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Ludwig van Beethoven

THE COMPLETE SONATAS FOR PIANO & VIOLIN ON HISTORIC INSTRUMENTS

Jerilyn Jorgensen, violin | Cullan Bryant, piano

Jorgensen_1825-28_book.indd 1-2 6/16/20 10:44 AM

LUDWIG VAN BEETHOVEN

THE COMPLETE SONATAS FOR PIANO & VIOLIN ON HISTORIC INSTRUMENTS

Jerilyn Jorgensen, violin | Cullan Bryant, piano

CD1

	Sonata No. 1 in D Major, Op. 12/1	[22:00]
1	Allegro con brio	[9:24]
2	Tema con Variazioni: Andante con moto	[7:39]
3	Rondo: Allegro	[4:58]
	Sonata No. 2 in A Major, Op. 12/2	[17:31]
4	Allegro vivace	[6:27]
5	Andante, più tosto Allegretto	[5:45]
6	Allegro piacevole	[5:16]
	Sonata No. 3 in E-Flat Major, Op. 12/3	[19:16]
7	Allegro con spirito	[8:38]
8	Adagio con molta espressione	[6:12]
9	Rondo: Allegro molto	[4:26]

Total Time = 58:52

CD2

	Sonata No. 4 in A minor, Op. 23	[21:25]
1	Presto	[7:59]
2	Andante scherzoso, più Allegretto	[7:37]
3	Allegro molto	[5:49]
	Sonata No. 5 in F Major, Op. 24	[24:52]
4	Allegro	[10:15]
5	Adagio molto espressivo	[6:16]
6	Scherzo: Allegro molto	[1:15]
7	Rondo: Allegro ma non troppo	[6:56]

Total Time = 46:11

CD3

	Sonata No. 6 in A Major, Op. 30/1	[24:17]
1	Allegro	[8:14]
2	Adagio molto espressivo	[7:33]
3	Allegretto con Variazioni	[8:30]
	Sonata No. 7 in C minor, Op. 30/2	[26:01]
4	Allegro con brio	[7:59]
5	Adagio cantabile	[9:27]
6	Scherzo: Allegro	[3:35]
7	Finale: Allegro	[5:20]

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	Sonata No. 8 in G Major, Op. 30/3	[18:04]
8	Allegro assai	[6:40]
9	Tempo di Menuetto, ma molto moderato e grazioso	[7:49]
10	Allegro vivace	[3:36]

Total Time = 68:47

CD4

	Sonata No. 9 in A Major, Op. 47 "Kreutzer"	[40:08]
1	Adagio sostenuto—Presto	[14:35]
2	Andante con Variazioni	[15:46]
3	Presto	[9:47]
	Sonata No. 10 in G Major, Op. 96	[26:56]
4	Allegro moderato	[10:22]
5	Adagio espressivo	[5:54]
6	Scherzo: Allegro	[1:47]
7	Poco Allegretto	[8:53]

Total Time = 67:09

PIANOS

Unsigned Viennese Style Piano, c. 1795 — Sonatas 1 & 4; Joseph Brodmann, 1800-1805, Vienna —Sonatas 2 & 8; Caspar Katholnig, c. 1805-1810, Vienna —Sonatas 3, 5, 6, 7; Johann Nepomuk Tröndlin, 1830, Leipzig —Sonata 9; Ignaz Bösendorfer c.1828-1832, Vienna — Sonata 10

VIOLIN AND BOWS

Violin, all sonatas: Andrea Carolus Leeb, 1797, Vienna

Bows:

Francois Xavier Tourte (1748-1835) — Sonatas 2,8; Anonymous Cramer Head bow from the same period — Sonatas 3,5,6,9; Anonymous German bow — Sonatas 1,4,7; School of Tourte, c. 1830 — Sonata 10

The Music

Beethoven's ten Sonatas for Piano and Violin are especially significant works, not only on their own artistic merit, but also because they represent the composer bringing together the two instruments that he himself played. While his activity as a performing violinist was limited mostly to his early life in Bonn, during which time he also played viola in the Court Orchestra of the Elector of Cologne, his ongoing interest in writing for piano and violin continued up to 1812, terminating with his Sonata No. 10 in G Major, Op. 96. We find in these works some of his most lyrical, virtuosic, and profound musical thought.

Opus 12

The first set of Sonatas, Op. 12 (No. 1 in D Major, No. 2 in A Major, and No. 3 in E-flat Major), composed in 1797 and published early in the following year, each contain three movements and are dedicated to one of Beethoven's teachers, Antonio Salieri. The dedication most likely signified the composer's desire to acquire patronage from the Habsburg court composer, but if so, there is no indication that it achieved its end. Early criticism of the publication of Op. 12 was largely unfavorable, accusing the composer of pursuing paths that were "weird" and "bizarre," exhibiting a

"willfulness" and "learnedness" that made these sonatas beyond the ken of amateurs who were the most likely consumers of their publication. It is certainly true of many of Beethoven's earliest Vienna compositions that they tested the mettle of not only amateur, but even professional, musicians. This holds true for pianists in particular, although the *obligato* violin part also offers challenges. Nevertheless, as the eminent Beethoven scholar Sieghard Brandenburg observed, the Op. 12 Sonatas sold well in Vienna and were picked up within a few short years by publishers in Bonn, Paris, London, Mainz, and Hamburg.

Opus 23 and 24

The sketches for this pair stem from 1800, and were published by T. Mollo & Co. in 1801. Mollo had originally published Op. 23 and 24 together as "Deux Sonates . . . Op. XXIII," but by 1802 had separated the F-major Sonata under its current opus number. This time marked a particularly fertile period in the still young composer's career. Evidence from the sketch material suggests that Beethoven had contemplated adding a third sonata to the two we have, thus matching the Op. 12 set, but this was not to be. Over the years, the Sonata in F Major, Op. 24 ("Frühlingsonate") was destined to become the more popular of the two, perhaps because of its subtitle, which did not originate with Beethoven. Both works are dedicated to the same patron, Moritz Johann Christian Graf von Fries (1777-1826).

The Sonata in A minor, Op. 23, however, should not be overlooked. Among the interesting features of its first movement (*Presto*) are the choice of 6/8 meter and of the modulation to the minor dominant instead of the usual relative major for the second key area. This decision lends a *gravitas* to what might otherwise have been taken for a light-weight finale, given its fast tempo. The fact that Beethoven also demands a repeat of not only the exposition, but also the development and recapitulation, adds further to the movement's drama. The spacing of the movement's final chords and unexpected drop from *fortissimo* with *ssforzandi* to *piano*, and finally *pianissimo,* come as an effective and surprising *coup de theatre*. Its second movement (*Andante scherzoso, più Allegretto*; A Major, 2/4 meter) is as cheerful and conflict free as the first movement is dramatic. The second key area presents a charming contrapuntal dialogue between the piano and violin and one can imagine Franz Schubert being seduced by the movement's cheerful and lyrical closing idea. The third and final movement (*Allegro molto*) returns to the work's home key of A minor and earnestness of mood. The coda anticipates some of the virtuoso violin writing and frenetic energy of the more famous "Kreutzer" Sonata, Op. 47, before the movement ends with a hushed diminuendo and descent into both instruments' sonic nether regions.

The companion "Spring" Sonata in F Major, Op. 24, is expanded into a four-movement structure with the addition of a piquant and brief Scherzo. One also senses in Op. 24 a greater equality between the instruments than heretofore encountered. Overall, it remains remarkably devoid of conflict throughout, although Beethoven allows for a bit of turbulence in the development section of the first movement (*Allegro*, 4/4 meter). The second movement (*Adagio molto espressivo*, 3/4 meter, B-flat Major) breathes a lyricism that matches the second movement of his Sonata for Piano, Op. 13 ("Pathétique"). The Scherzo (*Allegro molto*, 3/4 meter), compact as it may be, is filled with invention and surprises. The playful rhythmic interplay of piano and violin in the first sixteen measures moves from the home key of F major to C major just as swiftly as the Menuetto (a scherzo in all but name!) of Symphony No. 1 and an unexpected shift to A major comes as a gentle shock. The *Rondo* finale (*Allegro ma non troppo*, F Major, alla breve) makes for a highly satisfying conclusion to this, the most lyrical and pastoral of the ten sonatas.

Op. 30, Nos. 1-3

The three Sonatas (A Major, C minor, and G Major) that comprise Op. 30 are products of the first half of the year 1802. According to a letter from the composer's brother, Kaspar Karl, Breitkopf & Härtel was given the first opportunity to publish the works, but nothing came of it and they were published in 1803 simultaneously by the Viennese publisher, Kunst- und Industrie-Comptoir, and Dale in London. The set is dedicated to Tsar Alexander I (1777-1825) of Russia, a monarch with Viennese connections. We have no information as to which, if any, violinist Beethoven had in mind in composing these sonatas, nor do we know when or where they were first performed.

The least familiar and most infrequently performed of the Op. 30 Sonatas is the first one in A Major. Evidence found in the Kessler sketchbook of 1802 reveals that the finale of the more famous "Kreutzer" Sonata, Op. 47 was originally under consideration for Op. 30, No. 1. Thinking better of it, Beethoven substituted the less vigorous *Allegretto con Variationi*. This movement comprises a rather

four-square tune that is subjected to six variations, each of a distinct character, offering the listener in turn virtuosity and good humor, especially in the fourth variation with its pizzicato chords in the violin part. The fifth variation (*Minore*) offers the traditional modal contrast. It also makes use of the "scotch snap" or "Lombard" short-long rhythmic figuration found in the piano voice in the penultimate measure of the original theme. The final variation (*Allegro ma non tanto*) shifts the meter to 6/8, thus capturing a hint of the spirit of the tarantella that ended up as the finale of Op. 47. The first movement (*Allegro*, 3/4 meter) is charming in its simplicity of expression, starting with an elegant turn figure in the left hand of the piano that sets the stage for what is to follow. The second movement (*Adagio, molto espressivo*, D Major, 2/4 meter) is dominated by a sublime melody in the violin, accompanied by a persistent dotted figure in the piano.

Op. 30, No. 2 is cast in the "stormy" key of C minor, the tonality Beethoven chose for his Piano Trio, Op. 1, No. 3, Piano Sonatas Opp. 10 and 13, String Quartet, Op. 18, No. 4, and the Concerto for Piano and Orchestra No. 3. This sonata is also the only one of the set that comprises four movements, including a Scherzo in C major as its third movement. Among the many interesting features of the first movement (*Allegro con brio*, 4/4 meter) is the omission of the normally expected repeat of its exposition. Beethoven balances the overall structure of the movement, however, with the most expansive coda yet in any of the sonatas heretofore composed. The possibility that Beethoven was caught up in the revolutionary spirit of his day in this work is evidenced by the military march-like second theme area. The gavotte-inspired second movement (*Adagio cantabile*, A-flat Major, common time) is cast in a tripartite structure with the center placed in the tonic minor. The movement's most remarkable feature comes in the varied reprise of the opening section. Here Beethoven introduces flourishes of thirty-second notes in the piano marked *sempre leggiermente*, as the violin carries the gavotte tune. A further surprise comes in the movement's coda, where *fortissimo* upward rushes of 128th notes in C major impose themselves as dramatic interjections. The Scherzo (*Allegro*, C Major, 3/4 meter) distinguishes itself by its heavy use of hemiola groupings, marked by liberal use of *sforzandi*. An unexpected shift to A minor, stamped with heavy chords in the piano, also keeps the listener off balance. The trio section features canonic imitation between violin and the piano's left hand. The Sonata concludes with a Finale: *Allegro* (C minor, alla breve), the principal theme of which begins with a mysterious four note tremolando in the piano's nether region. The theme's uneven phrase structure creates a haunting aura of suspense. A *Presto* coda places the tremolando figure in high profile and brings the sonata to its brilliant conclusion.

If Op. 30, No. 2 represents Beethoven in his "stormy" mood, it must be said that No. 3 in G Major shows the composer in the best of humor from start to finish. This sonata surely is the wittiest of the ten, filled with "unbuttoned" moments of jollity, such as heard with its whirlwind grupetto figuration presented at the very start of its first movement (*Allegro assai*, 6/8 meter) and which dominates the remainder of it. The middle movement (*Tempo di Minuetto, ma molto moderato e grazioso,* E-flat Major, 3/4 meter), by contrast, is, as its tempo indication reveals, a gracious affair, although one senses Beethoven having a bit of fun with the off-beat *sforzandi* in the left hand of the piano in the movement's third theme. The finale (*Allegro vivace*, 2/4 meter) offers boundless energy and exuberance. Beethoven saves the biggest joke of this perpetual motion-like Rondo for the coda, where he quite unexpectedly brings back the main theme in the remote key of E-flat major before bringing it in for a landing where it belongs.

Op. 47

Beethoven's Ninth Sonata for Piano and Violin, dating from 1803, despite the fact that he never performed it, is dedicated to Rodolphe Kreutzer and is arguably the most famous work of its genre in the repertory. The work's subtitle reads *"Sonata—scritta in uno stile molto concertante, quasi come d'un concerto,"* thus calling attention to the work's special nature. The "Kreutzer" Sonata is to the genre as much as a breakthrough work as the "Eroica" is to the symphony, the Op. 59 set to the string quartet, and the "Waldstein" and "Appassionata" Sonatas are to the piano sonata. The reasons for Kreutzer's refusal to perform it may possibly be linked to the fact that he was not involved in its premiere. That honor fell to George Poleen Bridgetower, the mulatto violinist who made his debut as a soloist in Paris in 1789, and who came to Vienna in the spring of 1803. The association led to the two collaborating at the premiere of Op. 47 at a concert in Vienna's Augartensaal on May 24, 1803. Op. 47 begins and ends in A major, but Beethoven, with good reason, did not indicate that this is the key of the work. The first movement (*Adagio sostenuto-Presto*) starts with unaccompanied violin playing quadruple, double, and triple stops squarely rooted in A major. The response in the piano, starting on the second beat of the measure, abandons this key, nudging it toward C major before

migrating toward D minor. The true principal key, A minor, is only confirmed securely by bar 37 of the *Presto*. The mercurial restlessness of the movement is thus established on many levels right from the outset. Never before now had such virtuosity and fury been unleashed in a work in this genre. The final tonal surprise comes near the movement's end at a reprise of the *Adagio*, where an unexpected cadence on B-flat is reciprocated by one in A minor that sounds strangely alien. Only the last onrush of the *Presto* confirms A minor as tonic, bringing this brilliant movement clearly home.

The high tension of the first movement is dissipated by the presentation of the expansive 54-measure theme of the second movement (*Andante con variazioni*, F Major, 2/4 meter). Beginning with the piano, a tripartite melody unfolds, the repeat of each statement being varied by the violin taking over the melody. The four variations and coda that follow show just how far Beethoven had changed the genre of theme and variation, taking it to a new level, even to the point of offering a foretaste of his treatment of the genre in the works of his last decade. The piano voice dominates the first variation, while the second places the violin in the foreground as its persistent *leggiermente* thirty-second notes could have come straight out of the Kreutzer (!) Etudes. Here Beethoven also expands the range of the violin to its highest tessitura. Variation IV is an expressive *minore* followed by the final variation, in which the writing for both instruments is replete with extensive trill and filigree work. The coda demonstrates the composer's genius at liquidating themes.

The finale (*Presto*, A Major, 6/8 meter), which had originally been conceived to serve as the last movement of Op. 30, No. 1, shows by its placement in Op. 47 that Beethoven's instincts were correct. This vigorous tarantella cast in sonata form nicely counterbalances the first movement's frenetic and demonic energy, transformed now into a *lieto fine* that recalls its virtuosity.

Op. 96

Beethoven's final contribution to the genre dates from 1812 and is dedicated to his patron and composition student, Archduke Rudolph. Publication of the work in Vienna by Steiner & Comp was withheld until July 1816, followed that autumn in London by Birchall. There is good reason to believe that Beethoven may have made revisions between the premiere performance and its publication. The first performance of it took place on December 29 of that year, with Beethoven's pupil Rudolph at the piano working in collaboration with the French violinist, composer, and pedagogue, [Jacques] Pierre [Joseph] Rode (1774-1830). Rode, a composer known to all advanced students of the violin, was a student of Giovanni Battista Viotti (1755-1824), who set the model for the genre of the concerto for violin and orchestra throughout Europe. Rode, along with Pierre Baillot and Rodolphe Kreutzer, represented, among others, the standard of the modern French violin school, in whose teachings Beethoven took eager interest. Knowing Rode's own style, the composer adapted the style of Op. 96 accordingly. As he wrote to the Archduke, "in the finales we like to have boisterous passages, but these do not appeal to Rode."

Boisterousness is conspicuously absent from this sonata, which takes us close to what Lewis Lockwood identifies as Beethoven's "Third Maturity," in which the composer in his later years seeks a transcendent serenity and simplicity of expression. The opening movement (*Allegro moderato*, 3/4 meter), with its gentle false start, offers passages of sublimity in close proximity to those of folk-like simplicity. The same holds true for the following *Adagio espressivo* in E-flat major, whose lovely opening theme harkens back to the songlike tunefulness, perhaps with a sense of nostalgia, of the popular second movement in A-flat major from the Piano Sonata in C minor, Op. 13 "Pathétique". The movement ends, *pianissimo,* with a measured tremolo in the piano that leads *attacca* into the brief Scherzo in G minor. The trio section of this third movement returns the music to E-flat major as a pastoral Ländler, a folksy version of the waltz. The reprise of the Scherzo ends with a short coda in G major.

The final movement (*Poco Allegretto*, 2/4 meter), suited to Rode's taste, is a gentle theme with four variations, the folk-like dance theme itself, marked *dolce*, being the very model of simplicity and sweetness. The fourth variation, marked *Adagio espressivo*, 6/8 meter, is the most effusive, replete with delicate chromatic flourishes in the piano that lend an air of mystery, as if Beethoven were searching for something ethereally just out of reach. This leads to the coda, a reprise of the folk-like theme with the insertion of a brief fugal passage. A *Poco adagio* moment of nostalgia shifts unexpectedly to the foreign key of B major, only to work its way back humorously to the home key of G major. As Beethoven breaks down the theme to just two notes, an eight-measure *Presto* rushes the sonata to its conclusion.

— Dr. David B. Levy, Professor of Music, Wake Forest University

The Pianos from The Frederick Collection

Casper Katholnig ca.1805-1810, Vienna (Sonatas 3,5,6,7). Six octaves FF-f ^{4}; four pedals: from left to right, una corda, bassoon stop, moderator and damper-lifter. The "bassoon stop" caused a strip of animal-gut parchment to come in contact with the strings, producing a buzzing sound, called for in some popular music of the day. This stop has been removed from the piano for present purposes. The moderator stop places cloth tabs between the hammers and the strings for a very soft pianissimo.

The reverse-color keyboard – black naturals and white sharps – common in Viennese pianos before around 1812, seems (according to piano historian Michael Latcham) to have been linked by custom or fashion to the type of veneer used on the case. Pianos with native walnut veneer tend to have reverse-color keyboard design, while those veneered in mahogany, like the Frederick Collection's c.1800-1805 Brodmann piano, have white naturals and black sharps.

The Fredericks purchased this piano from Manfred, Count von Schönborn, whose signed affidavit states that the piano had been part of the entailed estate of his wife's family, the Esterházys, at their palace at Eisenstadt.

In 1807, Beethoven was commissioned to compose a mass honoring the wife of Prince Nikolaus Esterházy, which he conducted at Eisenstadt on September 13th of that year. If the piano was there at that time, no one knows whether Beethoven noticed it. The Katholnig piano was almost certainly played, and possibly even selected for purchase, by Johann Nepomuk Hummel, Haydn's successor as Kapellmeister to the Esterházys, serving in that capacity from 1804-1811.

Since the Katholnig represents the last kind of piano sound Beethoven was able to hear clearly before becoming severely deaf, one may suppose his compositions even after this time were conceived for the kind of piano tone Beethoven remembered, rather than for later instruments whose sound he could only imagine.

While the tone of the Katholnig piano is smaller than we are accustomed to, compared to the sounds of the earlier pianos of Beethoven's youth, it seems full, rich and modern. This is vividly demonstrated by a comparison of the Katholnig with the unsigned c.1790s piano in the Frederick Collection.

Joseph Brodmann c.1800-1805, Vienna (Sonatas 2,8).
Five-and-a-half octaves FF to c4; knee levers to control damper-lifter and a (now missing) moderator.

A major Viennese piano maker, Brodmann was the master from whom Ignaz Bösendorfer learned piano building, and whose shop Bösendorfer later took over at Brodmann's retirement. Carl Maria von Weber wrote to his brother in 1813, "I have bought two splendid instruments, one by Streicher and one by Brodmann. During a single day I must have seen 50 different pianos by Schantz, Walter, Wachtl, etc., none of which was worth a thing compared to these."

This instrument has white naturals and black sharps – yet another example of the correlation discovered by Michael Latcham; that Viennese pianos before around 1812, veneered like this one in mahogany, tend to have this keyboard decoration, while those veneered in native walnut (like the "Anonymous" and Katholnig pianos in the Frederick Collection) have the reverse color keyboards.

Unsigned Piano: c.1795, in Viennese style (Sonatas 1,4).

Five-plus octaves, FF to g3. Two knee levers: to the left, the moderator, a mute stop interposing flannel tabs between hammers and strings for a pianissimo; to the right, the usual damper-lifter for sustaining the tone.

A typical piano of its time and place, this instrument would have been state-of-the-art at the end of Mozart's lifetime. The beef bone sharp-block coverings, like the naturals on the Brodmann piano, are distinguishable from ivory by their grain.

The lid, bent-side and tail of the case, decorated with all-over geometric marquetry, were evidently refitted from a mid-18th-century harpsichord. The extension of the lid by four inches along the bass side renders the marquetry design asymmetrical, while the repeating pattern on the lid appears shortened at the tail. This would indicate the lid was adapted from a longer, narrower instrument. Similar marquetry on an instrument may be seen in a portrait painting dated 1758 by Grooth, of the Elector Maximillian III Joseph of Bavaria at his harpsichord.

This instrument's sweet, clear tone encompasses a full dynamic range, but within a lower volume level than that of later pianos designed for large concert halls. Such an instrument would have been heard easily in the salon setting for which it was designed. The maker of this piano remains unknown, as it has no identifying characteristics marking it as the work of any known maker. It is very satisfactory for the music of its time.

Johann Nepomuk Tröndlin ca.1830, Leipzig (Sonata 9). Six-and-a-half octaves, CC - g^4; three pedals: left to right,

una corda, moderator and damper-lifter. Mahogany veneer in a repeating crotch pattern around the case, with inlaid boxwood designs of lyres and vines in the key well. "Serpentine" curved case in Biedermeier furniture style, characterized by elegant simplicity and flowing lines. This piano seems to borrow features from a number of Viennese builders of the period. Basically, it is a Viennese piano built in Leipzig.

Johann Nepomuk Tröndlin (1790-1862) studied instrument making in southern Germany and Vienna. After supervising the instrument manufacture division of Breitkopf & Härtel in Leipzig for a few years, he set up his own business. He supplied pianos to Leipzig's Gewandhaus concert hall until 1860. Tröndlin's pianos were praised by Felix Mendelssohn and by Clara Schumann, who played the premiere run-through with orchestra of Robert Schumann's Concerto in A minor on a Tröndlin piano. Tröndlin pianos were known and loved for their beautiful sound.

Ignaz Bösendorfer ca. 1830, Vienna (Sonata 10). Six-and-a-half octaves, CC - g^4; pedals control una corda and damper-lifting mechanisms. Central pedal would control moderator (now missing). Exterior veneer is European cherry; underside of lid and inside case rim, veneered in maple. This piano, made very early in Bösendorfer's career, bears a blue paper name label reading, in part, "*Ignaz Bösendorfer, Brodmanns Schuler"* (Brodmann's pupil). Bösendorfer, first apprentice, then shop foreman to Joseph Brodmann, became proprietor of the shop when Brodmann retired.

—E. Michael Frederick

The Violin and Bow

Built in Vienna in 1797, the Andrea Carolus Leeb violin used for these recordings is a rare example of

an eighteenth century violin that retains an early neck set. As the expectations for functionality of violins evolved over the 18th and into the 19th century, a practice of "modernizing" old violins (pioneered by the Mantegazza family of makers and repairers in Milan) was eventually taken up all over Europe. The routine changing of necks over time has largely obscured from the record a whole range of concepts for violin necks and neck sets that must have been in evidence up to that time. Antique violins with intact early neck sets reveal much about the functionality of instruments in the times of revered composers.

In terms of arching this violin is flatter and more powerful than many contemporaneous instruments, reflecting a forward-thinking concept for its time. The combination of a rare, intact neck set and powerful arching make this instrument particularly valuable for period-practice informed performances.

Details surrounding the development of the violin bow in the late eighteenth century have long been subject to competing theories. That Francois Xavier Tourte (1748-1835) established standards for the modern bows that prevail to this day is not in dispute. The timing of the evolution of the modern bow, on the other hand, has long been a matter of conjecture.

The famed violinist Wilhelm Cramer (1746-1799), who settled in London, is usually credited with having brought the first examples of transitional style bows (now known as "Cramer" models) from Germany to Paris. Whether inspired by bows shown to him by Cramer, or by some other means, Tourte began to produce bows to the "Cramer head" specifications, probably after 1770. The illustrated example was used to record Sonatas 2 and 8. Another "Cramer head" bow of the period was used for the recording of Sonatas 3,5,6, and 9. Work with these bows inform modern performers and listeners: in the development of the modern bow some degree of nuance and nimbleness was sacrificed in the interest of power.

While no hard evidence has come to light, oral tradition holds that the renowned violinist Giovanni Battista Viotti (1755-1824) collaborated with Francois Tourte on the development of the modern bow. If oral tradition is true then Viotti's flight from France to England for political reasons in 1792 would suggest that Tourte had developed a version of the modern bow no later than 1790-91. Whatever the case, by 1800 Tourte had settled on the general specifications of the modern violin bow. The bow used for the recording of Sonata 10 emanates from Paris in that period and, with its heavier weight, powerful modern-style curve, as well as head and frog heights, reflects a direct response to the recently developed bows of Tourte that were already in great favor.

Despite the emergence of the highly desirable Tourte designs, older designs seem to have coexisted with Tourte bows in production for decades. Especially in Eastern European countries lighter, softer bows with higher heads and frogs continued to remain in use and informed the style of playing in those places. As late as the early 20th century, in orchestras in Vienna and Leipzig the so-called "Spitz" manner of playing short strokes in the upper half of the bow on the string prevailed in favor of the thrown strokes increasingly being adopted in Western Europe.

A bow, likely from Germany, of somewhat unusual appearance and performance, was used for Sonatas 1,4, and 7 on this recording and reflects an appropriate choice for these works.

—Stefan Hersh, January 2020

The Performers

Cullan Bryant is among the most active chamber and collaborative pianists in New York City, maintaining a schedule of over 50 recitals a year. He has performed with such artists as Emanuel Borok, Oleh Krysa, Mikhail Kopelman, Midori, Sviatoslav Moroz, Peter Rejto, and members of the Almati, American, Arcata and Borromeo Quartets in such venues as Weill Recital Hall, Merkin Hall, Alice Tully Hall, the Metropolitan Museum of Art and Detroit's Orchestra Hall. Mr. Bryant made his Carnegie Hall debut in 1992 in recital with violinist Patmore Lewis.

Mr. Bryant's interest in historic keyboard instruments stems from an invitation in 1997 to play a recital at the Frederick Collection of Historic Pianos in Ashburnham, Mass. Attracted to the very early instruments in the collection, he played the c.1805 Katholnig piano in the Historical Piano Concerts' spring 1999 season. His critically acclaimed recording with pianist Dmitry Rachmanov, "Beethoven and his Teachers" using the Katholnig and the collection's c.1830 Tröndlin piano encompassing Beethoven's complete music for piano four hands, was released on the Naxos label in 2012.

Cullan Bryant began playing the piano at age two, giving his first public recital at age six. At eleven he toured campuses in his native Arkansas and in Texas, giving several televised recitals. His prizes and awards include the Leschetizky International Competition, the National Arts Club of New York, the Memphis Beethoven Competition, Miami Arts Competition and a certificate of outstanding citizenship from Arkansas Governor Frank White. His college studies were with Robert Goldsand and Artur Balsam. In July of 2002 he toured Japan in recitals with violinist Midori.

Jerilyn Jorgensen is a member of the performance faculty of Colorado College and has been adjunct faculty in violin and chamber music at the Lamont School of Music of the University of Denver as well as Visiting Assistant Professor of Violin at the Crane School of Music, SUNY Potsdam. From 1980-2004 she was first violinist of the Da Vinci Quartet, and as a member of that ensemble she has performed throughout the United States, been a prizewinner in the Shostakovich International String Quartet Competition and finalist in the Naumburg Chamber Music Competition, and appeared on PBS's *NewsHour with Jim Lehrer*. Her recordings of string chamber music by Arthur Foote and Charles Martin Loeffler appear on the Naxos label. Her performances with the quartet have

been praised as "…abundant in feeling and fire" (*Milwaukee Journal*), "taut, confident playing, brimming with thrust and color" (*Los Angeles Times*), and as exhibiting "ease, authority, and thoroughgoing excellence" (*San Francisco Chronicle*).

As a performer of historically informed concerts on original instruments, she has appeared with longstanding duo partner Cullan Bryant at the Frederick Collection of Historic Pianos in Ashburnham, MA, the National Music Museum in Vermillion, South Dakota, and the Loring-Greenough House in Boston. She and Mr. Bryant toured North Carolina in the fall of 2019, and have twice been featured performers at the Historic Keyboard Society of North America's national conference.

Ms. Jorgensen holds bachelor and master of music degrees from the Eastman School of Music and the Juilliard School.

Album Producer and Digital Editor: Lolly Lewis
Recording and Balance Engineer: Christopher Greenleaf
Session Producer, Sonatas 2, 8, 10: Hector Milete
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Mastering Engineer: Michael Romanowski

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SESSIONS:
September 25-28 2016: Sonatas 2, 8, 10
October 1-4 2017: Sonatas 1, 4, 7
May 21-23 2018: Sonata 9
Oct 7-10 2018: Sonatas 3, 5, 6

Recorded at Ashburnham Community Church, Ashburnham, Massachusetts

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Ludwig van Beethoven

THE COMPLETE SONATAS FOR PIANO & VIOLIN ON HISTORIC INSTRUMENTS

Jerilyn Jorgensen, violin | Cullan Bryant, piano

CD1

Sonata No. 1 in D Major, Op. 12/1
Sonata No. 2 in A Major, Op. 12/2
Sonata No. 3 in E-Flat Major, Op. 12/3

Total Time = 58:52

CD2

Sonata No. 4 in A minor, Op. 23
Sonata No. 5 in F Major, Op. 24

Total Time = 46:11

CD3

Sonata No. 6 in A Major, Op. 30/1
Sonata No. 7 in C minor, Op. 30/2
Sonata No. 8 in G Major, Op. 30/3

Total Time = 68:47

CD4

Sonata No. 9 in A Major, Op. 47 “Kreutzer”
Sonata No. 10 in G Major, Op. 96

Total Time = 67:09

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