, and me, this concert was unlike any before, and the responsibility we shouldered was enormous. We could not help but feel that the Master himself was listening in, and that we had a responsibility to be faithful messengers of his genius. Of course, Beethoven would usually attend premieres of his own works, except in a few cases, including this one! A famous anecdote relates that on his way to the premiere of his Grosse Fugue for string quartet, he turned back at the door to wait instead at the nearest watering hole for news. When word got to him that the public reacted poorly to his newest composition (the Leipzig review found the piece "incomprehensible, like Chinese... a concert that only the Moroccans might enjoy" [from Maynard Solomon's *Beethoven*, p. 417, 2nd Revised Ed., Shirmer Trade Books, ©1998]), he jumped up in a rage, calling them all "Cattle! Asses!" But on March 1, 2009, the public's reaction was

unanimously positive — a testament to his enduring greatness over two hundred years after the composition of these pieces.

The premiere performance was originally an end unto itself. However, the public excitement over these rediscovered pieces created a whole new aspect of this project that none of us had ever expected. Almost right away following the concert, James Ginsburg, head of Chicago's Cedille Records, asked us if we would record these works. We were thrilled! The circumstances of our recording were simply the best any artist could hope for: the best producer and engineers, the best recording space, the best instruments.

Our producer, Max Wilcox — a legend in the classical recording industry whose twenty year collaboration with pianist Artur Schnabel is the cornerstone of his career — has worked with the Guarneri Quartet, Emerson Quartet, pianist Richard Goode, the Philadelphia Orchestra with Eugene Ormandy, the Boston Symphony Orchestra with Charles Münch, and so many more. Despite having just celebrated the fiftieth anniversary of the first recording he produced (Schnabel), Max was as energetic as ever and his ear just as sharp, if not better.

Joe Patrych and David Merrill contributed their great engineering skills and some welcome comic relief to the process. Jonathan Schultz was an important part of the post-production team.

We recorded in late summer 2009 inside the seven-hundred seat auditorium of the American Academy of Arts and Letters, a beautiful, Beaux-Arts style building designed in part by architect Stanford White, in the Washington Heights neighborhood of Manhattan (155th and Broadway). The Academy was founded to emulate the famous French Academy, which gathers prominent members of the arts, literature, and other disciplines. Many prominent 20th-century figures have walked the hallowed halls of this institution, from Duke Ellington to Theodore Roosevelt to Mark Rothko, and scores of great musicians have recorded there, including Schnabel. I had never entered such a perfect acoustical environment: a speaking voice alone sounds beautiful in there!

As for instruments, we were well provided for. The piano I chose to play on, a Fazioli Concert Grand F278, was so beautifully prepared, voiced, and regulated prior to

the sessions by Sujatri Reisinger and onsite by technician extraordinaire Arlan Harris that I was literally in piano heaven. It was the best piano experience I ever had. Arlan was at all the recording sessions to make sure the instrument stayed in tune and that every aspect remained just right; my piano was tuned nearly as often as Sang Mee and Wendy tuned their instruments — a rare experience for a pianist. Sang Mee used the 1713 Cooper-Hakkert Stradivarius on generous loan from Chicago’s Stradivari Society, and Wendy played her own beautiful instrument, a 1772 Gagliano.

We arrived in New York two days before the first session. We had rented a beautiful duplex apartment with a baby grand and a backyard right off Verdi Square on Manhattan’s Upper West Side (just a few blocks North of Lincoln Center), so we had some time to settle in and get focused. It turned out our apartment was right next to Max Wilcox’s own home: only a small fence separated our backyards. This coincidence made it easy for all of us to meet and discuss the recording in process in the comfort of our own temporary home.

Our first recording day was a Monday: most of

our time was spent adjusting mics and audio levels, moving things around, and generally testing everything to get just the right sound. Tuesday was our first full recording day, and the process was exhausting. We had never recorded as a group before, and so had not established a recording “dynamic.” Much time was spent listening to playbacks, an important process that helps determine not only whether or not a take is good, but what we might do in the next one to improve any interpretive aspect from timing, to tempo, to dynamic range, and in some cases fixing basic things such as dropped or wrong notes, intonation issues, and so on. We spent long periods of time improving certain movements, so that by the end of that day, we were not yet halfway through the program of the disc, with only one day to go.

Wednesday, we arrived at the Academy determined to do a great job and wrap everything up. We did well and managed to get everything recorded. However, we all felt very tired and knew that we could have given more of ourselves in the last few takes of the day. We wanted to have another recording session, but the hall was not available again until two days later, and we would have to wait

another day. A last minute situation nearly lost us the hall that Friday, which was our last possible option! But after much suspense, everything came together and, having rested a little, our last day’s takes were as we had hoped. Max opined that Beethoven himself had intervened to make sure everything worked out.

In addition to our amazing recording team, we had talented photographer Max Anisimov covering the sessions, and Emmy Award-winning filmmaker Mike Cahill shooting for the documentary he is making about the Project. Guerguan Tsenov, talented conductor and pianist, kindly accepted the role of page-turner.

Realizing the Project has involved so many wonderful colleagues, friends, and family — which is very humbling — a list, which we hope is complete, appears on page 29 of this booklet. We could not have done any of this without tremendous support from our donors; we particularly thank Mike Doyle and the Buonacorsi Foundation for making the lead contribution to this recording.

The Project has brought all three of us closer together as artists and the process has been

very rewarding. We have decided to stay together as a trio to perform, and eventually record, all of Beethoven’s other trio works, as well as new works we are commissioning. For these and other upcoming projects, you, dear reader, can also get involved! Please visit our website [www.BeethovenProjectTrio.com](http://www.BeethovenProjectTrio.com) for more information and to send us your thoughts; we would love to hear from you.



Max Wilcox and George Lepauw discuss musical finepoints. Photo by Max Anisimov.



Live cartoon done at the Beethoven World Premiere by Pat Byrnes, Chicago, 2009.

## THE TRIOS

### Trio for Piano, Violin and Cello in E-Flat Major, Hess 47

#### *A World Premiere Recording*

This piece is an original arrangement by Beethoven himself, from his String Trio Opus 3, originally in six movements, composed in 1794. The original Opus 3 was Beethoven's first composition for violin, viola and cello, for which group of instruments he wrote only four more pieces: the Serenade Opus 8, and the three trios Opus 9, in 1797-98. Unfortunately, he only completed the first movement in his arrangement for piano trio, and no exact date has been given for that work, except that it was certainly not done before 1800. That alone, however, is a clue that Beethoven not only liked his string trio enough to use it again in a different form, but that at a different period of his life, with added maturity, he chose to use the same material to create a new piece. Although the two pieces are, notewise, nearly identical twins, their musical personalities are very different, as the inclusion of the piano gives the same music much more dramatic energy.

The string trio, with its six movements, most

resembles the serenade or divertimento form, which was still popular at the end of the 18th century. These works were often intended for outdoor performance and always light in nature. Although the Opus 3 is unmistakably Beethoven, it does have many similarities with Mozart's string trio Divertimento, published in 1792 (K563): it shares the same key of E-flat and has the same number of movements. The opening of Beethoven's Opus 3 has a full, almost orchestral sound, and the Piano Trio version, Hess 47, amplifies that effect. The whole movement is full of vibrant energy, optimistic in nature, despite a very interesting "false recapitulation" in *f* minor that gives the piece a sudden, but fleeting, darkness. The constant syncopations give it a sense of breathless pursuit, and a wonderfully youthful spirit. The development section is unusually extensive for this period of Beethoven's writing, something he did not repeat until his Opus 18 string quartets.

The first edition of the piano trio version was published by Wilhelm Altmann in the *Zeitschrift für Musikwissenschaft*, a scholarly journal, in 1920. The autograph eventually came into the possession of the great collec-

tor Dr. Hans-Carl Bodmer of Zürich, who collected innumerable objects, manuscripts, and letters of Beethoven before donating everything to the Beethoven-Haus in Bonn upon his death in 1956 (incidentally, Dr. Bodmer was also a great friend and patron of the famous German-Swiss author Hermann Hesse). The important 20th century Beethoven scholar, Willy Hess gave it number 47 in his catalogue of Beethoven's lost and forgotten works.

That it had never been performed publicly before March 1, 2009 — in Chicago by the Beethoven Project Trio — nor recorded until now is mysterious, though probably more a sign of the human capacity for oversight than anything else. Individual parts were not included in either the work's original 1920 publication or in its mid-century printing in Breitkopf & Härtel's complete Beethoven works, making performance impractical. To this day, no performance edition has been published; it took several days and nights of manually copying, cutting, taping, and copying again for the Beethoven Project Trio to have useable parts for the World Premiere performance (and even then the scores were unwieldy and oversized).

The International Beethoven Project is currently working on a performance edition of this work and the other two trios (including commentary by the members of the Beethoven Project Trio), scheduled to be published before the end of 2010.

### **Trio for Piano, Violin and Violoncello in D Major, Kinsky/Halm Anhang 3**

*An American Premiere, edited and arranged by Robert McConnell*

This work is an original piano trio by Beethoven, dated 1799, although we have no information on the work's genesis. It is in two movements, the first an Allegro in sonata form, the second a Rondo Allegretto in the style of a German folk dance.

The first movement, from the very opening to the end, is reminiscent of a Haydn symphony. It is highly classical in form, without a real development but rather a long recapitulation of the opening thematic material in A Major that eventually lands back in the home key of D Major before coming to a close. The whole movement is full of vivacity, some virtuosity in the piano part, and a great deal of charm. The second movement begins with an eight-bar introduction of the theme in the piano

part alone. The melody is lilting, in a naïve folk-style with a certain pastoral charm, and the whole is characterized by suspensions in harmony and time, that resume in joyous musical frolicking. A couple of passages in b minor and f minor, the last a particularly bold choice, come through to give the piece more depth. Eventually, a modulation into F Major and then d minor leads back to the original D Major tonality to close the piece cheerfully.

The work's manuscript survives in an autograph preserved at the British Library in London. Two pages of the manuscript are missing in the first movement, which is the principal problem with this piece. We know the autograph was prepared for publication because the bars were numbered, a common practice on clean copies intended for delivery to a publisher. The numbering tells us exactly thirty-three bars are missing from the first movement, from bar 63 until bar 96. This is what made it possible for Robert McConnell to reconstruct the missing segment for the performance and recording. In Mr. McConnell's words:

*The piece does not have a real development section (sort of like the Marriage of Figaro overture), and I believe that the music basi-*

*cally repeats itself in A major (slightly truncated) with the final move to D major only occurring in measure 108. Here is why I think so: after the 33 measures' gap, the music returns in bar 96, which corresponds to measure 36 of the exposition. Bar 96, however, is on a dominant seventh chord on B which implies a move to E Major, and indeed, the music comes to a full cadence on E in bar 106 (corresponding to bar 46 in the exposition). If the piece had previously returned to D major, as we would usually expect in a recapitulation, this harmonic move would make no sense, but here it works if the music just repeats itself transposed into A. Furthermore, 33 measures does not leave any time for a development, only a final cadence in A to round out the exposition, and a truncated recapitulation.*

Curiously, the piece was originally thought to be a work of Mozart's and was catalogued by Ludwig Ritter von Köchel as Anhang 52a in his Mozart catalogue, thus making it the only Beethoven work to have a Köchel number! By the early 20th century, however, scholars were changing their minds and it was published by Georges de Sainte-Foix as a work of Beethoven's in "Oeuvres inédites

de Beethoven,” Vol. 2 of the *Publications de la Société française de Musicologie*, Paris, E. Droz, in 1926. In 1962, Jack Werner published an edition, listing it as Beethoven’s *Rondo in D. Trio for Violin, Cello and Pianoforte*, Chappell, London. One reason authentication proved so difficult for so long is that the handwriting is not Beethoven’s but that of Kaspar Karl van Beethoven, one of the composer’s brothers: in his early years in Vienna, Kaspar Karl acted as a copyist and business manager for his older brother, which helps to explain some of the confusion over this piece.

### **Trio for Piano, Violin and Violoncello, in E-Flat major, Opus 63**

#### *An American Premiere*

This work was published in July 1806 by Artaria & Co. in Vienna as: “GRANDE SONATE / pour le Forte-Piano / avec Violon et Basse obligée / tirée du Grand Quintetto Op. 4. / composée / par / LOUIS van BEETHOVEN.” Scholars throughout the 19th and most of the 20th century have been divided over the authenticity of this piece, some asserting that Beethoven had nothing to do with this transcription from

his String Quintet Opus 4 of 1795. Yet the 1806 as well as the 1818 Artaria editions clearly identify Beethoven as the composer of this trio. Ardent Beethoven admirer, Franz Liszt’s own complete edition of Beethoven’s works, published in 1859 by L. Holle, not only includes Opus 63, but lists it as an “arrangement from the String Quintet Opus 4 *by the composer*” (emphasis mine). The work was also listed as wholly by Beethoven in the ground-breaking encyclopedia of music by François-Joseph Fétis, in *Histoire universelle de musique* (Paris, 1869–1876). It was, however, left out of other editions thereafter, from the *Alte Gesamtausgabe* (Complete Edition) by Breitkopf & Härtel in the 1860s up through the *Neue Gesamtausgabe* of G. Henle in the 1970s.

Most scholars today, however, armed with greater details surrounding its publication and a closer examination of the facts, have come to a convincing conclusion. Primary among these facts stands Artaria’s up-to-date catalogue of Beethoven’s complete works from 1819, which Beethoven himself approved, opus 63 included. Beethoven was extremely protective of anything published with his name on it: it was not uncommon

at the time for publishers to have a work by a famous composer arranged for another set of instruments without obtaining the author’s permission, and without clearly stating that the arrangement was by someone other than the composer himself. When this sort of situation came up, Beethoven would always show his displeasure by writing a letter to the guilty publisher demanding that the name of the arranger be clearly printed on the front page, so no one would think it was an original composition. That Beethoven never wrote such a letter to his Viennese publisher, Carlo Artaria, or to anybody else about this is strong evidence that he took full credit for this piano trio arrangement. Artaria even published a second edition in 1818, which would have been yet another opportunity for Beethoven to make a case against the publisher had this not been his own work (Beethoven and Artaria actually went to court over a copyright issue in 1803.)

The origins of this piece are slightly byzantine. Beethoven first wrote a version for wind octet that was published (with some later revisions) as opus 103, in 1830 (three years after Beethoven’s death). Written as dinner music for the Archbishop of Bonn

right before Beethoven’s move to Vienna, it actually dates from 1792. It is steeped in Beethoven’s compositional style from his last years in Bonn, when he first began to write a great deal of music, mostly for occasions at the court of the Elector where he was employed, or for Summer parties on estates along the Rhein, where he often performed. It also reflects the background and divertimento nature of much of the non-vocal music still being written at the time, before concert halls had emerged. In many ways, this wind octet is a study for Beethoven’s use of wind instruments in symphonies later on. In true Beethoven fashion, the writing was not easy for wind players of the time.

The String Quintet Opus 4 is itself an arrangement from the work’s earliest version as a wind octet. Beethoven made many changes from the octet to the quintet, not only to account for the completely new instrumentation and timbre, but also imparting a new conception of balance and form. Although the two pieces would be recognized as very similar, the composer made many changes that affect the whole, including moving around some themes and outright changes in notes and voicing. Among the more obvi-



ous alterations are the additions of a second trio in the Scherzo and a secondary theme in the Finale. Taken as a whole, the quintet is more cohesive, mature, and reflective of Beethoven's progress as a composer over the nearly four years between the two versions, the quintet being completed late in 1795 and published the next year by Artaria.

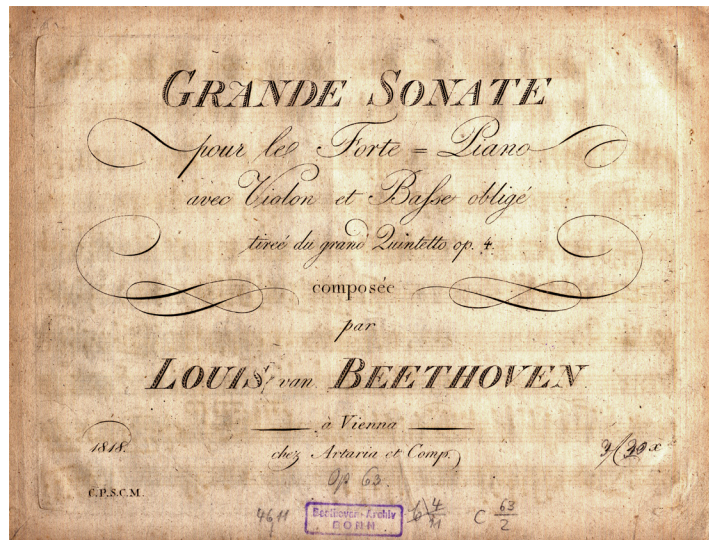
The version recorded here, for piano trio, listed as Opus 63, is more closely related to the quintet. Although there is no precise indication of when Beethoven reworked his Opus 4 into this piano trio, the publication date of 1806 suggests he worked on it in 1805 or early 1806. The year coincides with Beethoven's reconciliation with his publisher Artaria, after four years of conflict and litigation relating to what Beethoven considered Artaria's unauthorized publication of his Opus 29 String Quintet. The court's final verdict against Beethoven in 1805 required that he compose a new string quintet for Artaria — something Beethoven never actually did. Could it be that he reworked the Opus 4 String Quintet into a piano trio instead? This would have been relatively easy for him, and probably would have satisfied Artaria. Between 1805 and 1807, Beethoven com-

posed Fidelio, his Fourth Piano Concerto, the Appassionata Sonata, Razumovsky String Quartets, Fourth Symphony, Violin Concerto, Overture to Coriolan, Sixth ("Pastoral") Symphony, etc. That he also worked on this piano trio, Opus 63, during this bountiful and inspired period of his life is very revealing. In its piano trio form, this piece that began life 13 or 14 years earlier as a wind octet, gains a far greater level of depth than in either of its previous incarnations. It is notable that with each new version, Beethoven paired down the number of instruments, perhaps seeking greater clarity of line and expression, streamlining the piece to its most basic structure, and making much more out of less.

Like all of Beethoven's works with piano, it is the instrument at which he gained so much recognition that gets to shine. The piano is primary in this piece, and in many passages speaks as it might in a concerto. It is also clear that this piece was not originally intended as a piano trio, as some parts were more obviously written with a different sound in mind, namely that of wind instruments. The mood overall is sunny, E-flat Major being a very grounded and warm key. Of

the four movements, the Andante is perhaps the jewel of the piece with its alluring beauty and charm.

*We thank James F. Green for his contribution to these notes.*



Title page of the first edition of Beethoven's Piano Trio Opus 63, published by Artaria in 1806. From the Beethoven-Haus Bonn, Collection H.C. Bodmer.

## The Beethoven Project Trio

Founded in 2008, the Beethoven Project Trio has already made a mark as one of the most interesting and dynamic chamber groups launched in the last few years. The ensemble has been featured in newspapers and magazines, on television and radio, and on countless Internet sites. Coverage seen by millions of people around the world has included stories in the *Rheinische Merkur*, *Atlantic Times*, *Chicago Tribune*, *Asia Times*, Associated Press, and *Newsweek* Korea; broadcasts from CBS Evening News and CNN to American Public Media's Performance Today and Chicago's WFMT Radio; Internet coverage on Yahoo!News and AOL; and recognition through many other outlets.

Veteran *Chicago Tribune* music critic John von Rhein declared, "pianist George Lepauw, violinist Sang Mee Lee and cellist Wendy Warner made a splendid ensemble, playing with finely judged balance, evenness of sound and unanimity of style," adding in another review that "vigor, commitment, and spontaneity marked everything this 'stellar Chicago trio' played."

The goals of the Beethoven Project Trio are

to bring a new vitality to the performance of Beethoven's trios, to shed new light on the piano trio as a musical form by commissioning new works, and to excite and educate audiences in concert halls, schools, and places where great music is not always heard.

The Beethoven Project Trio's repertoire encompasses the complete piano trios of Beethoven, including the Triple Concerto, and keeps growing with the addition of new commissions as well as some of the trios by Haydn, Mozart, Schubert and Brahms, to provide historical context around Beethoven's creative approach to trio writing.

The Beethoven Project Trio tops its 2009–2010 season with its New York debut at Lincoln Center's Alice Tully Hall. The Trio embarks on its first international tours, from South America to Asia and Europe, in the 2010–2011 season.

Emmy-Award winner Mike Cahill is currently making a documentary to tell the story of how the pieces on this disc came to be rediscovered and premiered over two hundred years after their composition. It shows the Beethoven Project Trio in the recording process as well as in performance, giving a

better understanding of how chamber music is prepared and performed, with the addition of interviews with the musicians and many other key figures in the project. The full-length feature is slated for 2011 release.



The Beethoven Project Trio in front of the Academy's beautiful bronze doors. Photo by Max Anisimov.

**GEORGE LEPAUW** began his studies at the Rachmaninov Conservatory in Paris, France at the age of three, and soon after was accepted by Madame Aïda Barenboim as her youngest-ever student, with the exception of her son, pianist and conductor, Daniel Barenboim. George went on to study with Russian virtuoso, Elena Varvarova who prepared him for his first public concert at the age of ten in Paris, performing Beethoven sonatas.

On the recommendation of conductor Carlo Maria Giulini, George began working under the tutelage of Maria Curcio, a disciple of Arthur Schnabel, and later continued his studies in Paris and in Alsace with Rena Cherechevskaia, the renowned professor in charge of “Gifted Young Artists” at the Tchaikovsky Conservatory in Moscow. During that time, he also traveled to Hannover, Germany to work with Russian concert pianist Vladimir Krainev.

A lifelong interest in improvisation led George to explore the world of jazz, studying under American composer Christopher Culpo and Bernard Maury (a disciple of Bill Evans) in Paris. George also attended an intensive summer program at the Berklee

School of Music in Boston, experimenting on different instruments in fusion, blues, and jazz.

George obtained his Bachelor of Arts degree from Georgetown University in Washington, D.C. with a double major in English Literature and History and received his Masters of Music in Piano Performance at Northwestern University in Chicago, where he studied piano with Ursula Oppens and James Giles. George was the recipient of the first Earl Wild Foundation Prize to study with the legendary pianist.

In recent seasons, George has performed and given master classes in Europe and Asia, as well as in Chicago where he is based. His recital and concerto appearances have been centered on the music of Bach, Beethoven, Chopin, Debussy, Ravel, and Gershwin. In Chicago, he has also developed strong chamber music collaborations with members of the Chicago Symphony Orchestra, performing programs from Brahms to Messiaen and Takemitsu. His first solo recording, comprising the complete Préludes for piano of Claude Debussy was released in 2010 on the JoAM label.

In 2008, George formed the Beethoven Project Trio with Sang Mee Lee and Wendy Warner, and in 2007 founded a production company and a magazine on music and culture, the *Journal of a Musician*.



The Trio and Max Wilcox listen to the last take. Photo by Max Anisimov.

**SANG MEE LEE** has warmed the hearts of audiences and “dazzled listeners” ever since she began performing in her native Chicago. From Europe to Asia and the United States, she has been called “the rising star to watch in the music world” (KBS) and “first among equals” (*Boston Globe*).

Sang Mee debuted as soloist with the Chicago Businessman’s Orchestra at the age of five, and has appeared as soloist with the Chicago Symphony Orchestra under Erich Leinsdorf, the Lausanne Chamber Orchestra under Emmanuel Krivine, and with the Korean Broadcasting Orchestra under Eun-Sung Park, among many others. Sang Mee has also performed in recital around the United States, Europe, and the Far East. In Chicago, she has appeared as a guest artist on the Dame Myra Hess Memorial Series and the Ravinia Rising Stars Series.

Sang Mee’s performing qualities have been recognized around the globe, winning her first prizes at the Tibor Varga International Violin Competition, Irving M. Klein International String Auditions, Seventeen Magazine/General Motors Concerto Competition, William C. Byrd Competition, and the Julius Stulberg Auditions, and top prizes in

many others including the Leopold Mozart International Violin Competition. In Chicago, she has won the Illinois Young Performers Competition and was the top scholarship recipient of the Union League Civic & Arts Foundation. In 1996, Sang Mee was made a National Honorary Member of the Delta Omicron International Music Fraternity.

A frequent chamber musician, Sang Mee appears annually on the concert series at the Music Institute of Chicago, where she has been on faculty since 2000. She also performs on several contemporary music series in Chicago, including Music For A While and the Four Score Festival. In past years, she has been a guest artist and performer at the Aspen Winter Chamber Music Series, the Hot Springs Music Festival in Arkansas, the Chamber Music Series at Tannery Pond, the Highlands Chamber Music Festival in North Carolina, and the Aspen Music Festival. Sang Mee has been on the summer faculty at the Sewanee Summer Music Festival in Tennessee, and on the chamber music faculty at Northwestern University. Before becoming a founding member of the Chicago-based Beethoven Project Trio in 2008, Sang Mee was a co-founder of Boston’s highly acclaimed Metamorphosen Chamber Ensemble.

A graduate of The Juilliard School, Sang Mee earned Bachelor’s and Master’s degrees in violin performance. Her teachers and mentors have included Dorothy DeLay, Masao Kawasaki, Hyo Kang, Felix Galimir, Samuel Sanders, Roland and Almita Vamos, Robert Lipsett, Josef Gingold, Victor Aitay, and Betty Haag.

Sang Mee has appeared on the Phil Donahue Show, Good Morning America, the Anneliese Roethenberger Show in Germany, and in 2009 was named one of the fifty most influential persons of Korean descent by *Newsweek* Korea.



Recording at the American Academy of Arts and Letters, New York. Photo by Max Anisimov.

**WENDY WARNER**, hailed by *Strings* magazine for her “youthful, surging playing, natural stage presence and almost frightening technique,” has become one of the world’s leading cellists. Since she initially garnered international attention by winning first-prize at the Fourth International Rostropovich Competition in Paris in 1990, audiences have watched Warner perform on prestigious stages including New York’s Carnegie Hall, Symphony Hall in Boston, Walt Disney Hall in Los Angeles, Paris’s Salle Pleyel, and Berlin’s Philharmonie.

Wendy has collaborated with many leading conductors including Mstislav Rostropovich, Vladimir Spivakov, Christoph Eschenbach, André Previn, Jesús López-Cobos, Joel Smirnoff, Carlos Miguel Prieto, Ignat Solzhenitsyn, Charles Dutoit, Eiji Oue, Neeme Järvi, and Michael Tilson Thomas. In recent seasons, she has performed with, among many others, the Detroit Symphony, New World Symphony, St. Paul Chamber Orchestra, St. Petersburg Philharmonic, Orchestre Symphonique de Québec, Cape Town Philharmonic Orchestra, and the Chamber Orchestra of Philadelphia. Wendy has also performed with the Chicago, Boston, Dallas,

Montreal, and San Francisco Symphonies, the Philadelphia Orchestra, London Symphony (Barbican Center), Berlin Symphony, Hong Kong Philharmonic, NHK Symphony Orchestra, Japan Philharmonic, French Radio Philharmonic Orchestra, Iceland Symphony, L’Orchestre du Capitole de Toulouse, and L’Orchestre de Paris, with which she performed the Brahms Double Concerto with violinist Anne-Sophie Mutter. Wendy was invited to perform in recital and with orchestra at the 70th birthday celebration concert for Mstislav Rostropovich in Kronberg, Germany and has performed Vivaldi’s two-cello concerto in France with Rostropovich.

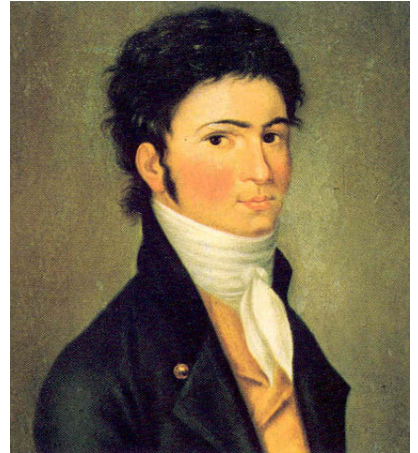
A passionate chamber musician, Wendy has collaborated with the Vermeer and Fine Arts Quartets, and with violinist Gidon Kremer. Recital work has included performances at the Music Institute of Chicago’s Nichols Hall, the Phillips Collection in Washington D.C, the Isabella Stewart Gardner Museum in Boston, as well as in Milan and Tokyo.

A frequent recording artist, Wendy released a CD of music by cellist-composers David Popper and Gregor Piatigorsky in 2009 on Cedille Records. Her upcoming Cedille disc of Russian music, including Cello Sonatas by

Rachmaninov and Miaskovsky, with pianist Irina Nuzova, is scheduled for release in August 2010. Wendy’s past recordings include Hindemith’s complete chamber works for cello for Bridge Records and a disc of 20th century violin and cello duos with Rachel Barton Pine for Cedille Records. Wendy’s critically acclaimed CD of Samuel Barber’s Cello Concerto, with Marin Alsop and the Royal Scottish National Orchestra, was released by Naxos.

Wendy’s musical studies began at age six under the tutelage of Nell Novak, with whom she studied until she joined Mstislav Rostropovich at the Curtis Institute. Her career began auspiciously in 1990 when she made her New York debut with the National Symphony Orchestra conducted by Mstislav Rostropovich playing Shostakovich’s First Cello Concerto. She was immediately reengaged to appear with the NSO on a North American tour and was the featured soloist on the Bamberg Symphony’s European tour that year, also conducted by Rostropovich. Wendy continues to perform and tour internationally.

A recipient of the prestigious Avery Fisher Career Grant, Wendy is on faculty at Roosevelt University’s Chicago College of Performing Arts, the Music Institute of Chicago, and the Schwob School of Music at Columbus State University in Georgia.



Beethoven in 1801 at age 30  
by Carl Traugott Riedel (1769–1832)

## **The International Beethoven Project**

The International Beethoven Project is a unique endeavor created around the primary mission of educating the public about Ludwig van Beethoven's music, his life, and his thought. Beethoven is a focal point for the entire history of western music. As a humanist, he brings together a multitude of other creative disciplines, from philosophy to political theory, theater, and art. His lifetime spanned from pre-revolutionary to post-Napoleonic Europe, and his influence, musically and intellectually, has remained strong to this day. The International Beethoven Project serves as an entry point for anyone curious about classical music and history, and provides an opportunity for a deeper exploration of Beethoven and all themes associated with his life.

In the spirit of Beethoven, this project's mission is to educate and serve causes that make our world better. The project presents concerts, lectures, exhibits, and all manner of special and creative events with the aim of building up toward the 250th anniversary of Beethoven's birthday on December 16, 2020.

**The International Beethoven Project**  
*is proud to present this first recording,  
co-produced with Cedille Records and  
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Martine Ebsworth  
Jeff and Julie Shaw  
Paula Kiefer  
Carol Wyant  
Dr. Rosalie Tassone  
Edmond J. Murphy  
William McCluskey and Dennis O'Connor  
Ji Li  
Raymond and Melody O'Leary  
The Acharya-Huang Family  
Nathalie Weil



"Beethoven composing at night."  
Photograph by Didier Lepauw  
(1902 sculpture by Antoine Bourdelle, private collection)

A few words from His Serene Highness, Prince Piotr Galitzine and his wife, Her Royal and Imperial Highness Maria-Anna Galitzine, née Archduchess of Austria:

*"We are delighted to be connected to this historical project, as both our families have had the most intimate contact with Ludwig van Beethoven. On the Galitzine side, Prince Nikolai was his patron for many years, commissioning the three "Galitzine String Quartets" among other works, before beginning to compose in his own right.*

*On the Habsburg side, the composer dedicated his "Archduke Piano Trio" to Archduke Rudolph of Austria as well as the Mass in D. The Archduke was both patron and pupil of the great composer.*

*We congratulate the Beethoven Project Trio on this important and historic contribution to Beethoven's legacy."*

*Prince and Princess Piotr Galitzine*

*[N.B. Prince Nikolai Galitzine received the dedication of Beethoven's String Quartets Opus 127, 130, and 132. Archduke Rudolph received eleven major dedications from Beethoven including the Fourth and Fifth Piano Concertos, Trio Opus 97 "Archduke," Piano Sonatas Opus 106 and 111, Grosse Fugue Opus 133, and Missa Solemnis, Opus 123.]*

So many family members, friends, and colleagues have been, in ways large and small, a part of this project, offering support, help, and services on so many levels. Without their help, this project would not have come this far. We are truly grateful and deeply indebted to all of them, including:

*Didier and Jane Lepauw*

*Thomas Zoells and his team at Pianoforte Foundation*

*Hervé and Isabelle de la Vauvre and their entire family*

*Wolfgang Drautz, Consul General of the Federal Republic of Germany*

*Gabriel Ben-Dashan, Geoff Fushi, and Suzanne Fushi at the Stradivari Society*

*Song Hwan Son, Consul General of South Korea*

*Jean-Baptiste de Boissière, Consul General of France*

*Donna LaPietra*

*Mike Doyle*

*Richard Driehaus*

*Michael and Rose Ann Gallo*

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*Sang Il and Melissa Lee*  
*Jung Kie Lee*  
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*Albert and Amanda Kim*  
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*Aida Barenboim*  
*James Ginsburg*

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There are several ways in which you can help:

1. Buy one of the beautiful and unique limited edition prints made of the Beethoven Project Trio at the Beethoven World Premiere Concert of March 1, 2009. Legendary artist-reporter Franklin McMahon and *New Yorker* magazine cartoonist Pat Byrnes were both at the concert sketching. McMahon's print is 16x20 and sells for \$500; and Byrnes's print (10x12) for \$300. Each print is signed by the artists, and also by George, Sang Mee and Wendy. Half of the cost is tax deductible. Shipping is not included in the price.

2. Buy a photograph, including those presented in this booklet, signed by the photographer. Sizes vary (Prices: \$100 - \$400).

3. Donate any amount, completely tax-deductible in the United States (see donor levels below).

4. Join our international e-mail list:

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You can also mail a check, payable to  
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