

MILITARY BEETHOVEN

A bronze statue of the Duke of Wellington on horseback, set against a clear blue sky. The Duke is depicted in profile, facing right, wearing a bicorne hat with feathers and a military coat. He holds a sword aloft in his right hand. The horse is also in profile, facing right, with a detailed bridle.

Compositions and Transcriptions for Piano
Wellington's Victory • Variations on 'Rule Britannia'
Variations on 'God Save the King' • Ballet of the Knights

Carl Petersson

Ludwig van Beethoven (1770–1827)
Military Beethoven: Compositions and Transcriptions for Piano

Musik zu einem Ritterballett, WoO 1, Hess 89 (‘Music for a Ballet of the Knights’) (1790–91)			13:12
1	Marsch		1:55
2	Deutscher Gesang (‘German Song’): Allegro		0:50
3	Jagdlied (‘Hunting Song’): Allegretto		0:35
4	Deutscher Gesang (‘German Song’): Allegro		0:51
5	Minnelied (‘Love Song’): Romanze: Andantino		0:52
6	Deutscher Gesang: Allegro		0:44
7	Kriegslied (‘War Song’): Allegro assai		1:11
8	Deutscher Gesang: Allegro		0:46
9	Trinklied (‘Drinking Song’): Allegro con brio		1:27
10	Deutscher Gesang: Allegro		0:51
11	Deutscher Tanz (‘German Dance’): Walzer		1:17
12	Coda: Allegro vivace		1:45
Sechs leichte Variationen (G-dur) über ein eigenes Thema, WoO 77 (‘Six Easy Variations in G major on an Original Theme’) (1800)			
13	Tema: Andante, quasi Allegretto – Variation I – Variation II – Variation III – Variation IV: Minore, Poco sostenuto – Variation V: Maggiore – Variation VI – Coda		7:44
Sieben Variationen (C-dur) über das Thema ‘God Save the King’, WoO 78 (‘Seven Variations in C major on ‘God Save the King’) (1803)			
14	Tema – Variation I – Variation II – Variation III – Variation IV – Variation V: Con espressione – Variation VI: Allegro. Alla Marcia – Variation VII: [Allegro] – Coda: Adagio – Allegro		9:35
Fünf Variationen (D-dur) über das Thema ‘Rule Britannia’, WoO 79 (‘Five Variations in D major on ‘Rule Britannia’) (1803)			
15	Tema: Tempo moderato – Variation I – Variation II – Variation III – Variation IV – Variation V: [Allegro] – Coda		5:40
Wellingtons Sieg oder die Schlacht bei Vittoria, Hess 97 (piano version of Op. 91) (‘Wellington’s Victory or The Battle of Vitoria’) (1813, piano transcr. pub 1816)			15:24
16	Erste Abteilung: Schlacht (‘Part I: The Battle’): Rule Britannia: Marcia – Marlborough: Marcia – Schlacht: Allegro – Meno allegro – Sturmmarsch: Allegro assai – Presto – Andante		8:09

17	Zweite Abteilung: Sieges-Sinfonie (‘Part II: Victory Symphony’) Intrada: Allegro ma non troppo – Allegro con brio – Andante grazioso –Tempo I – Tempo di Menuetto moderato – Allegro	7:15
Triumphmarsch zum Trauerspiel Tarpeja von Kuffner, WoO 2a, Hess 117 (‘Triumphal March for the Tragedy “Tarpeja” by Kuffner’) (1813)		
18	Lebhaft und Stolz	2:45
Marsch in B-dur, WoO 29, Hess 87 (‘March in B flat major’) (1797/98)		
19	Marcia: Vivace (original version)	1:21
20	Marcia: Vivace (revised version)	1:19
21	Marsch Nr. 1 in F-dur, ‘Für die Böhmsiche Landwehr’, WoO 18, Hess 99 (‘March No. 1 in F major ‘For the Bohemian Territorial Army’) (1809)	1:27
22	Klaviertrio in G-dur, Op. 1, Nr. 2 – III. Scherzo (Fragment), Hess 98 (‘Piano Trio, Op. 1, No. 2 – III. Scherzo (fragment)’)(completed by C. Petersson) (1794–99)	1:29
23	Menuett in As-dur, WoO 209, Hess 88 (‘Minuet in A flat major’) (c.1792)	4:18
24	Menuett in F-dur, WoO 217, Biamonti 66 (‘Minuet in F major’) (?1794)	1:34
25	Menuett in d-moll, Gardi 10 (‘Minuet in D minor’) (transcr. D.P. Johnson, performing version by L. Bisgaard) (1790–92)	2:10
26	Walzer in c-moll, WoO 219, Hess 68 (‘Waltz in C minor’) (1803)	0:50
27	Bagatelle in A-dur, WoO 81 (‘Bagatelle in A major’) (transcr. A. Schmitz) (1793/94)	1:12
28	Anglaise in D-dur, WoO 212, Hess 61 (‘English Dance in D major’) (1793)	0:34
29	Ecossaise in Es-dur, WoO 86 (‘Ecossaise in E flat major’) (1825)	0:30
30	Ecossaise in G, WoO 23 (arr. C. Czerny) (c.1810)	0:40
Publisher: 25 UMI Research Press		

During the course of his life Beethoven wrote a quantity of piano pieces. Many of these remained without an opus number, their listing indicated, in a catalogue by Georg Kinsky and Hans Halm as WoO, ‘Werke ohne Opuszahl’ (‘Works without Opus Number’), although they may have been published in the composer’s lifetime. A catalogue by the Swiss musicologist Willy Hess was issued in the 1950s, listing unpublished or unfinished pieces, some of which were included in the WoO catalogue. In addition to the works with opus number, those given as WoO and Hess pieces, there is an attempt at a catalogue of all then known works in chronological order by Giovanni Biamonti. The majority of works included here appear with WoO or Hess numbers.

Ludwig van Beethoven was born in Bonn in 1770. His father was still employed as a singer in the chapel of the Archbishop-Elector of Cologne, of which his grandfather, after whom he was named, had served as Kapellmeister. The family was not a happy one, with his mother always ready to reproach Beethoven’s father with his own inadequacies, his drunkenness and gambling, with the example of the old Kapellmeister held up as a standard of competence that he was unable to match. In due course Beethoven followed family example and entered the service of the court, as organist, harpsichordist and string player and his promise was such that he was sent by the Archbishop to Vienna for lessons with Mozart, only to be recalled to Bonn by the illness of his mother. At her death he assumed responsibility for the family, the care of his two younger brothers, with whose subsequent lives he interfered and the management of whatever resources came to his father from the court.

In 1792 Beethoven returned to Vienna. He had met Haydn in Bonn and was now sent to take lessons from him. He was an impatient pupil and later claimed to have learned nothing from Haydn. He profited, however, from lessons with Albrechtsberger in counterpoint and with Salieri in Italian word setting and the introductions he brought with him from Bonn ensured a favourable reception from leading members of the nobility. His patrons, over the years, acted towards him with extraordinary forbearance and generosity, tolerating his increasing eccentricities. These were accentuated by the onset of deafness at the turn of the century and the

necessity of abandoning his career as a virtuoso pianist in favour of a concentration on composition.

During the following 25 years Beethoven developed his powers as a composer. His early compositions had reflected the influences of the age, but in the new century he began to enlarge the inherent possibilities of classical forms. In his nine symphonies he created works of such size and intensity as to present a serious challenge to composers of later generations. Much the same might be said of his piano sonatas, in which he took advantage of the new technical possibilities of the instrument, which was now undergoing a number of changes. An increasing characteristic of his writing was to be heard in his use of counterpoint, an element that some contemporaries rejected as ‘learned’, and in notable innovations, some of which, in contemporary terms, went beyond mere eccentricity.

Among Beethoven’s early benefactors was Count Waldstein, a friend of the Archbishop-Elector, member of the Teutonic Order, and a man of wide interests and distinguished ancestry. It was he who, in 1791, planned and had performed in Bonn the *Ritterballett* (‘Ballet of the Knights’), with music by Beethoven that was at first credited to him. The ballet, in traditional German costume, represented the chief elements of German life, hunting, love, fighting, dancing and drinking, illustrated in a series of scenes, divided by a German song. The script and full details of the work have been lost, but Beethoven’s score survives in orchestral form and in a piano transcription.

Beethoven’s *Six Easy Variations on an Original Theme* date from 1800, with a G major theme related to an element in the *Rondo* of the *Sonata in B flat major, Op. 22* of the same year. Beethoven’s many sets of variations include topical versions of *God save the King* and *Rule Britannia*, written in the summer of 1803 and published the following year.

Beethoven’s much maligned *Battle Symphony, Wellington’s Victory* or the *Battle of Vitoria* is a piece of programme music, topical at the time of its composition in 1813, the year of the victory of the Duke of Wellington over the forces of Napoleon at Vitoria, and designed for a newly invented machine, the Panharmonicon. The inventor Mälzel, Vienna court mechanician and later developer of the new pendulum metronome, had designed his machine

on the lines of the traditional music box, and planned Beethoven's addition to its repertoire as a further patriotic attraction. Circumstances led to a change of plan, and Beethoven was asked to orchestrate the work, free of the technical restrictions imposed by the Panharmonicon, for use in a charity concert in aid of those wounded at the Battle of Hanau. The first performance of a work that won immediate popularity with the public was on 12 November. The event, intended to raise money also for the expenses of Mälzel and Beethoven in a planned journey to London, was important in drawing public attention to Beethoven and, at the second performance in December, raising more money. Beethoven quarrelled with Mälzel over the attribution of the piece, and the latter drew little advantage from the affair, and no credit for his part in planning the outline of the *Battle Symphony*, which Beethoven used for his sole profit in a third concert in January 1814. The work includes trumpet signals for battle from the English and French armies, *Rule Britannia*, *Marlborough s'en va-t-en guerre*, (otherwise known as *For He's a Jolly Good Fellow*), gun-fire and a fugue based on *God Save the King*, and was dedicated to the Prince Regent, later George IV of England, in an effort by Beethoven to anticipate Mälzel's arrival in London and deprive him of any possible credit, which later became a matter of litigation. The piano transcription was published in 1816.

1813 brought a *Triumphal March* for the opening of the

second act of Christoph Kuffner's play *Tarpeja*, based on the legend of Tarpeja's betrayal to the Sabines of the gateway to Rome. The original and a corrected version of a transcribed *March, Hess 87*, date from 1797/98, the original versions scored for pairs of clarinets, horns and bassoons. The transcription of a *March for the Bohemian Territorial Army* dates from 1809, when a form of conscription was in force, and is dedicated to Archduke Anton of Austria. Beethoven writes of the work as his 'music for horses' in a letter of 1810 to Archduke Rudolph, referring to an imperial horse show, held that summer at Laxenburg.

The piano score of the *Scherzo of the Piano Trio, Op. 1, No. 2*, from 1794–99 survives in a fragment, here completed and revised by Carl Petersson. The *Minuet in A flat major*, with a contrasting minor section, has been dated to about 1792 and may well have been originally conceived as a piano piece. The *Minuet in F major* is listed by Biamonti as *Bia. 66*, and the *Minuet in D minor, Gardi 10* is here revised and edited by Lars Bisgaard. There are tragic overtones in the *Waltz in C minor*, of 1803, partly dispelled in the *Bagatelle, WoO 81*. The present collection ends with an English dance, *Anglaise*, and two dances from Scotland, the second *Ecossaise* perhaps originally intended for wind band, but transcribed for piano by Carl Czerny.

Keith Anderson

It should not surprise the reader that the great virtuoso transcriptions come from an age when the mightiest pianists walked the earth. The art of transcription didn't begin in the Romantic era but reached its flower with masters such as Liszt, Tausig and Godowsky. This was an art form not invented by them but taken to the highest level of accomplishment. Certainly they were preceded by Beethoven who's improvisational abilities made him the most important pianist of his day before deafness set in. These works by Beethoven might fall under the rubric 'also ran', yet they had lives of their own in their time.

Wellington's Victory was a very topical piece of writing during the Napoleonic era, boosting English morale no less than 'We're going to hang the washing on the Siegfried line' did in the darkest days of the Second World War. It was programmed and given extra performances throughout London and certainly presages Tchaikovsky's 1812. While, the *Ritterballet* shows Beethoven's ability to create as a journeyman composer. Along with the lesser-known pieces on this album we will hopefully enjoy a different side of this greatest of composers.

Carl Petersson

I would like to dedicate this recording to my parents, Anna and Rune Petersson. – Carl Petersson

Carl Petersson

Born in 1981 in Lund, Sweden, Carl Petersson began playing the piano at the age of 15. He studied at the Royal Danish Academy of Music in Copenhagen with José Ribera. Petersson was awarded the Tel-Hai International Piano Master Classes scholarship four years in succession, studying with Pnina Salzman, Viktor Derevianko and Emanuel Krasovsky. Petersson continues to perform internationally, and has appeared at venues such as the Shanghai Oriental Art Center and the Kleinhans Music Hall in Buffalo, New York. He has collaborated with conductors JoAnn Falletta, Jiří Stárek and Niklas Willén, with orchestras such as the Buffalo Philharmonic Orchestra, the Kraków Philharmonic, and the Czech National Symphony Orchestra. He has participated in Music and Beyond, Canada, the International Chopin Festival in Antonin, Poland and the Beethoven Festival in Teplice among others. In 2013 Petersson received his PhD from the Academy of Music in Kraków, where he assisted Mariola Cieniawa's class. In 2008 he released an acclaimed recording of von Flotow piano concertos with the Pilsen Philharmonic on Sterling Records, and recorded Godowsky's *Java Suite* in 2011. During his Canadian tour, he made a live recording of Grieg's *Piano Concerto* at CBC Radio, subsequently releasing an album in 2015. In 2016, Petersson released his second album for Grand Piano of world premiere recordings by Per Nørgård which won the 2016 Siemens Music Prize. As a lecturer, Petersson has been invited to, among others, the Royal Swedish Academy of Music, Tel Aviv University, the Hong Kong Academy for Performing Arts, University of Ottawa and the New England Conservatory which has joint programs with Harvard University. www.carlpetersson.com

Photo: Nils Wenne



Most of the pieces on this album have been designated 'WoO' (Works without Opus Number) or bear the numbering from the Hess catalogue of unpublished or unfinished pieces. These include the piano transcription of the topically programmatic *Battle Symphony* (*Wellington's Victory or The Battle of Vitoria*) and the genial variations on *Rule Britannia* and *God Save the King*. The Marches, Menuets and *Ecossaises* derive from a variety of sources, while there is a strangely tragic aspect to the *Waltz in C minor*.

**Ludwig van
BEETHOVEN**
(1770–1827)

**Military Beethoven:
Compositions and Transcriptions for Piano**

- | | | |
|--------------|--|--------------|
| 1–12 | Music for a Ballet of the Knights, WoO 1, Hess 89
(1790–91) | 13:12 |
| 13 | 6 Easy Variations on an Original Theme, WoO 77 (1800) | 7:44 |
| 14 | 7 Variations on 'God Save the King', WoO 78 (1803) | 9:35 |
| 15 | 5 Variations on 'Rule Britannia', WoO 79 (1803) | 5:40 |
| | Wellington's Victory or The Battle of Vitoria, Hess 97
(1813, piano transcr. pub. 1816) | 15:24 |
| 16 | Part I: The Battle | 8:08 |
| 17 | Part II: Victory Symphony | 7:19 |
| 18–30 | Marches, Minuets, Ecossaises, etc. | |

A detailed track list can be found inside the booklet

Carl Petersson, Piano

Recorded: 7 March and 7 April 2018 at Helsingborgs Konserthus, Helsingborg, Sweden
Producers: Mette Due, Lars Bisgaard • Engineer and editor: Mette Due • Booklet notes: Keith Anderson
Sponsor: Helsingborgs Konserthus • Co-production: Thanks to Max Granström, CEO Helsingborg Arena and
Stage and to the Helsingborg Concert Hall for their kind hospitality
Cover photo: Statue of the Duke of Wellington © Coquette18 / Dreamstime.com



8.573928

DDD

Playing Time
72:43



Made in Germany
www.naxos.com

© & © 2019 Naxos Rights (Europe) Ltd
Booklet notes in English