



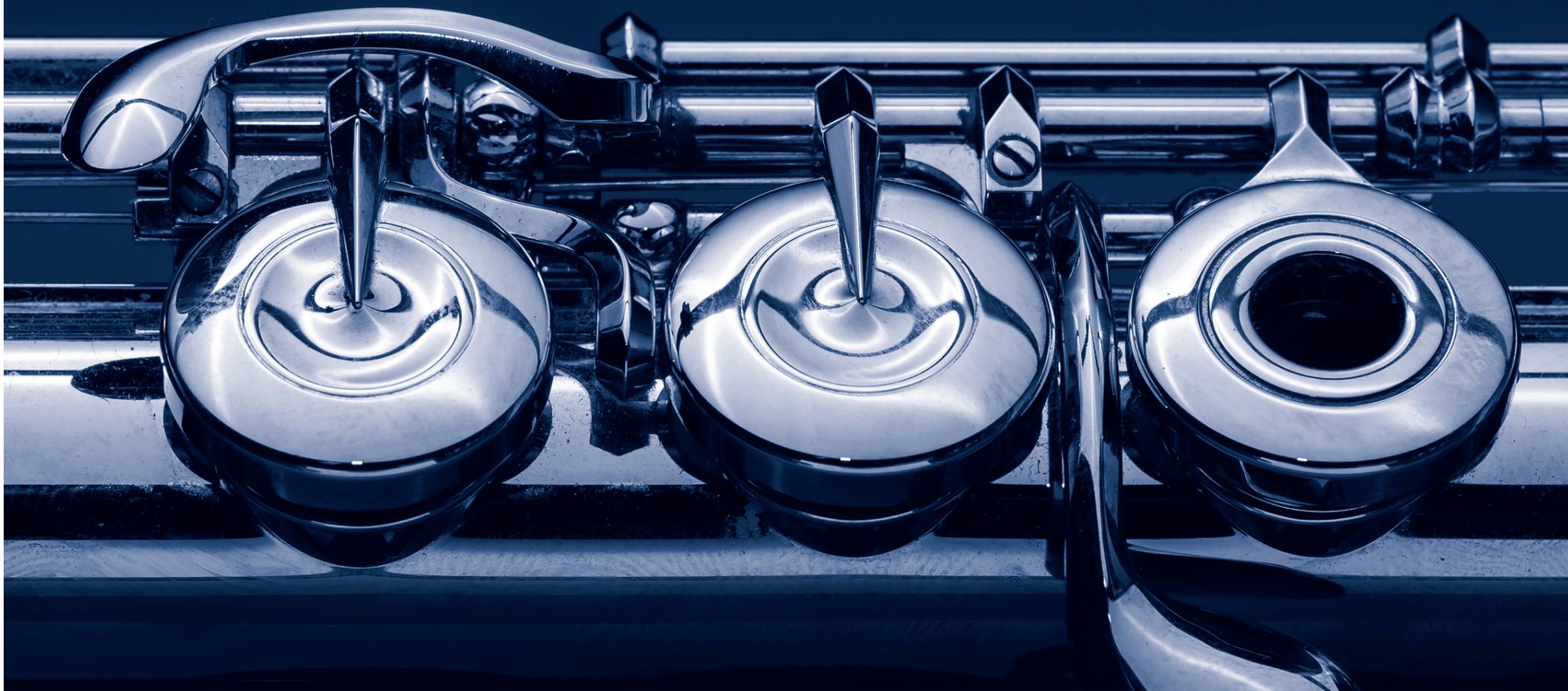
BEETHOVEN

Works for Flute • 2

Serenade in D major • Flute Sonata • Trio in G major

Kazunori Seo, Flute

Mitsuo Kodama, Bassoon • Makoto Ueno, Piano



Ludwig van Beethoven (1770–1827)

Works for Flute • 2

Born in Bonn in 1770, Ludwig van Beethoven was of varied musical ancestry. Of particular significance in the family was his grandfather, whose name he bore, and who served as Kapellmeister to the Archbishop Elector of Cologne from 1761 until his death in 1773. A native of Flanders, he had served as a singer in various churches before his appointment in 1733 to Bonn, where he also set up a wine business. Beethoven's father, Johann, became a singer in the Bonn court musical establishment, but enjoyed a much less distinguished career, his musical abilities increasingly deteriorating. His mother had suffered from some form of alcoholism, leading to her seclusion in an appropriate institution, and her only surviving child, Johann, brought a further problem with his marriage to a young widow without the old Kapellmeister's approval. The Beethoven household was not a happy one. Johann became increasingly inadequate both as a singer and as a father and husband, with his wife always ready to draw invidious comparisons between him and his own father. Beethoven, however, was trained as a musician, albeit erratically as far as his father was concerned, and duly entered the service of the Archbishop as an organist and as a string player in the archiepiscopal orchestra. He was already winning some distinction in Bonn, when, in 1787, he was first sent to Vienna, to study with Mozart. The illness of his mother forced an early return from this venture and her subsequent death left him with responsibility for his two younger brothers, in view of his father's domestic and professional failures. In 1792, Beethoven was sent once more to Vienna, a few weeks before his father's death, now to study with Haydn, whom he had already met in Bonn.

Beethoven's early career in Vienna was helped considerably by the circumstances of his move there. The Archbishop was a son of the Empress Maria Theresa and there were introductions to leading members of society in the imperial capital. Here Beethoven was able to establish an early position for himself as a pianist of remarkable

ability, coupled with a clear genius in the necessarily related arts of improvisation and composition. At the same time, he was able to profit from lessons in counterpoint with Albrechtsberger, and in Italian word setting with the old court composer and Kapellmeister of the Imperial Chapel, Antonio Salieri. The onset of deafness at the turn of the century seemed an irony of Fate. It led Beethoven gradually away from a career as a virtuoso performer and into an area of composition where he was able to make remarkable changes and extensions of existing practice. Deafness tended to accentuate his eccentricities and paranoia, which became extreme as time went on, but it allowed him to develop his gifts for counterpoint. He continued to revolutionise forms inherited from his predecessors, notably Haydn and Mozart, expanding these almost to bursting point, and introducing innovation after innovation as he grew older. He died in 1827, his death the occasion of public mourning in Vienna.

In September 1803, Beethoven wrote to the publisher Hoffmeister complaining that the new arrangements of his *Serenades*, *Op. 8* and *Op. 25*, published by Hoffmeister as *Op. 42* and *Op. 41* respectively, were not his work and should not be published as such; he had, however, made drastic changes in some passages. A letter from Beethoven's brother to the publisher Breitkopf & Härtel attributes the arrangements to Franz Xavier Kleinheinz, who was a pupil of Albrechtsberger in Vienna. The *Serenade in D major*, *Op. 25* for flute, violin and viola, has been variously dated, either to 1794–95 or thereabouts or to the later date of 1801. At all events it was published by Cappi in Vienna in 1802. Hoffmeister's version, for flute or violin and piano, was published in December 1803 as *Op. 41*, followed in January by an arrangement of the *Serenade*, *Op. 8*, as *Op. 42* and under the title *Notturmo*, for viola and piano. The *Serenade in D major*, *Op. 41*, opens with an *Entrata*, a traditional practice, followed by a stately *Menuetto* that frames two *Trios*, the first for piano, with running semiquavers. The second *Trio* centres on

the flute with rapid figuration. The third movement is in D minor, marked *Allegro molto*, with a contrasting section in the major. It is followed by a G major theme, marked *Andante con Variazioni*. The first of the three variations that follow has rapid figuration for the flute, and, as the variation proceeds, wide leaps. The second variation makes use of triplets, and the final third variation leads to a coda. The fifth movement, marked *Allegro scherzando e vivace*, introduces dotted rhythms and includes a D minor central section. The work ends with an *Adagio*, leading to a lively final *ronda*.

Doubt has been cast on the authenticity of the *Sonata in B flat major*, *Anhang 4*, for flute and piano. The sonata was among papers left by Beethoven at his death in 1827 and is not in the composer's hand. It has been argued, however, that Beethoven would not have kept a work of such relatively inadequate quality had it been by another composer.¹ The sonata dates from Beethoven's last years in Bonn, 1790–92, and starts with a sonata form first movement, followed by a *Polacca*, a Polish dance, framing an F major *Trio*. The E flat major *Largo* leads to a final theme and four variations, the first with triplet figuration, the second with a more active role for the flute, the third a *Poco lento* in B flat minor and the fourth marked *Tempo primo* and offering a lively conclusion.

The autograph of the *Trio in G major*, *WoO37*, for flute, bassoon and piano, has the title *Trio concertant a clavicembalo, flauto, fagotto, composto da Ludovici van Beethoven organista di S.S.Electeur de cologne*, which provides a date between 1786 and 1790, from Beethoven's years in Bonn. It has been suggested that it

may have been written for Count von Westerholt, who played the bassoon, his flautist son and pianist daughter.² The first movement opens with a G major ascending arpeggio, suggesting the so-called 'Mannheim rocket', figuration familiar in the heyday of the famous Mannheim orchestra. In concertante style, the sonata form movement continues with instrument rivaling instrument in rapid scale figuration. The second movement is a G minor *Adagio*, the interplay of the instruments leading to a concluding D major chord and a short bridging passage that allows the piano a short cadenza before the final theme and variations. The piano introduces the theme, joined by the other instruments, leading to a first variation in which the piano is prominent. The second variation centres on the bassoon, with triplet figuration, followed by a version for the lute, tracked by the piano. The fourth variation, in G minor and 6/8, centres on the bassoon and piano in thirds, returning to G major for a fifth with the piano in demisemiquavers, and the figuration taken up by the flute in the sixth treatment of the material. The final variation is led principally by the flute, and the work concludes with a lively version of the theme.

Keith Anderson

¹ qv. Willy Hess: 'Der Erstdruck von Beethovens Flötensonate', Neues Beethoven-Jahrbuch VI (1935), cited in *Thayer's Life of Beethoven*

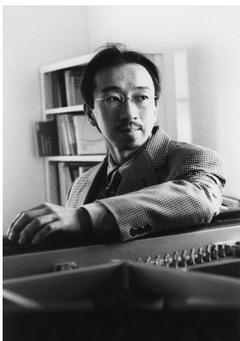
² Thayer's Life of Beethoven, rev. & ed. Eliot Forbes, Princeton, 1967, Vol. 1, p. 124

Mitsuo Kodama



Mitsuo Kodama was born in 1971 in Iwakuni, Japan. He studied bassoon at Kunitachi College of Music in Tokyo with Yoshihide Kiryu, the Hochschule für Musik und darstellende Kunst in Vienna with Milan Turković and Stepan Turnovsky, and the Conservatoire de Musique in Geneva with Daniele Damiano. He won second prize at the Japan Wind and Percussion Competition in 1998. He has worked with the Radio-Symphonieorchester Wien and the Philharmonisches Orchester Heidelberg, and is currently a member of the Südwestdeutsche Philharmonie Konstanz.

Makoto Ueno



Makoto Ueno was born to a musical family in 1966 in Muroran, Japan. A graduate of the Curtis Institute of Music in Philadelphia, he studied with Jorge Bolet and Gary Graffman, and at the Mozarteum Salzburg with Hans Leygraf. Ueno has won prizes at various international competitions and has given recitals throughout Asia, Europe, the US and Russia, he also performs as a soloist with many orchestras around the world. He has broadcast on radio and TV in Japan and recorded several albums for labels including Naxos. Since 1996, he has been professor of piano at Kyoto University of Arts and has given masterclasses in Korea, Thailand, Germany, Turkey and Portugal.

www.makotoueno.jp

Kazunori Seo



Photo: Koji Aoki

The flautist Kazunori Seo was born in Kitakyushu (Japan) in 1974. He began his music studies at the age of six with his musician parents, going on to study in Paris with Raymond Guiot, Kurt Redel, Patrick Gallois, Benoît Fromanger and Alain Marion at the Conservatoire National Supérieur de Musique de Paris (CNSMDP) where he was awarded the Premier Prix in flute in 1998. He also studied chamber music with Pascal Le Corre, Emmanuel Nunes, Christian Ivaldi, and Ami Flammer, and in 1999 was awarded the Premier Prix in chamber music at the CNSMDP. He concluded his Conservatoire musical studies with Maurice Bourgue. A prizewinner of international competitions, notably the Carl Nielsen and Jean-Pierre Rampal in 1998, the Geneva in 2001 and the Pro Musicis International Award in Paris in 2005, he has gained recognition as one of the world's outstanding flautists through numerous appearances as soloist, recitalist and chamber musician. He gives recitals regularly in Paris (Salle Cortot), New York (Weill Recital Hall at Carnegie Hall), Boston, and Tokyo as an artist of the Pro Musicis Association. His recordings for Naxos currently include *Flute Concertos* by Leopold Hofmann [8.554747 and 8.554748], music by Karl and Franz Doppler [8.570378], music by Ignaz Moscheles [8.573175] and music by Carl Czerny [8.573335].

www.kazunoriseo.com



From left to right: Kazunori Seo, Makoto Ueno, Mitsuo Kodama.

Beethoven's mastery in all genres extends to the sequence of music he wrote involving the flute. The *Serenade in D major* may have a somewhat convoluted history, but it illustrates the creative purposes to which Beethoven put traditional material and the inventive contrasts he embedded into this six-movement work. Both the *Sonata in B flat major* and the *Trio in G major* probably date from his years in Bonn. The former includes a lively *Polacca* and the latter ingeniously suggests the famous 'Mannheim Rocket'. Volume 1 is available on 8.573569.



MIE CENTER FOR THE ARTS

Ludwig van
BEETHOVEN
(1770–1827)

Serenade in D major, Op. 41 (1803)	23:34
1 Entrata: Allegro	3:22
2 Tempo ordinario d'un menuetto	4:54
3 Allegro molto	2:07
4 Andante con Variazioni	6:13
5 Allegro scherzando e vivace	1:44
6 Adagio – Allegro vivace e disinvolto	5:07
Sonata in B flat major, Anh. 4 (1790–92)	22:08
7 Allegro	9:02
8 Polacca	3:19
9 Largo	3:50
10 Thema mit Variationen	5:52
Trio in G major, WoO 37 (c. 1786–90)	25:45
11 Allegro	11:18
12 Adagio	4:50
13 Thema andante con Variazioni	9:34

Kazunori Seo, Flute

Mitsuo Kodama, Bassoon 11–13 • Makoto Ueno, Piano

Recorded: 16–18 August 2016 at the Grand Auditorium, Mie Center for the Arts, Tsu,
Mie Prefecture, Japan • Producer and editor: Kazunori Seo • Engineer: Kotaro Yamanaka (Rec-Lab)
Piano tuner: Yasuo Matsumoto • Sponsor: Mie Center for the Arts
Booklet notes: Keith Anderson • Cover photo by Stefan (iStockphoto.com)