
takeout symphony



Ludwig van Beethoven (1770-1827)
arr. **Johann Nepomuk Hummel** (1778-1837)
Symphony N^o. 6 op.68 « Pastorale »—
Allegro man non troppo

Mika Putterman romantic flute ¹
Sallynee Amawat violin
Andrea Stewart cello
Gili Loftus fortepiano

George Bridgetower (1778-1860)
Ballade « Henry »

Mika Putterman romantic flute ²
Gili Loftus fortepiano

Ludwig van Beethoven (1770-1827)
arr. **Johann Nepomuk Hummel** (1778-1837)
Symphony N^o. 7 op.92— Allegretto

Mika Putterman romantic flute ²
Sallynee Amawat violin
Andrea Stewart cello
Gili Loftus fortepiano

Prior to the advent of recordings, there were only two ways to hear music— go see it performed, or play it yourself...

After hearing a symphony with the composer at the podium, thanks to **Hummel's** arrangements, you could take it home with you. Notorious for his violent temper and thin skin, **Beethoven** was purportedly mad at Hummel for these very arrangements.

Bridgetower was another who faced Beethoven's fury. A Black violinist and composer, Bridgetower gave the premiere of Beethoven's *Violin Sonata No. 9*; sight-reading and without any rehearsal (at 8am !). He even improvised a cadenza with the composer. But Beethoven unceremoniously scratched out Bridgetower's dedication over a trivial quarrel. The new dedicatee, Kreutzer, never performed it (saying it was unplayable). Despite this, it is still commonly called the *Kreuzter Sonata*. Most of Bridgetower's compositions have sadly been lost but we're happy to present one of his few remaining works.

Mika Putterman



Known for her beautiful sounds, and expressive playing, **Mika** studied the Baroque flute with Marc Hantai in Paris and Barthold Kuijken in Brussels. In 2004 she founded *Autour de la flûte*. Mika is a freelancer with numerous orchestras and chamber groups, and she teaches historical flute at McGill University.

“ The best seat in the house to hear a symphony is in the orchestra ! I absolutely love playing in orchestras, and relish playing Beethoven. What a delight to discover that Hummel must have felt the same— arranging the symphonies to bring into peoples’ homes. In this recording I use two different flutes from the same period. One is English; made of ivory. The other German; made of boxwood. They each speak to me differently, bringing their own sonorous quality to the group. I have to say, we giggled a lot during the filming of this episode, and really enjoyed each other’s company. ”

Romantic flute ¹ Wm. Potter, London c.1810

Romantic flute ² Tutz, 2003 after Liebel, Dresden 1830

autourdelafute.com

Sallynee Amawat



Violinist **Sallynee** enjoys performing repertoire from the 17th to 19th centuries, as well as forging new paths in Early Music.

Passionate about chamber music, she is co-artistic director of Montreal-based ensemble *Infusion Baroque* as well as the multidisciplinary group *Compagnie intangible*.

“ Since before the pandemic, I’ve always enjoyed making music in an intimate space amongst friends. There is a special energy that comes from playing for each other and for select special guests, with no other objective than to just enjoy the music and each others’ company. Even more special is to play works that are normally performed by symphony orchestras. The Beethoven symphonies have been a part of my repertoire both as a student and as a professional musician, but the chamber arrangements feel like a rediscovery of this iconic repertoire. ”

Violin Klotz School, Mittenwald 1790

Bow Bégin after Dodd, c.1760

sallynee.com

Andrea Stewart



Andrea's explorations span from historical performance to the new sounds and techniques of contemporary music. She has created and performed in multimedia works, prize-nominated recordings, film-concerts, international tours, and the commissioning of new music.

She is associate director of *collectif9* and a member of *Infusion Baroque* and *Arion Baroque Orchestra*.

“ I must agree with Mika— when surrounded by the musical ‘machine’ of an orchestra, there is no greater feeling. These arrangements allow us to experience that immersion at home... and I love the historical irreverence to Beethoven's original instrumentation ! Each new arrangement of a work changes your approach as an instrumentalist, and we could have spent many hours exploring the new sounds we were compelled to search out. I suppose we could have also spent hours figuring out how many measures of rest Hummel *meant* to write in some places, but it was more fun to just keep trying out new solutions ! ”

Cello Lu-Mi , 2003 after Montagana, Venice 1739

Bow Ralph Ashmead

andreaistewart.ca

Gili Loftus



Award winning keyboardist, **Gili's** three-fold expertise on fortepiano, modern piano and harpsichord lend her playing a character that is unique, and which has opened up exciting paths for artistic and historical exploration.

Invited to share her performances and lectures on both sides of the Atlantic, Gili has recorded for the Backlash (Berlin) and Leaf (Canada) labels.

“ *As a pianist, I have come to accept the fact that the most I can expect to be, whenever it comes to the matter of Beethoven's symphonic music, is a listener and observer. I could always hum along of course, or tap my foot to the wonderful sounds of these exhilarating works. But this was but a small comfort.*

How wonderful then, that thanks to Hummel's arrangements for chamber ensemble of these very works, I could finally fully participate in the joy of performing these very works for myself, with cherished friends and colleagues for company. ”

Fortepiano Chris Maene, 2019 after Fritz, Vienna 1811

gililoftus.com

Artistic Direction

Mika Putterman
Aleks Schürmer

Image & Sound

Alexander Formosa
Aleks Schürmer

Design

Aleks Schürmer

Translation

Dominique Pelletier



Conseil des arts
du Canada

Canada Council
for the Arts