

# Romance in F Major

## *Op. 50*

Flute & Piano

Arr.: Yujian Zhu

## Ludwig van Beethoven

EMR 51997

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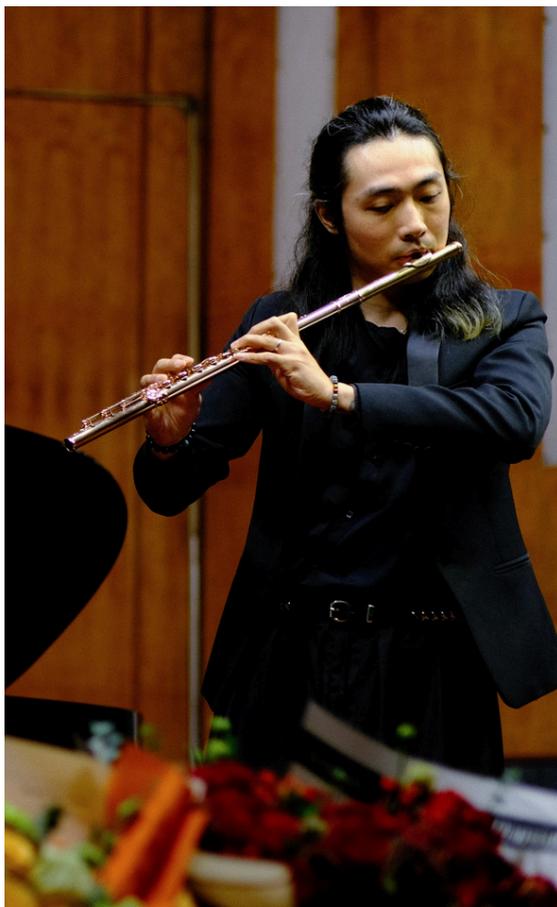
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# YUJIAN ZHU



Yujian Zhu currently serves as Professor of Flute at the Accademia Internazionale di Musica e Arte (AIMART) in Rome, Italy; Guest Professor at Berklee College of Music, USA; Vice President and Secretary-General of the Sichuan Flute Society, China; Flute and Chamber Music Instructor in the Orchestral Instruments Department at the Sichuan Conservatory of Music, China; and Committee Member of the German Music Council. As the founder of the CIAO International Music Festival, he has successfully organized multiple editions of this world-class musical event.

He holds three master's degrees in flute performance from the Sichuan Conservatory of Music (China), the Conservatorio della Svizzera italiana (Lugano, Switzerland), and the University of Agder (Norway). He also earned certificates in Baroque flute performance from the Accademia Nazionale di Santa Cecilia (Rome, Italy) and in chamber music performance from the Accademia Musicale di Firenze (Florence, Italy).

He began his flute studies at an early age under the guidance of his father, the renowned Chinese flute educator Zhu Ji, and later studied with Chinese flutist Chen Sanqing. He subsequently pursued advanced studies in Switzerland and Italy with the distinguished Italian flutist Mario Ancillotti. Over the years, he has also studied extensively with Italian flutist Andrea Oliva, Hungarian flutist Gergely Ittzés, Norwegian flute educator Jørn Eivind Schau, German flutist and chamber musician Cordula Hacke, and Italian Baroque flutist Enrico Casularo.

He has won more than twenty awards in over ten competitions, including the France Music Competition, the Saint-Saëns International Music Competition, the Padova International Music Competition, the American Virtuoso International Music Competition, and the Sichuan Provincial Flute Competition of China's Golden Bell Award.

He has performed as a soloist, chamber musician, and orchestral musician at the Suoni Riflessi Festival (Italy), the Kusatsu Music Festival (Japan), the Musicalta Festival (France), the Singapore Flute Fair, and numerous festivals across China. He has been invited to perform at prestigious venues such as the Royal Albert Hall and Carnegie Hall. He has performed extensively throughout China as well as in the United States, Switzerland, France, Italy, Germany, Japan, Hungary, Romania, and Singapore, and has extensive experience in concert hall and solo performance settings.

He has performed alongside renowned artists including Mario Ancillotti, Silvia Tocchini, Massimo Quarta, Omar Zoboli, Yuval Gotlibovich, Raquel Castro, Chen Sanqing, Ma Yong, Chen Qiling, Ian Bousfield, Kateřina Javůrková, Matteo Fossi, Erica Piccotti, Andrea Oliva, Alexa Still, Ta Jin, Zhang Guoyong, and Christian Studler, among others. Many of his students have won awards in solo and chamber music categories at various domestic and international professional music competitions. He has also been repeatedly recognized as an Outstanding Instructor, Outstanding Chamber Music Instructor, and Mentor for Top Students.

He has published the flute ensemble piece Jasmine and an arrangement of Bach's Concerto in E minor, BWV 1059, with Edition Svitzer (Denmark). He has published the intermediate and advanced editions of the flute method Learning the Flute with Ease with Shanghai Music Publishing House. In addition, he co-authored the beginner edition of Learning the Flute with Ease with his father, Ji Zhu. He has published seven academic papers in domestic and international journals, one of which was indexed in the Arts & Humanities Citation Index (A&HCI).



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# Romance in F Major

## Op. 50, Ludwig van Beethoven (Arr.: Yujian Zhu)

### **English:**

According to Max Unger, Beethoven wrote the “Romance Op. 50” in 1798-1799, and it is characterised by an uncontaminated classicism, an open cantabile style, simplicity of structural elaboration, and a predominance of expressive relaxation that is foreign to the drama practised by the composer in other instrumental works. This is one of the reasons why Op. 50 has been manipulated in numerous versions, the best known of which is Czerny's four-hand piano version.

The transcription for flute published here is therefore in keeping with the custom of the period, also in relation to Beethoven's worldly, salon style, which can be found in the Serenade Op. 25, written two years earlier, in which the flute plays a leading role. This is even more true of the writing of the Romance, which is “clean” and devoid of the polyphony and virtuosity characteristic of the violin, allowing for simple transposition in the original key from one essentially melodic instrument to another.

This work contributes greatly to expanding the flute repertoire in a period of relative musical scarcity with a piece of unquestionable value.

Mario Ancillotti

### **Italian:**

Secondo Max Unger, Beethoven scrisse la “Romanza op 50” negli anni 1798-1799, ed è caratterizzata da un classicismo ancora incontaminato, da un'aperta cantabilità, una semplicità della elaborazione strutturale, un predominio della distensione espressiva estranea al drammatismo praticato dal compositore in altri lavori strumentali. Anche per questo l'op. 50 è stata manipolata in numerose versioni fra cui la più largamente nota è quella per pianoforte a quattro mani di Czerny.

La trascrizione per flauto qui pubblicata è perciò riferibile all'usanza del periodo anche in relazione a quello stile beethoveniano di carattere mondano-salottiero in cui si colloca la Serenata op 25, di due anni precedente, in cui il flauto è protagonista. E ancor più alla scrittura della Romanza, “pulita” e priva di polifonie e virtuosismi caratteristici del violino, che autorizzano la semplice trasposizione in tonalità originale da uno strumento essenzialmente melodico ad un altro.

Il lavoro contribuisce assai bene ad allargare con un brano di indiscutibile valore, il repertorio del flauto in un periodo musicale di relativa scarsità.

Mario Ancillotti

### **Français:**

Selon Max Unger, Beethoven a écrit la « Romance Op. 50 » en 1798-1799, et elle se caractérise par un classicisme pur, un style cantabile ouvert, une simplicité dans l'élaboration structurelle et une prédominance d'expressivité détendue, étrangère au drame pratiqué par le compositeur dans d'autres œuvres instrumentales. C'est l'une des raisons pour lesquelles l'Op. 50 a été adaptée dans de nombreuses versions, la plus connue étant celle pour piano à quatre mains de Czerny.

La transcription pour flûte publiée ici s'inscrit donc dans la tradition de l'époque, et se rapporte également au style mondain et de salon de Beethoven, que l'on retrouve dans la Sérénade Op. 25, écrite deux ans plus tôt, où la flûte occupe un rôle de premier plan. Cela est encore plus vrai pour l'écriture de la Romance, qui est « pure » et dépourvue de la polyphonie et de la virtuosité caractéristiques du violon, permettant une simple transposition dans la tonalité originale d'un instrument essentiellement mélodique à un autre.

Cette œuvre contribue grandement à l'enrichissement du répertoire pour flûte à une période de relative rareté musicale, avec une pièce d'une valeur indiscutable.

Mario Ancillotti



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FLUTE

# Romance in F Major

Op. 50

Ludwig van Beethoven

Arr.: Yujian Zhu

Adagio cantabile

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5

21

26

30

32

37

39

43

58

*f* *f*<sup>3</sup>

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# Romance in F Major

Op. 50

Ludwig van Beethoven

Arr.: Yujian Zhu

Adagio cantabile

Flute

Piano

*p*



5



9



12



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15

Musical score for measures 15-19. The system consists of three staves: a vocal line at the top and a piano accompaniment with two staves below. The key signature has one flat (B-flat). The vocal line begins with a rest for four measures, then enters with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

20

Musical score for measures 20-23. The system consists of three staves. The vocal line features a melodic line with a fermata over the first measure and a slur over the next three. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

24

Musical score for measures 24-27. The system consists of three staves. The vocal line has a melodic line with a slur and a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

28

Musical score for measures 28-29. The system consists of three staves. The vocal line has a melodic line with a slur and a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

30

Musical score for measures 30-31. The system consists of three staves. The vocal line has a melodic line with a slur and a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

32

tr

f

p

35

3

f

p

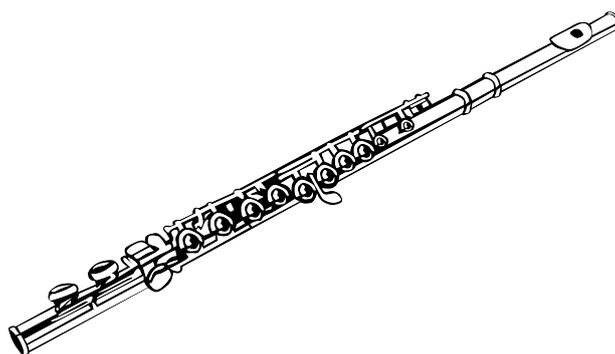
38

40

44

tr

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