



# BEETHOVEN

## Chamber Music

Piano Quartet in E flat major • Six German Dances

Various Artists



Ludwig van  
**BEETHOVEN**  
(1770–1827)

1 <b>March in D major, WoO 24 ‘Marsch zur grossen Wachtparade (Grosser Marsch No. 4)’</b> (1816)	<b>8:17</b>
2 <b>March in C major, WoO 20 ‘Zapfenstreich No. 2’</b> (c. 1809–22/23)	<b>4:27</b>
3 <b>Polonaise in D major, WoO 21</b> (1810)	<b>2:06</b>
4 <b>Écossaise in D major, WoO 22</b> (c. 1809–10)	<b>0:58</b>
5 <b>3 Equali, WoO 30</b> (1812)	<b>5:03</b>
6 No. 1. Andante	2:14
7 No. 2. Poco adagio	1:42
8 No. 3. Poco sostenuto	1:05
9 <b>Adagio in A flat major, Hess 297</b> (1815)	<b>0:52</b>
10 <b>March in B flat major, WoO 29, Hess 107 ‘Grenadier March’</b> (performed on organ) (1798)	<b>4:21</b>
11 <b>2 Stücke, WoO 33b, Hess 106</b> (performed on organ) (1794)	<b>14:04</b>
12 No. 1. Allegro non più molto	8:31
13 No. 2. Allegretto	5:32
14 <b>3 Stücke, WoO 33a, Hess 103–105</b> (performed on organ) (1799–1800)	<b>11:12</b>
15 No. 1. Adagio assai, Hess 103	6:12
16 No. 2. Scherzo, Hess 104	2:32
17 No. 3. Allegro, Hess 105	2:23
18 <b>Fugue in D major, WoO 31</b> (1783/84)	<b>2:11</b>
19 <b>Johann Sebastian BACH</b> (1685–1750)	
20 <b>The Well-Tempered Clavier, Book 1, BWV 846-869: Fugue No. 22 in B flat minor, BWV 867</b> (1722) (arr. L. van Beethoven for string quintet, Hess 38, 1801–02)	<b>2:15</b>
21 <b>Ludwig van BEETHOVEN</b>	
22 <b>Prelude and Fugue in E minor, Hess 29: Prelude</b> (first version) (1795)	<b>3:18</b>
23 <b>Prelude and Fugue in E minor, Hess 29</b> (final version) (1795)	<b>5:03</b>
24 Prelude	2:48
25 Fugue	2:15
26 <b>String Quintet in D minor, Hess 40</b> (fragment) (1817)	<b>2:32</b>

27 <b>Piano Quartet in E flat major, Op. 16</b> (1797)	<b>26:16</b>
28 I. Grave – Allegro ma non troppo	13:01
29 II. Andante cantabile	7:20
30 III. Rondo: Allegro, ma non troppo	5:54
31 <b>6 Minuets, WoO 9, Hess 26</b> (c. 1799)	<b>12:20</b>
32 No. 1 in E flat major	2:05
33 No. 2 in G major	1:58
34 No. 3 in C major	2:29
35 No. 4 in F major	2:01
36 No. 5 in D major	1:50
37 No. 6 in G major	1:56
38 <b>6 Ländlerische Tänze, WoO 15</b> (version for 2 violins and double bass) (1801–02)	<b>5:06</b>
39 No. 1 in D major	0:43
40 No. 2 in D major	0:42
41 No. 3 in D major	0:38
42 No. 4 in D minor	0:43
43 No. 5 in D major	0:42
44 No. 6 in D major	1:38
45 <b>6 German Dances, WoO 42</b> (1796)	<b>5:28</b>
46 No. 1 in F major	0:32
47 No. 2 in D major	0:30
48 No. 3 in F major	1:38
49 No. 4 in A major	0:36
50 No. 5 in D major	0:41
51 No. 6 in G major	1:31
52 <b>Rondo in G major, WoO 41</b> (1793–94)	<b>4:48</b>
53 <b>Duet for 2 Violins in A major, WoO 34, Hess 42</b> (1822)	<b>0:22</b>
54 <b>Canon in A major, WoO 35, Hess 273</b> (1825)	<b>0:27</b>
55 <b>22 Scottish Songs, WoO 156</b> (1810)	<b>3:15</b>
56 No. 1. –	3:15
57 <b>Violin Sonata in A major, Hess 46</b> (fragments) (1790/91)	<b>2:28</b>
58 <b>Trio Secondo, Hess 28</b> (Second Trio to String Trio, Op. 9, No. 1: III. Scherzo) (1798–1800)	<b>1:32</b>
59 <b>Duo for Violin and Cello in E flat major, Gardi 2</b> (fragment) (c. 1790)	<b>3:21</b>
60 <b>Piano Trio in F minor, Bia. 637</b> (1816) (fragments transcribed by N. Marston, b. 1958)	<b>4:36</b>
WORLD PREMIERE RECORDING	
61 <b>Finale: Allegro, Hess 25</b> (early version of String Trio, Op. 3: IV. Finale) (1793–94)	<b>6:54</b>

IU Wind Ensemble • Rodney Dorsey, Conductor [1]–[4]

William Karceski, Alto Trombone I • Chris Houlihan, Alto Trombone II  
Stefan Wiebe, Tenor Trombone • Noah Roper, Bass Trombone [5]–[7]

Layne Anspach, Scott Holben, Yu-Hsuan Cheng, Horn [8]

Janette Fishell, Organ [9]–[15]

Sofia Kim [16] [20] [43] [44] [48], Susie Kroh [16] [20] [43] [44],

Tristan Siegel [17]–[19] [24]–[35] [45] [49], Noa Sarid [17]–[19] [24]–[35],

Clara Scholtes [21]–[23] [36]–[42] [46] [47], Eunji Kim [50], Violin

Seido Karasaki [16] [20] [21]–[23] [47] [50], Andrew Collins [20], Viola

Hrafnhildur Gudmundsdottir [16] [20] [48], Lawrence DiBello [16] [21]–[23] [45] [47] [49] [50]

Isabel Kwon [17]–[19] [24]–[29], Cello

Aleck Belcher, Double Bass [30]–[35]

Andreas Ioannides [21]–[23] [45] [49], Tatiana Likhina [36]–[42] [46], Piano

Recorded: 3 May 2018 [43] [44], 4 May 2018 [16] [20] [36]–[42] [46], 5 May 2018 [47], 15 June 2018 [48], 4 February 2019 [30]–[35], 16 February 2019 [1]–[4] and 24 February 2019 [45] [49] at the Musical Arts Centre, and 4 March 2018 [17]–[19], 12–14 June 2018 [21]–[23], 18 August 2018 [9]–[15], 1 and 9 December 2018 [5]–[7], 11 December 2018 [50], 6 March 2019 [24]–[29] and 27 April 2019 [8] at Auer Hall, Georgina Joshi Recording Studio, Indiana University, Jacobs School of Music, Bloomington, Indiana, USA

Producer: Konrad Strauss

Engineers and editors: Konrad Strauss, D. James Tagg

Publishers: Breitkopf & Härtel [1] [5]–[7] [16]–[20] [21]–[23] [30]–[44] [46]–[48] [50], G. Schirmer [2]–[4], Edition Ebenos [8], Schott, Mainz [24]–[29], G. Henle Verlag [45], Taylor & Francis, Ltd. on behalf of the Royal Musical Association [49]

## Ludwig van Beethoven (1770–1827)

### Chamber Music

Marches WoO 20, 24 and 29 • Écossaise, WoO 22  
Polonaise, WoO 21 • 3 Equali, WoO 30 • Adagio,  
Hess 297 • Stücke, WoO 33a and 33b • Fugues,  
WoO 31 and Hess 38 • Prelude and Fugue, Hess 29  
String Quintet, Hess 40

Beethoven's life in Vienna passed at a time of war, a period when the armies of Napoleon had brought difficulties to Vienna and to the Hapsburg Empire and even brought to an end the episcopal rule over his native Bonn. The wars of the time were reflected in some of the music of the period, and made still more directly evident in compositions for the military. In Beethoven's case this is directly demonstrated in a handful of marches. Of these the *March in D major, WoO 24*, dates from 1816 and is scored for pairs of piccolos, oboes and bassoons, five clarinets, six horns, eight trumpets, three trombones, serpent and the usual percussion, triangle, cymbals, snare drum and bass drum. The piece is marked *Marcia, con brío*, and includes a *Trio*. The *March in C major, WoO 20*, an earlier work, is scored for a band of more modest size, but furnished, inevitably, with the Turkish element now fashionable. Beethoven composed the *March* around 1809 and in around 1822/23 added an F major *Trio*.

Other works for military band include the *Polonaise in D major, WoO 21*, written in Baden in 1810, the year of the Laxenburg tournament and celebration of the birthday of the Empress Maria Ludovica and Beethoven's revision of marches for that event. The *Écossaise in D major, WoO 22*, is probably from the same summer in Baden and is similar in scoring. It includes a *Trio*.

Scored for four trombones, two of the three *Equali* were played at Beethoven's funeral on 29 March 1827. Their title, *Equali*, indicates their nature as pieces for equal instruments or instruments of the same family. Beethoven's three pieces were commissioned by the Stadtkapellmeister of Linz, Franz Xaver Glöggl and played at the Old Cathedral in Linz on All Souls Day in 1812. The *Adagio in F major for three horns, Hess 297*,

written in 1815, has been conjecturally described as an instrumental study.

During Beethoven's career and, indeed, the later years of Haydn and Mozart, there was public interest in automata for the provision of music. In a sense the interest was not new and musical machines of one sort or another had been a continued preoccupation – Queen Elizabeth I, after all, had sent an elaborate English mechanical instrument to the Ottoman Sultan in 1598, and there are many other examples, earlier and later, of this interest. Beethoven's *Grenadier March, Hess 107*, was written about 1798 and dedicated to Prince Schwarzenberg. The *Five Pieces for Musical Clock, Hess 103–106* were completed by 1800 for the exhibition of waxworks and musical automata displayed by Count Josef Deym, under the name of Müller, having returned to Vienna, after self-imposed exile caused by the death of an opponent in a duel. Deym needed to restore his fortunes, and had commissioned music from Haydn and Mozart, among others. He died in 1804, leaving his widow Josephine, the apparent object of Beethoven's amorous inclinations, with four children and social problems to surmount from the fact that her husband had been *déclassé*, a result of his choice to embark on commercial ventures. The pieces for musical clock are transcribed for organ, an instrument the higher range of which corresponded to the higher register of the clock musical apparatus.

Beethoven's few works for the organ include the *Fugue in D major, WoO 31*, a two-voice exercise in counterpoint written in 1783/84. This contrapuntal interest brought his 1801–02 arrangement for string quintet of *Fugue No. 24* from the first book of Bach's *Well-Tempered Clavier (Hess 38)*. His *Prelude and Fugue in E minor* of 1795 (*Hess 29*) comes from his period of study with Albrechtsberger in Vienna. His unfinished 1817 *Prelude in D minor, (Hess 40)*, scored for string quintet, was, intended, perhaps, to precede a *Fugue*.

**Piano Quartet, Op. 16 • 6 Minuets, WoO 9, Hess 26  
6 Ländlerische Tänze, WoO 15 • 6 German Dances,  
WoO 42 • Rondo, WoO 41 • Duet for 2 Violins, WoO  
34, Hess 42 • Canon, WoO 35, Hess 273 • Scottish  
Song, WoO 156, No. 1 • Violin Sonata, Hess 46  
Trio Secondo, Hess 28 • Duo for Violin and Cello,  
Gardi 2 • Piano Trio, Bia. 637 • Finale: Allegro, Hess 25**

As a composer, Beethoven seems in the first decade of his career in Vienna at least, to have been preoccupied with wind instruments. He won particular success in 1797 with his *Quintet in E flat, Op. 16*, for piano, oboe, clarinet, horn and bassoon, first performed on 6 April 1797 and dedicated to Prince Schwarzenberg, an early benefactor. At the same time Beethoven arranged the work for piano quartet, keeping the original tempo directions and the character of the work. The first movement has a dotted rhythm introduction, marked *Grave*, leading to a sonata form *Allegro, ma non troppo*. The slow movement, in B flat major, is followed by a final *Rondo*, which brings opportunities for pianistic display.

Music for dances served an essential social purpose, both in physical terms and as an accompaniment to other activities. Even the most distinguished composers were involved and it may be recalled that Mozart had been enlisted to provide accompaniment for court entertainments, when, as he remarked, he could have done so much more. Beethoven's *6 Minuets, WoO 9*, are preserved in a version for two violins and cello and were written in about 1799, the first, in E flat major, followed by dances in G, C, F, D and G major, each with a trio. The trio of the third dance is of particular interest in its use of plucked strings.

Beethoven's *6 Ländlerische Tänze, WoO 15*, ('6 Country Dances') survive in a piano version and in a version for two violins and cello, both published in Vienna in 1802. The melodies reflect the implications of the title of the dances. The *6 German Dances, WoO 42*, scored for violin and piano, were published in Vienna in 1814 but were first published in Prague in 1796.

In early June 1794 Beethoven wrote a letter to his friend in Bonn, Eleonore von Breuning, thanking her for the present of a neckcloth she had sent him. Beethoven

enjoyed the friendship of the Breuning family, who provided a welcome for him, particularly after the death of his mother in 1787. With his reply he includes a set of variations and a *Rondo*, for violin and piano. The latter work, the *Rondo in G for violin and piano, WoO 41*, was published in Bonn by Simrock in 1808. A less substantial work, the *Duet for 2 Violins in A major, WoO 34, Hess 42*, for two violins, was written for a visitor to Vienna. In 1822 the French violinist Alexandre Boucher, at this stage of his career priding himself on a certain resemblance to Napoleon, called on Beethoven, bringing an introduction from Goethe. Beethoven wrote the seven-bar piece for Boucher. The *Canon, WoO 35*, for two violins, dates from 1825. It was written for another visitor, Otto de Boer, a member of the Amsterdam Academy of Fine Arts. Beethoven's fame had by this time spread abroad, with a visit to the composer a possible stop on a visitor's itinerary.

Settings of folk songs provided a useful source of income to Beethoven, as it had done for Haydn and as it was to do for Beethoven's successors. The many settings of Scottish, Welsh, Irish and varied folk songs include, in the collection of various songs listed as *WoO 156*, a Scottish song, without a text, dated July 1810, scored, as usual for these songs, for piano trio.

*Violin Sonata in A major, Hess 46* survives only in fragments. Since the lacunae include the openings of the two movements, reconstruction is highly conjectural, while the fragments themselves are tantalising in their suggestions. The work dates from about 1790/91. The alternative *Trio* for the *Second Trio to String Trio, Op. 9, No. 1: III. Scherzo*, excluded from earlier editions of the work, has been accepted by some as an additional second trio movement and by others as a possible replacement for the existing trio. Either way, it is presumably an afterthought by the composer and, for whatever reason, was omitted from the edition published in 1798. The *Duo for Violin and Cello in E flat major, Gardi 2*, written, it is thought, in about 1790, survives in fragmentary form. It is followed here by the first movement of an unfinished *Piano Trio in F minor*, a work of about 1816, existing only in fragments that suggest something of Beethoven's methods of composition.

The original finale to *String Trio in E flat major, Op. 3*, written in 1793 or 1794, differs relatively little from the final version. Its dating and the likelihood of its first English performance through an émigré Abbé from Bonn, is fully

described in Thayer's *Life of Beethoven*, an account revealing something of the vicissitudes of the period.

Keith Anderson

## Janette Fishell



[www.janettefishell.com](http://www.janettefishell.com)

Janette Fishell is professor of organ and chair of the organ department at the Indiana University Jacobs School of Music. A graduate of Indiana University and Northwestern University, she is a recitalist and teacher of international standing. Her students have distinguished themselves in academia, concerts and in competitions in the US and Europe and successfully serve in churches and on university faculties throughout the US and Asia. A regular performer in many of the world's greatest concert venues, Fishell is a published author, composer and recording artist. She is widely recognised as a leading authority on the organ music of Czech composer Petr Eben and has begun a decade-long cycle in which she will record his complete organ works. In addition to multi-year performance projects in which she performed the complete organ works of J.S. Bach and César Franck, she continues to record a wide range of repertoire, including works by Bach, French Romantic composers and Beethoven, on distinguished mechanical action instruments built by some of the most celebrated contemporary craftsmen.

## Indiana University Wind Ensemble

The Indiana University Wind Ensemble is one of the premier ensembles in the Jacobs School of Music and one of the finest in the US. The IU Wind Ensemble has had the opportunity to premiere many works for wind band by leading composers. The Wind Ensemble has performed both throughout the US and internationally, including at the Palladium Concert Hall, the Japan Bandmasters Association Convention, the Midwest International Band and Orchestra Clinic in Chicago, the 2010 College Band Directors National Association (CBDNA) North Central Division Convention, the 2012 American Bandmasters Association (ABA) Annual Convention in Indianapolis, and in Carnegie Hall at the 2016 New York Wind Band Festival Showcase Concert. Former members of the Wind Ensemble are currently performing in many of the leading professional orchestras of the world as well as the top US military bands. Others are faculty members in college and university music departments across the nation or distinguish themselves by teaching music in public schools.

[www.music.indiana.edu/departments/ensembles/wind-ensemble.shtml](http://www.music.indiana.edu/departments/ensembles/wind-ensemble.shtml)

## Rodney Dorsey



Rodney Dorsey is professor of music and chair of the Band Department at the Indiana University Jacobs School of Music, a position he has held since autumn 2018. Dorsey is the conductor of the internationally recognised Indiana University Wind Ensemble and guides all aspects of the graduate wind conducting programme. Ensembles under Dorsey's direction have performed across the US at events including the College Band Directors National Conference North/Northwest Regional Conference and the Music for All National Festival. International engagements include Hungary, Canada and Bulgaria. An active advocate for the composition of new wind repertoire, Dorsey has been involved in a number of commissioning projects in association with contemporary composers. His commitment to the music community has been demonstrated by his participation on boards of directors for the Midwest Clinic and Music for All. He is also an elected member of the prestigious American Bandmasters Association. His lifelong commitment to teaching saw him recognised as a Yamaha Master Educator. A native of Gainesville, Florida, Rodney Dorsey is a graduate of Florida State University and Northwestern University.

In his first decade in Vienna, Beethoven seems to have been preoccupied with music for wind instruments. The best-known example is his *Quintet in E flat major, Op. 16*, which he arranged at the same time for piano quartet. He also wrote music for dances and settings of folk songs, and reflected the public's interest in automata by writing for musical clock. The Napoleonic wars were mirrored in Beethoven's music of the period, especially in his military compositions such as a series of Marches and the *Equali*, scored for trombones, which were later played at his funeral.

Ludwig van  
**BEETHOVEN**  
(1770–1827)

**Chamber Music**  
including **Three Equali, Piano Quartet in E flat major,**  
**Six Minuets, Six Ländlerische Tänze**  
**and Six German Dances**

**Various Artists**

A detailed track list and full recording details can be found inside the booklet.

Recorded at Auer Hall and the Musical Arts Centre, Georgina Joshi Recording Studio,  
Indiana University, Bloomington, Indiana, USA

Producer: Konrad Strauss

Engineers and editors: Konrad Strauss, D. James Tagg

Booklet notes: Keith Anderson

Cover photograph by Marek Kijevsky (iStockphoto.com)

© 2019 & © 2020 Naxos Rights (Europe) Ltd • [www.naxos.com](http://www.naxos.com)