



BEETHOVEN

Piano Pieces and Fragments

Sergio Gallo, Piano



Ludwig van
BEETHOVEN
(1770–1827)

Piano Pieces and Fragments

¹ 13 Variations in A major on the Arietta ‘Es war einmal ein alter Mann’ (‘Once Upon a Time there was an Old Man’) from Dittersdorf’s <i>Das rothe Käppchen</i> (‘Red Riding Hood’), WoO 66 (1792)	13:10
² Pastorella in C major, Bia. 622 (transcribed by F. Rovelli, b. 1979) (1815)* Ein Skizzenbuch aus den Jahren 1815 bis 1816 (Scheide-Skizzenbuch). Faksimile, Übertragung und Kommentar herausgegeben von Federica Rovelli gestützt auf Vorarbeiten von Dagmar von Busch-Weise, Bd. I: Faksimile, Bd. II: Transkription, Bd. III: Kommentar, Verlag Beethoven-Haus (Beethoven, Skizzen und Entwürfe), Bonn. 12 Piano Miniatures from the Sketchbooks (ed. J. van der Zanden, b. 1954) (Raptus Editions) (excerpts) (date unknown)	0:23
³ No. 3. Klavierstück: Alla marcia in C major [Kafka Miscellany, f. 119v, 2–5]	4:27
⁴ No. 4. Klavierstück: Allegro giocoso in A major [Kafka Miscellany, f. 41v, 13–16]	0:25
⁵ No. 6. Klavierstück: Allegro in A major [Kafka Miscellany, f. 160r, 1–6]	0:41
⁶ No. 7. Klavierstück: Presto in A major [Kafka Miscellany, f. 47v, 13–16]	0:31
⁷ No. 8. Klavierstück: Allegretto in G major [Fischhof Miscellany, f. 53v, 11–14]	0:40
⁸ No. 9. Menuetto in D major [Kafka Miscellany, f. 39r, 1–4]	0:43
⁹ Allegretto in C minor, WoO 53 (2nd version, Hess 66) (1796–98)	1:26
¹⁰ 3 Little Sketches in Canonic Style, Bia. 69 (1794)	3:09
¹¹ Allegro in C major, Bia. 279 (transcribed by A. Schmitz, 1893–1980) (1793) Christian Friedrich Daniel SCHUBART (1739–1791) Erstes Kaplied: Abschiedslied (‘Song of Farewell’) (arr. L. van Beethoven for piano as Klaviersatz, Hess 63) (1791)	0:58
Ludwig van BEETHOVEN	0:10
¹³ Canon in A flat major, WoO 222, Hess 275/328 (1803) Johann MATTHESON (1681–1764)	0:36
¹⁴ Der vollkommene Kapellmeister (‘The Complete Choirmaster’), Part III Chapter 15: Canon in G major (transcribed by L. van Beethoven, Hess 274) (performed on piano) (1803) Ludwig van BEETHOVEN	0:25
¹⁵ Adagio ma non molto in G major, Hess 70 (fragment, transcribed by L. Lockwood, b. 1930 and A. Gosman, dates unknown) (1803–04)	1:06

¹⁶ Sketch in A major, Hess 60 (transcribed by A. Schmitz) (1818)*	0:31
¹⁷ Theme with Variations in A major, Hess 72 (fragment) (1803)	2:42
¹⁸ Liedthema in G major, WoO 200, Hess 75 ‘O Hoffnung’ (1818)	0:22
¹⁹ Presto in G major, Bia. 277 (transcribed by A. Schmitz) (1793)	0:34
²⁰ 4 Bagatelles, WoO 213: No. 2 in G major (transcribed by A. Schmitz) (1793)	0:29
²¹ Piano Étude in B flat major, Hess 58 (c. 1800)	0:41
²² Piano Étude in C major, Hess 59 (c. 1800)	0:25
²³ String Quintet in C major, WoO 62, Hess 41 I. Andante maestoso, ‘Letzter musikalischer Gedanke’ (‘Last musical idea’) (fragment, completed by A. Diabelli, 1781–1858, for piano) (1826–27)	2:47
²⁴ 9 Variations in C minor on a March by Dressler, WoO 63 ‘Dresselver Variations’ (original version) (1782)	13:18
²⁵ Piano Sonata (Sonatina) in F major, WoO 50, Hess 53 (before 1793)	1:33
²⁶ 6 Variations on a Swiss Song in F major, WoO 64 (version for piano) (before 1793)	2:55
²⁷ Andante in C major, WoO 211 (1792)	0:58
²⁸ Molto adagio in G major, Hess 71 (fragment, transcribed by L. Lockwood and A. Gosman) (1803–04) 2 Cadenzas to Mozart’s Piano Concerto No. 20, WoO 58 (1809)	1:08
²⁹ Cadenza to I. Allegro	3:59
³⁰ Cadenza to III. Rondo	2:33
³¹ Zweiter Eingang in’s Thema vom Rondo, Hess 84 (cadenza for the piano version of Violin Concerto, Op. 61) (1806)	1:25
³² Kadenz zum Rondo, Hess 85 (cadenza for the piano version of Violin Concerto, Op. 61) (1806) 4 Bagatelles, WoO 213 (ed. Barry Cooper, b. 1949) (excerpts) (1793)	0:31
³³ No. 1 in D flat major	0:27
³⁴ No. 4 in A major	1:52
³⁵ Bagatelle in A minor, WoO 59 ‘Für Elise’ (1822 version, ed. B. Cooper)	1:02
³⁶ Composition for Piano in D major, Bia. 213 (fragment, transcribed by J. Kerman, 1924–2014) (1792–93)	0:49
	3:28
	21:45

* WORLD PREMIERE RECORDING

Ludwig van Beethoven (1770–1827)

Piano Pieces and Fragments

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 the known works in chronological order by Giovanni Biamonti (Bia.). Sketches and fragments have been variously treated, deciphered, edited or arranged, treatments that have called on many resources and scholars. Access to WoO, Hess, Bia. and other listings is now easily available to those with a modicum of computer literacy.

Beethoven's set of 13 *Variations on Es war einmal ein alter Mann* ('Once Upon a Time there was an Old Man') [1], takes as its theme an arietta from *Das rothe Käppchen* ('Red Riding Hood') by Dittersdorf, a work staged in Bonn in the winter season of 1791–92 in which Beethoven would have performed. The *Variations in A major*, with one duly in the tonic minor, preserve in each a sudden break and brief change of mood, following the original theme. The variations end with a *March*.

Other sets of theme and variations included here are a *Theme with Variations in A major* [2], which presents a pleasing enough melody, followed by a single variation, the melody itself, duly repeated but perhaps lacking the harmonic interest for further exploration. The fragment dates from 1803. Other sets of variations are the set of 9 *Variations on a March by Ernst Christoph Dressler* [3], dedicated to Countess Wolf-Metternich and presented as the work of a ten year old. The piece represents something of the professional teaching that Beethoven was receiving from Neefe, who saw to its publication in Mannheim in 1782. The C minor theme undergoes various changes, often involving rapid figuration and leading to a final study

of rapid scales in C major, the whole a competent demonstration of Beethoven's growing skill as a composer and, incidentally, of his ability as a pianist. The 6 *Variations on a Swiss Song in F major*, WoO 64 [4] have been conjecturally dated to around 1790. The work, for harp or piano, makes no great technical demands on either performer or listener.

The *Pastorella* [5], a sketch for a pastoral piece, has been dated to 1815. It is followed here by six *Miniatures* [6]–[8], pieces found among the manuscripts known as the *Kafka Miscellany*, held in the British Library. The *Kafka Miscellany* includes various pages of sketchbooks by Beethoven, collected after his death and representing working elements covering in particular his earlier years from 1786 to about 1799. The many surviving manuscripts, from all periods of Beethoven's life and now scattered, whether as separate pages, subsequently stitched together, or in notebooks, have provided an interesting illustration of the composer's methods. The *Fischhof Miscellany* appears to be from a similar source to that of the *Kafka Miscellany* and is now preserved in Berlin.

Among Beethoven's papers are found occasional fragments that mark the early period in Vienna when he set about developing his abilities as a musician, a process of self-education for which Bonn had offered relatively limited opportunities. These works reflect Beethoven's lasting interest in counterpoint, studied in particular with Albrechtsberger. These fragments include 3 *Little Sketches in Canonic Style* [9], dating from 1794. His continuing contrapuntal interest brings a *Canon in A flat major* [10], dated 1803, and a transcription by Beethoven of a G major canon, taken from Mattheson's *Der vollkommene Kapellmeister* [11].

Less demanding compositions by Beethoven are the relatively trifling short piano pieces issued as *Bagatelles*. The best known of these, for better or worse, must be the piece known as *Für Elise*. Originally untitled, but with the inscription declaring it a memento for 'Elise', the manuscript was found among the papers of Therese von

Malfatti, its transliteration of the name of the dedicatee more probably, therefore, 'Therese'. A later version of the piece is included as *Bagatelle in A minor* [12], with the composer's alterations. The original piece dates from about 1808, but in 1822 Beethoven returned to the piece, which has various insertions and differences in the accompaniment of the main melody. The 1822 version is edited by Barry Cooper, the editor of *Bagatelles Nos. 1 and 4*, WoO 213, [13] and [14], dated 1793, as is *Bagatelle No. 2 of WoO 213* [15], transcribed by Arnold Schmitz.

Practical purposes may lie behind various cadenzas, two of which are included, for the first and last movements of Mozart's *Piano Concerto No. 20 in D minor, K. 466*, presumably for the benefit of Beethoven's disciple Ferdinand Ries. The choice of concerto, which Beethoven himself played in 1795 in the intervals of a posthumous performance of Mozart's opera *La clemenza di Tito*, has interest in particular in view of the influence on Beethoven of Mozart's other minor key concerto, the C minor, an inspiration for Beethoven's own *Piano Concerto No. 3 in C minor*. The other cadenzas included here are those for the piano transcription of Beethoven's *Violin Concerto, Op. 61*, [16] and [17], made, it seems, at the request of Clementi.

Described by the publisher and composer Diabelli as 'Letzter musikalischer Gedanke' ('Last musical idea'), the opening *Andante maestoso* of a projected *String Quintet* [18] in 1826 survives in a version for piano, completed by Diabelli, who acquired the manuscript at the sale after Beethoven's death. Attempts have been made to construct the intended work from other existing fragments, to no great success.

Composition for Piano in D major, Bia. 213 [19] has been variously identified and titled, whether as 'fantasia', 'sonata' or simply 'composition'. It is taken from the British Library *Kafka Miscellany* and dated 1792–93. It is, to all intents and purposes, a sonata, but increasingly incomplete, particularly in the third of its three movements. Joseph Kerman's transcription of this work, a piece united primarily by its upper melodic line, opts for *Composition*.

Keith Anderson

Sergio Gallo



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A Steinway artist, Sergio Gallo specialises in the repertoire of the Romantic period. He has also championed the work of composers from Brazil, the nation of his birth. Gallo has recorded several acclaimed albums for the Eroica, Naxos, Grand Piano and Quartz labels, with recent releases critically acclaimed by *BBC Music Magazine*, *Gramophone* magazine and *American Record Guide*. In 2011 he won the Global Music Award of Excellence for his album, *Mostly Villa-Lobos: 20th Century Piano Music from the Americas*. Gallo has performed with orchestras worldwide, and his work has been regularly played on international classical music radio outlets. Gallo is the winner of concerto competitions of the São Paulo Symphony Orchestra and of the University Symphony in Santa Barbara. He was the recipient of a grant from the Henry Cowell Incentive Funds at the American Music Center in New York to record works by that composer, with the subsequent recording featuring on *The Piano Matters* with David Dubal on WWFM. Gallo twice toured North Dakota with a Challenge America Fast-Track Grant award from the National Endowment for the Arts. He holds the Diplôme d'Excellence from the Conservatoire Européen de Musique de Paris (1987), a Postgraduate Certificate from the Franz Liszt Academy in Budapest (1992), a Master of Music and Artist Diploma from the University of Cincinnati (1994 and 1995 respectively), and a Doctorate of Musical Arts from the University of California, Santa Barbara (1998). Gallo resides in the US where he is professor of piano performance at Georgia State University in Atlanta, and is on the affiliated artist staff of the Rocky Ridge Music Academy in Estes Park, Colorado.

Including premiere recordings, this programme provides us with a privileged opportunity to engage with 36 of Ludwig van Beethoven's rarely heard sketches, variations and briefest of compositions, even the earliest of which have much to teach us about the emergence of his unique voice and style. The range of Beethoven's musical experimentation reveals a lasting interest in counterpoint, as well as practical pages such as cadenzas for a Mozart concerto, an incomplete sonata and a second version of the famous bagatelle *Für Elise*. A significant supplement to his greatest works, these miniatures bring the full arc of Beethoven's singular genius into ever clearer focus.

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(1770–1827)

Piano Pieces and Fragments

**Over 85 minutes of sketches, miniatures, cadenzas,
transcriptions and arrangements**

Sergio Gallo, Piano

A detailed track list can be found inside the booklet.

Recorded: 15–17 April 2019 at Hahn Hall, Music Academy of the West,
Santa Barbara, California, USA

Producers: Barbara Hirsch, Sergio Gallo

Engineer: Barbara Hirsch (Opus 1 Mobile Recording)

Booklet notes: Keith Anderson

Publishers: Verlag Beethoven-Haus [2] [11] [16] [19], Raptus Editions [3]–[8],
University of Illinois Press [15] [28], Kurt Schroeder Verlag [20], Breitkopf & Härtel [23],
Novello & Co. [33]–[34], Novello & Co. Ltd [35], Trustees of the British Museum [36]

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