# BEETHOVEN WALDSTEIN & APPASSIONATA SONATAS

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PERFORMED on an ORIGINAL PIANOFORTE by JOHN BROADWOOD & SONS, London (1806)

ANDERS MUSKENS, Fortepiano

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# LUDWIG VAN BEETHOVEN: WALDSTEIN & APPASSIONATA SONATAS: PERFORMED ON AN ORIGINAL PIANOFORTE BY JOHN BROADWOOD & SONS, LONDON (1806)

Ludwig van Beethoven (1770–1827) Sonata No. 21 in C major, Op. 53 "Waldstein"

- I I. Allegro con brio [10:50]
- 2 II. Introduzione: Adagio molto [2:57]
- 3 III. Rondo. Allegretto moderato Prestissimo [10:46]

Ludwig van Beethoven (1770–1827) Sonata No. 23 in f minor, Op. 57 "Appassionata"

- 4 I. Allegro assai [10:52]
- 5 II. Andante con moto [6:26]
- 6 III. Allegro ma non troppo Presto [8:31]

TOTAL: 50:25

Performed by Anders Muskens, on a fortepiano (historical piano) by John Broadwood & Sons, built in London in 1806 and restored by Paul Kobald in Amsterdam in 2022.

Producer & lead sound engineer: Jakub Klimeš Tuning & Piano Technician: William Jurgenson Recorded at the Nikomedeskirche, Weilheim (Tübingen), Germany during 16-20 January 2023.





Anders Muskens is a Canadian early keyboard specialist and ensemble director, active as an international artist in North America and Europe. He began piano studies at the age of 4 in Edmonton, Alberta, Canada and completed an Associate Diploma (ARCT) in modern piano from the Royal Conservatory of Music, Toronto (CA) under the tutelage of Dr. Irina Konovalov. With support from the Edmonton Community Foundation (CA) and the Adriana Jacoba Fonds (NL), he completed a Masters in Fortepiano at the Royal Conservatoire of The Hague under Dr. Bart van Oort and Petra Somlai, with Fabio Bonizzoni and Patrick Ayrton for harpsichord. He is currently a doctoral candidate in musicology at the University of Tübingen under the supervision of Jun. Prof. Dr. Matthew Gardner, Prof. Dr. Thomas Schipperges, and Dr. Jed Wentz, where he is researching the practical connection between rhetorical acting and music in the long eighteenth century. He has performed internationally at the Utrecht Early Music Festival, the Schwetzinger SWR Festspiele, Het Concertgebouw Amsterdam, the National Music Centre, the London International Festival of Early Music, and more. Muskens is the founder of the ensemble Das Neue Mannheimer Orchester: an international initiative to revive the music of the Mannheim School in the second half of the eighteenth century.

www.andersmuskens.com



### ALBUM CONCEPT

In this album, the Canadian fortepianist Anders Muskens presents piano sonatas by Beethoven on an original historical fortepiano from Beethoven's time, built by John Broadwood & Sons in London circa 1806. This instrument is made in the English manner common around the year 1800, and its design is significantly different from modern pianos and even those built in Vienna concurrently. This particular Broadwood was restored in Amsterdam by Paul Kobald during 2022, and originally resided in the Colt Clavier Collection. Its inaurgural concert, featuring the same program, was given at Het Concertgebouw in Amsterdam on 26 June 2022. The recording is presented with support from the Canada Council for the Arts. Why play this music on a historical instrument rather than a modern piano? I personally believe that what makes Beethoven's music very special is its rawness in its expression of human *pathos*: the manic excitement, the tumult, the struggle, the frustration, the desperation and despair, but also its boldness – it sferocity, bravery, and the heroism! Beethoven is not innocuous – his music needs to provoke, to challenge our notions of what we think classical music is and what it can achieve. These wonderful historical instruments, when working, can produce that rawness and vitality that Beethoven must have strove for, in a way that no modern instrument seems to manage to achieve convincingly. I hope that these qualities will be apparent on the Broadwood, bearing in mind that it is a 200 year old instrument!

As a professional fortepiano player, it is extremely captivating for me to play on many different historical instruments and showcase their magnificence and colors through public performance. I almost no longer perform on modern piano and focus now exclusively on historical keyboards, including historical fortepianos, harpsichords, and clavichords whose variety in color and capabilities are like the bottomless sea, satiating a vivid imagination. This lies in contrast to the uniformity I associate with the "standardized" modern piano sound, and certainly I find that aspects of this repertory fit to the historical instruments much more effectively, and I find myself better able to convey my ideas with the fortepiano. This is not only in service to the field of historically informed performance, which I advocate, but also for the sheer joy of the possibilities on historical keyboards. Beethoven and his fellow contemporaries wrote for the possibilities of the instruments they knew in their time: they did not write music for instruments with vastly different designs that were developed hundreds of years after their deaths, and I believe that the music they wrote works very effectively on the fortepiano.

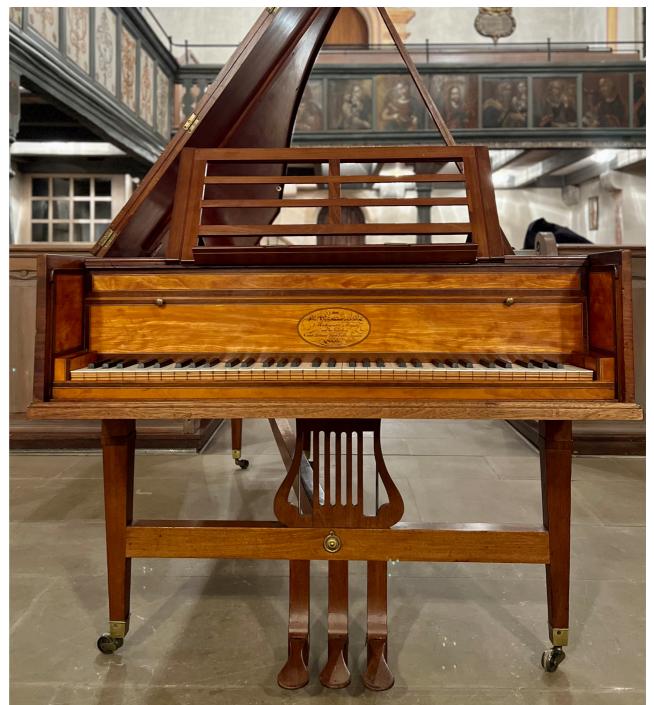
Although it becomes increasingly common to present the music of the Viennese classicists on historical keyboard instruments especially with the increasing popularity of early music culture and the historically informed performance scene, I have noticed that still many members of the public



have never experienced Mozart, Haydn or Beethoven in this way and have misconceptions about it. The fortepiano's "rustic" quality, delicate wooden construction, attack and transparency of tone, light and fast keys, and special effect pedals will bring audiences to a completely new sound world that transports one to another time and place. I wish to show colors and ideas that are impossible on a modern piano and demonstrate how the characteristics of these piano compositions perfectly suit such an instrument, which has significant historical relevance. This will help the public appreciate the sounds of the fortepiano of the Classical and Romantic-era and should provide a completely new perspective of well-known repertoire.

Music must fundamentally move the passions of listeners. In the prevailing theories of the period when Mozart, Haydn, and Beethoven worked, the various emotions, or affects, present in the composition must be brought to life in performance, and must be experienced by both the performer and the audience alike. This expressive communication is only possible when the performer thinks like an orator: an eloquent rhetorician who inspires powerful sentiments in listeners via their delivery. According to James Burgh in his treatise on eloquence from the late eighteenth century, "the hearer finds himself as unable to resist, as to blow out a conflagration with the breath of his mouth, or to stop the stream of a river with his hand. His passions are no longer his own. The orator has taken possession of them; and, with superior power, works them to whatever he pleases." I have been exploring how performers were able to embody such concepts in this period and hope to use these techniques in my own "rhetorical approach" to performance.

John Broadwood & Sons pianoforte c. 1806 used in the recording, in the Nikomedeskirche, Tübingen





Beethoven-Haus Bonn - Instruments owned by Beethoven: fortepiano by Thomas Broadwood (foreground), behind it a fortepiano by Conrad Graf

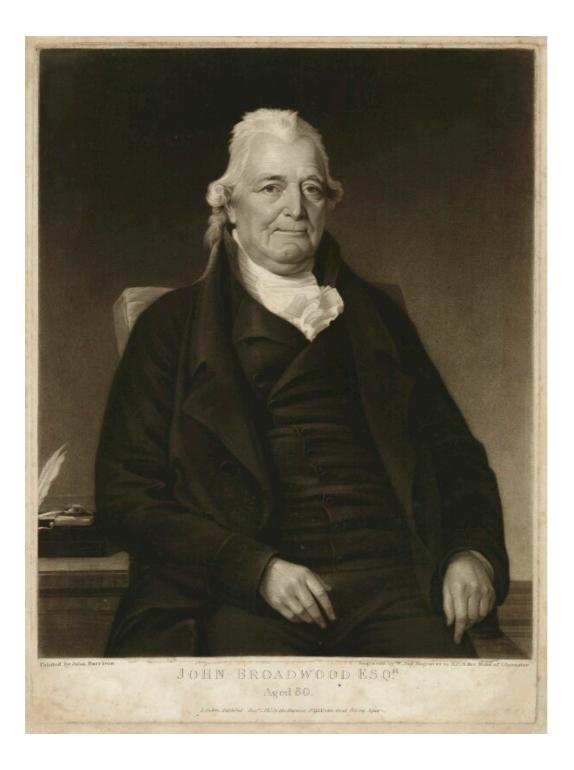
## THE ENGLISH PIANOFORTE

The invention of the English-style grand piano is typically credited to Dutch harpsichord maker Americus Backers, who possibly apprenticed with the famous North German keyboard builder Gottfried Silbermann in Freiburg. During this period, the predominant public-concertizing keyboard instrument was the harpsichord, but the all-new pianoforte was slowly gaining popularity across Europe. In London, small domestic square pianofortes whose design is often attributed to Johannes Zumpe had gained a great deal of acclaim after being promoted by Johann Christian Bach in public concerts during the 1760's. Concurrently,

Backers immigrated to London, and soon developed a new piano mechanic mounted into an English harpsichord case: later termed the "English lever action." He later exhibited his new design during February 1771 in London, and it was met with approbation. Its mechanics differ substantially from the fortepianos built by Stein or lat-



Beethoven pictured in 1804–05, painted by Joseph Willibrord Mähler. Beethoven Museum in Probusgasse, Vienna



er Viennese builders like Walter, favoring a much more powerful sound, resonance, and innovative pedals: one for raising the dampers, and the other for shifting the keyboard to change the number of strings struck by the hammers. This is often called the "una corda" pedal, and depending on how far the pedal is depressed, 3, 2, or 1 string(s) can be struck by the hammer, while the adjacent strings in the choir resonate sympathetically. These pedals are present on the Broadwood used in this recording (albeit with a divided pedal to separately lift tthe treble and bass dampers), and the "una corda" pedal can be used to prdouce delicate harp-like tones. Backers' design patterns immediately became popular and was replicated by other builders of the day, primarily in England and France: including John Broadwood, Robert Stodart, and the Longman & Broderip company in London; and Sébastien Érard and his followers in Paris. These instruments also influenced the London Pianoforte School of composers: J.C. Bach, Clementi, Dussek, Cramer, Field, Pinto, and others. Austrian composer Joseph Haydn became acquainted with English pianos in 1792 during his visit to London, and borrowed a Broadwood from Dussek. He later brought an English piano back to Vienna with him in 1795 (a Longman & Broderip) where his then student, a young Ludwig van Beethoven, encountered it. Seemingly soon, Beethoven became interested in the English-style instruments. Beginning with the acquisition of his Érard piano in 1803, Beethoven's piano writing would consequently undergo a marked and deliberate stylistic change, suited to the new possibilities offered by these instruments. Beethoven also acquired his own Broadwood instrument in 1817, although by this time he was very deaf.

John Broadwood by and published by William Say, after John Harrison Jr. Mezzotint, published 1 August 1812 NPG D32157 © National Portrait Gallery, London Inspired by this history, this program explores Beethoven's relationship with the English pianoforte, showcasing its unique possibilities compared to Viennese fortepianos (it goes without saying that it is markedly different from performances on modern piano.) Included are two "heroic" sonatas written shortly after the acquisition of his Érard, with many features that leverage advantages of the English-style instruments.

#### Anders Muskens

ARCT, B Sc, M Mus, PhD student Harpsichordist & Fortepianist Artistic director & Musicologist Das Neue Mannheimer Orchester











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