

Concerto in A major

for Pianoforte and Orchestra
second and third movement

Based on sketches by
Ludwig van Beethoven
deest 42

Reconstruction
Cees Nieuwenhuizen
Opus 64 and Opus 68

full score

UM 0027

UP STREAM

m u s i c

Ludwig van Beethoven

Cees Nieuwenhuizen

1. **Reconstructions of Ludwig van Beethoven's legacy of unfinished works**
Based on Van Beethoven's sketch books and Nieuwenhuizen's life long study of Van Beethoven's works
- A. Autonomous reconstructions (see list)
- B. Exclusive commissions

2. **Orchestra reductions of Van Beethoven's large scale work**
For chamber ensemble performance purpose, commission based

3. **Brilliant piano reductions of Van Beethoven's orchestral works**
For performance purpose, commission based

ARTISTS AND ORCHESTRAS that performed Van Beethoven's works as completed by Nieuwenhuizen:

Orchestras Academy of St. Martin in the Fields, Wiener Concert-Verein, Dutch Chamber Orchestra, Rotterdam Chamber Orchestra, Netherlands Symphony Orchestra, Noord Nederlands Orkest, Rotterdams Philharmonisch Orkest, Apollo Ensemble. Pianists Ronald Brautigam, Ellen Corver, Anastasia Goldberg. Hoboists Albrecht Mayer, Alexei Ogryntchouk, Bart Schneeman, Karel Schoofs. Violinists Liza Ferschtman, Gordan Nikolic, Lisa Jacobs. Conductors Conrad van Alphen, Jan Willem de Vriend, Stefan Vladar, Joshua Bell, Lahav Shani. Soprano Charlotte Riedijk

All Nieuwenhuizen's reconstructions are recognized as official Ludwig van Beethoven compositions by the Beethoven Haus Bonn, Germany

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Upstream Music
Wielingenweg 151
1826 BG Alkmaar
The Netherlands
info@upstream-music.com
www.upstream-music.com

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Phone-whatsapp: +31-6-22338381
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AVAILABLE VAN BEETHOVEN-NIEUWENHUIZEN RECONSTRUCTIONS

	Published
Concerto in F major for Oboe and Orchestra, second movement, Hess 12	2002
'Erlkönig' for Voice and Pianoforte, Hess 148, WoO 131	2003
Concerto in A major for Pianoforte and Orchestra, Adagio in D	2005
Maestoso and Fugue in D minor for String Orchestra, Hess 40, Unv 7, Opus 137	2005
Prelude and Fugue in C major for String Quartet, Hess 31	2005
Concerto in C major for Violin and Orchestra, first movement, Hess 10, WoO 5	2005
Concerto in F major for Pianoforte and Orchestra, first movement, Opus 93	2008
Fantasia Sonata in D major for Pianoforte, Unv 12	2012
Concerto No.6 in D major for Pianoforte and Orchestra, first movement, Hess 15, Unv 6	2017
Concerto in A major for Pianoforte and Orchestra, second and third movement aus 1789	2018
'Rastlose Liebe' for Voice and Pianoforte, Hess 149, Unv 22	2019
'Heidenröslein' for Voice and Pianoforte, Hess 150, Unv 23	2019
Sonata in D major for Piano Four Hands, Kaspar Karl van Beethoven	2019

UPCOMING VAN BEETHOVEN-NIEUWENHUIZEN RECONSTRUCTIONS

Concerto in F major for Oboe and Orchestra, first and second movement, WoO 206	2019
Trio in F minor for Violin, Violoncello and Pianoforte, first movement, Unv 10	2019
Sonata in C major for Pianoforte, second movement, WoO 51	2019
Vestas Feuer, Oper in zwei Akten, Hess 115, Unv 15 - World Premiere June 13, 2020	2020

AVAILABLE WORLD PREMIERES

Prelude and Fugue in C major for String Quartet, Hess 31
Concerto No.6 in D major for Pianoforte and Orchestra, first movement, Hess 15, Unv 6
Concerto in A major for Pianoforte and Orchestra, second and third movement aus 1789
'Rastlose Liebe' for Voice and Pianoforte, Hess 149, Unv 22
'Heidenröslein' for Voice and Pianoforte, Hess 150, Unv 23
Concerto in F major for Oboe and Orchestra, first and second movement, WoO 206
Trio in F minor for Violin, Violoncello and Pianoforte, first movement, Unv 10
Sonata in C major for Pianoforte, second movement, WoO 51
Sonata in D major for Piano Four Hands, Kaspar Karl van Beethoven

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Preface to the second movement: *Adagio in D major* from 1789

Compared, for example, to the large number of piano sonatas he wrote, Ludwig van Beethoven completed relatively few concertos for orchestra with solo instrument. These include merely five piano concertos, one violin concerto, the *Triple Concerto in C major Opus 56*, the *Choral Fantasy in C minor Opus 80* and the two romances for violin and orchestra. These are all relatively early works. It is sometimes thought that the absence of later solo concertos can be linked to his deafness, or that he was simply less interested in this form, but nothing could be further from the truth. In addition to the aforementioned works, there are countless lost and unfinished works; he left behind an enormous number of sketches for solo instrument and orchestra. These all stem from the period from the early *Piano Concerto in Es WoO 4* in 1784 until the year 1815, when he ceased his work on what would have been the sixth piano concerto¹. Thus, even in his later period, he was still very interested in this form. Perhaps there was too little enthusiasm for it and it was thus financially risky to release it.

It is unlikely that he would have little interest in specifically the piano concert as a form. The piano was one of Beethoven's favourite instruments, the one with which he could perhaps best express himself musically. As a great piano virtuoso, he also composed the concertos for his own use, to be able to present himself within the rich cultural life to the art-loving public.

The grandeur of the well-known concertos speaks to everyone's imagination. They show Beethoven's own vision of the concert form. His contribution to the development of the concert, after composers such as Haydn and Mozart, is therefore widely praised, especially the application of the solo contributions, the achievement of unity within and between the different parts, and the harmonious development. They were all innovations that provide the clear individual character that he gave to this form.

It is precisely in his unfinished work and sketches that we can see how the young Beethoven developed in this regard. They offer us insight into the process that ultimately resulted in the very strong concert repertoire.

An important source for my reconstruction of the *adagio* is the Kafka sketchbook. This collection of Beethoven's sketches, acquired in the mid-nineteenth century by Nepomuk Kafka (a trader in manuscripts), covers the period 1786–1799. In 1875, Kafka sold the manuscript to the British Museum, where it is still being preserved. In 1970, on the occasion of Beethoven's bicentenary, it was published as a facsimile.

From that moment on, the sketches were studied by many musicologists. Between sketches of currently known compositions, including his first two piano concertos, his first symphony and several piano sonatas, sketches from earlier versions of famous works or sketches of unknown origin were also found. Those in the latter category are often too fragmented to be placed in a larger context. On the other hand, some contain so much authentic thematic material, indications of the form, size and composition of the planned work, that it is very tempting to save them from oblivion by means of a completion or reconstruction. To do this in a music-

scientifically responsible manner, there must at least be a fragmented piano piece with here and there indications for wind players and strings, as well as a finishing point. These conditions were all present in the *adagio*.

In the sketch, the largest part is listed on a single page. This shows an idea on two bars with an indication of the desired orchestral composition. Beethoven wrote at the top '*Adagio zum concert aus A*', which shows that he had planned to compose a complete piano concerto, of which the *Adagio in D major* would form the slow part. Since he has not elaborated his ideas for this second part, it is not strange that thoughts for an opening movement are lacking.

It concerns a work from probably 1789, a few years after the *Piano Concerto in Es WoO 4* from 1784, at the time of Beethoven's work on the *Second Piano Concerto in B-flat major Opus 19*, which he completed in 1801. Why Beethoven had not completed this other early concerto remains a mystery. The material certainly shows potential. The sketch contains some moments that were extremely modern in terms of harmony and instrumentation for that time, typical of the impetuous young Beethoven. He sketched the total part and even scored the double bar line and placed indications for the instrumentation.

When Beethoven's instructions for the orchestral composition are interpreted in the last measures of the sketch in relation to the usual composition in those days, the intended composition can be indicated with some certainty, but not incontestably, as follows: a flute, two oboes, two bassoons, two horns, first and second violins, violas and basses, with which he meant cello and double basses. Beethoven described the solo instrument as a cembalo, but he probably had the then 'modern' pianoforte in mind.

As previously mentioned, no sketches of the first movement are available, but comparison with other Beethoven concertos from the same period teaches us that he would probably have provided the orchestra with a second flute, two trumpets and timpani for these parts.

The punctuated Lombard rhythm at the end of the piece suggests that Beethoven wanted to use timpani and trumpets in this slow movements, more or less in Handel's style. In the slow movements of the symphonies, we hear this more often, but in the solo concertos they do not occur in the middle movements. For that reason I left them out of the reconstruction.

It is striking to see the key signature with B-flat in the strings. Since the other instruments do have the correct key signature with F-sharp and C-sharp for the main key of D major, it was previously assumed that Beethoven must have been mistaken. This statement is approached here with some caution. It is plausible that he noted it for himself as a pre-announcement of what was to come. Sloppiness or not, the suggested key of D major comes up as a minor phrase in the sketch and this cannot be a coincidence.

After transcription in a clearly readable handwriting, the musical form became clearer to me. It is a rondo format in which the piano always plays the main motif solo. By researching the early version of the *Second Piano Concerto in B-flat major Opus 19*, the surviving fragment of a violin concerto from the period 1790–1792 and concertos by other composers (such as Mozart, Haydn, Nicolas Menin and Ludwig

August Lebrun), I could further determine the structure and atmosphere. The piano part necessarily deserved a lot of attention; the proper harmonies were added, as well as dynamic signs and phrasing arches. Furthermore, the size of the then pianoforte was taken into account and a cadenza was inserted in the right place. At that time, the cadenza was still the place in the composition where the soloist could improvise freely, although Beethoven later wrote out the cadenzas more and more.

Beethoven clearly indicates that the piece starts with solo piano. The atmosphere is strongly reminiscent of the *Third Piano Concerto in C minor Opus 37*. The reconstructed part could thus be seen as a forerunner of the slow movement of this third concert. Why Beethoven never used the sketch is unknown, but perhaps he did have this sketch in his ear when writing the largo from his third concerto.

With the above-mentioned motives and strained desire, I accepted the challenge to reconstruct the *Adagio in D major* for piano and orchestra based on Beethoven's sketches. With such initiatives, it is important to adopt a respectful attitude towards the given material. In addition, as a composer you have to give an account of your own abilities and to take a step back in the creative sense, in the service of Beethoven's idea.

This reconstruction enables the general public not only to form a picture of Beethoven's development, but also offers a suggestion by presenting his authentic idea as a completed second movement, with the use of sparingly added material, taking into account the development period of the young Beethoven. With this effort the piece has been made accessible to the public and everyone, colleagues and other enthusiasts can form their own opinion. I make no pretensions of having discovered a lost masterpiece, but place Beethoven's idea with this completion in a chronologically logical place on the line of his musical development.

I have had great pleasure working with the original material of the young Beethoven. You crawl into his skin and hope to catch a reflection of the young genius, so that when the music speaks, the story seems to be told from one mouth. I realize that in part it has become my story. Nevertheless, the end result meets my expectations and I think it is justified to let this unknown *Adagio in D major* be heard in the world.

Cees Nieuwenhuizen, 2005

Preface to the third movement: *Rondo in A major* from 1789

Although Beethoven is by no means the only composer who has left a large number of sketches, when we think of the concept of 'sketching' he is usually the first composer who comes to mind. This has everything to do with the fact that the amount of sketch material that Beethoven left us is unsurpassed. We currently have no less than 33 large sketchbooks and 37 pocket sketchbooks. If we add the separate sketch sheets and score sketches, we come to a number of at least a few thousand sketches.

These sketchbooks contain not only designs for his later completed compositions, they often also contain separate ideas that spontaneously came to his mind and which, almost compulsively, had to be noted. He used the pocket sketch books for this. Later Beethoven copied them in a reduced form in his normal sketchbooks. Eventually they became, if they were used, the basic ideas in the scores.

When the sketchbooks were full, Beethoven did not throw them away. He cherished these bundles all his life and that also explains why so much has been preserved. In addition to the sketchbooks, a large number of separate sketch sheets have also been preserved. Although in the course of time a considerable part of it has been lost, there are still about 200 in different libraries. A large number of these pages can be found in the Kafka sketchbook in the British Museum in London and in the Fischhof collection, which is located in the Staatsbibliothek Preussischer Kulturbesitz in Berlin.²

Although they are in different locations, both collections belong more or less together. So it may be that in one collection a fragment of a sketchy composition becomes a fragment of the other collection and vice versa. This makes working on a reconstruction of the various sources very complicated.

Moreover, Beethoven did not occupy himself with writing down things like keys, tone and time signatures. Even the accidentals were not consistently indicated.³ The sketches are mostly written in a kind of telegram style, in which Beethoven seldom recorded anything explicitly. An exact transcription of a fragment therefore usually results in a lot of senseless musical ideas. For the reconstruction it is therefore important to put the accidentals and keys in the right places, so that the general picture that the composer presumably envisaged can be interpreted as reliably as possible.⁴

In this way I was able to reconstruct the second movement of this concerto for piano and orchestra from 1789 on the basis of the sketches. In this sketch Beethoven did leave a kind of score, including the key signature and even a time signature. However, both the instrumentation and the large continuous lines of the piano part were missing. These had to be supplemented and worked out. After the world premiere of this second movement (in the Rotterdam Doelen in 2005), there

² The Kafka Sketchbook, autograph miscellany from circa 1786 to 1799, London 1970, published by The Trustees of the British Museum

Joseph Fischhof 1804–1857 sketchbook miscellany SPK Autograph 28, Deutsche Staatsbibliothek

³ In many sketchbooks Beethoven writes only the notes, apparently he would remember the correct signing and keys when working out the sketches later at his writing desk

⁴ One possibility is to work out a musical sentence in all three keys until a logical musical line is created that is most obvious. I also apply this way of working with regard to the accidentals

¹ Univ 6 Hess 15, page 586 Volume 2. Numbering of unfinished works by Beethoven according to the new Thematisch-bibliographisches. Kurt Dormmüller, Norbert Gertsch and Julia Ronge, G. Henle Verlag, Munich 2014

Concerto in A major for Pianoforte and Orchestra

second and third movement

Ludwig van Beethoven, deest 42
Reconstruction Cees Nieuwenhuizen, Opus 64

Adagio ♩ = 88

Piano

Oboe

Fagotti

Corn in F

Pianoforte

Adagio ♩ = 88

Violino I

Violino II

Viola

Violoncello

Basso

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Upstream Music
Klippersstraat 58
1826 DX Alkmaar
The Netherlands

info@upstream-music.com

www.upstream-music.com



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