



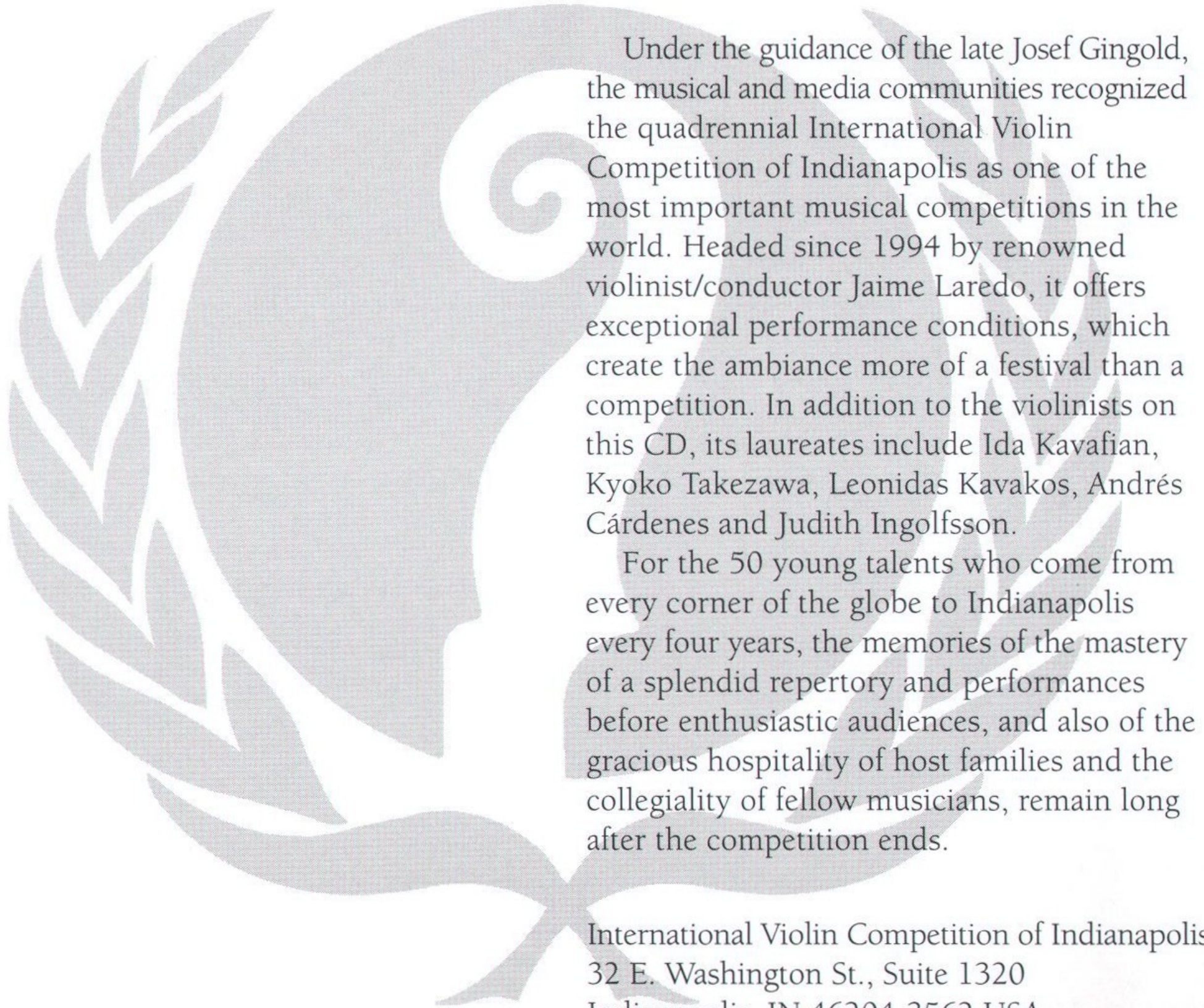
BEETHOVEN

LIVE

from the 1998
International Violin
Competition of
Indianapolis



International Violin Competition of Indianapolis



Under the guidance of the late Josef Gingold, the musical and media communities recognized the quadrennial International Violin Competition of Indianapolis as one of the most important musical competitions in the world. Headed since 1994 by renowned violinist/conductor Jaime Laredo, it offers exceptional performance conditions, which create the ambiance more of a festival than a competition. In addition to the violinists on this CD, its laureates include Ida Kavafian, Kyoko Takezawa, Leonidas Kavakos, Andrés Cárdenes and Judith Ingolfsson.

For the 50 young talents who come from every corner of the globe to Indianapolis every four years, the memories of the mastery of a splendid repertoire and performances before enthusiastic audiences, and also of the gracious hospitality of host families and the collegiality of fellow musicians, remain long after the competition ends.

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BEETHOVEN

A Recording
to Cherish

LIVE

Each of the sixteen semi-finalists of the International Violin Competition of Indianapolis performs a Beethoven sonata, chosen from a list of eight, as a part of a complete recital. It is a difficult challenge because these sonatas represent some of the greatest achievements in the entire chamber music repertoire, and the young violinists have only a few days' rehearsals to mold their concepts with pianists with whom, in many instances, they have never before performed.

There are those, in fact, who believe the challenge is foolhardy under those conditions; but, I believe, this CD will definitively put that fear to rest. **Beethoven Live** offers extraordinary interpretations of three different sonatas of the master, each very different in character and impact, that resonate with creativity, brilliance, and excitement from the stage of the Indiana Repertory Theatre.

Despite your occasionally hearing a performer's breathing or a slight rustle from someone in the audience, I suspect that you will find it hard to believe that these three performances were recorded completely without editing or retakes. **Beethoven Live** captures with unusual immediacy three of the Competition's laureates at the beginning of their careers collaborating with three distinguished pianists. Here then is some of the world's most beautiful music performed with verve, elegance, and authority in a recording to cherish for years to come.

Thomas J. Beczkiewicz
Founding Director
December 2, 2001

LUDWIG VAN BEETHOVEN: THE VIOLIN SONATAS

The great composers of the 19th century, Schubert, Schumann and Brahms, recognized the difficulties in developing their own musical language in the long shadow cast by Beethoven. “You don’t know what it is like always to hear that giant marching along behind me” wrote Brahms to the conductor Hermann Levi. Yet Beethoven himself had to face the same issue when he moved to Vienna in November 1792. The giant shadow he had to overcome was that of Mozart, dead less than a year, and to a lesser extent that of Haydn, still very active, beloved and respected by all.

The sonata was the genre in which Beethoven gradually charted a completely new course with only the occasional backward glance at his predecessors. In their originality of form and their emotional intensity the piano sonatas reflect Beethoven’s creative development throughout his career. But the sonatas for piano and strings broke new ground as well. Before Beethoven, the Classical duo sonata for keyboard and any other instrument definitely

featured the keyboard in the dominant role. Even Mozart’s later violin sonatas, while they feature dialogue between the two instruments, seldom give the violin real independence nor exploit its unique voice.

Even though Beethoven’s sonatas were entitled *Sonaten für Klavier und Violine*, already starting with his first violin sonatas, the three of Op.12, he began breaking loose from the Mozart model. They seem bigger and more complex, with greater technical demands on the violinist and an increasingly equal role for the two instruments. This evolution in style made them more suitable for the concert hall than for amateur private performance in the aristocratic salons.

“Learned, learned, always learned, no naturalness, no melody.” —this was the criticism of a reviewer in the *Allgemeine musikalische Zeitung* of Beethoven’s three Violin Sonatas Op.12 when first published in 1799. Composed in 1797-8, they were dedicated to his teacher and mentor, Antonio Salieri – a sensible move, since the latter had significant political clout as Imperial Court *Kapellmeister*. It is Beethoven’s one of only two dedications to a professional composer, the other one being Haydn.

From the first phrase of **Opus 12, No. 1** it is clear that Beethoven chose a radically different division of labor between the two instruments from what had been common in the previous generation. There is constant motion and rapid exchange between the two instruments and the violin plays 226 measures with only one significant rest. After the opening flourish played in unison by the violin and piano, the violin takes the lead by introducing the first theme. In this energetic movement the two instruments share thematic material, sometimes in formal statement/response form, often by simply interrupting each other or chasing each other through rapid sixteenth note passagework. It was the highly contrapuntal nature of this movement that probably elicited the anguished cry of the reviewer above.

In the second movement, a theme and four variations, the piano introduces the theme with the violin taking up the repeats in slightly elaborated form. The first variation belongs to the piano with subtle accompaniment by the violin, while the second variation features the

violin. In the third, the stormy minor variation, the two instruments create an integrated whole, a pattern that carries into the final variation. The final rondo with its repeated refrain once again allows the two instruments to share the limelight. It bursts forth with an abandon that must have shocked Vienna’s musically staid audiences.

Composed some four to five years after the set of Opus 12 sonatas, the three sonatas Opus 30 expand on the innovations and formal breakthroughs of Beethoven’s earlier works. Certainly there is no longer a question of the violin taking second place to the piano.

The c minor Sonata, **Op.30, No.2**, is a study in contrasts. The opening movement is complex in structure and in the musical integration of violin and piano, abruptly shifting between the rumbling brooding of the opening theme to cheery second theme. But the dominant tone is overwhelmingly passionate, related in style to the more intense piano sonatas of that period, notably the two Piano Sonatas Op. 27, subtitled “Quasi una fantasia”, especially the daringly original slow first movement of No.2 and the stormy finales.

The *adagio cantabile* is also conceived on a grand scale, its song form complimented by a middle section recalling the melancholy of the opening movement, plus a long coda introducing new motivic material. Each statement of the initial cantabile theme is varied, allowing the two instruments to elaborate on both themes in their alternate roles as principal and accompanying voice. The third movement is a scherzo, a form transformed by Beethoven from the old minuet. The trio recalls another of Beethoven's mentors, Joseph Haydn with its inclusion of a little canon. The finale returns to the passion of the opening movement in its exploration of the lower range of the piano and features a fiery virtuosic coda.

More surprises await in **Opus 30, No. 3**, with the mood shifts in the opening movement, a battle for dominance between major and minor modes. The second movement, marked *Tempo di Minuetto*, is more serious in tone than the typical minuet movement and does

not rigidly follow the prescribed classical form. The trio in the same key and harmonic structure as the minuet section is really a variation on the minuet theme and, as is frequently the case with Beethoven, is repeated after the reprise of the minuet. In a structure that emphasizes repeated phrases, violin and piano switch roles during the repeats. The movement ends with a coda based on the minuet theme. The finale is a rondo with the character of a rustic dance, including a bagpipe-like drone in the piano. Beethoven strays from a formal rondo by including a development section, instead of another repetition of the rondo, and a coda with a couple of little surprises of its own.

Ju-Young Baek

Ju-Young Baek, the very decorated bronze medalist at the 1998 International Violin Competition of Indianapolis, won four special prizes including the Best Performance of a Beethoven Sonata. A seasoned competition veteran, she has earned top prizes at some of the most prestigious international events including the Long-Thibaud, the Paganini, and the Sibelius competitions. She won First Prize awards at the 1997 International Dong-A Violin Competition in Korea and the 1994 Philadelphia Orchestra Young Artists Competition. Her most recent competition award was First Prize in the 2000 Young Concert Artists International Auditions. Ms. Baek's resultant official New York debut recital at the 92nd Street Y in November 2000 was met with enthusiastic critical acclaim.

Concert appearances in some of the most important cultural centers have been the rule since her win at the YCA. Ms. Baek has been a featured soloist with orchestras in Europe, Asia and the United States including the London Philharmonic, the St. Petersburg Philharmonic, the Tokyo Symphony and the Philadelphia Orchestra. She has performed on recital series at the Kennedy Center in Washington, DC and the Isabella Stewart Gardner Museum in Boston. Her chamber music performances at noted international festivals include the Marlboro, Ravinia, Salzburg, Evian and Montpellier France. Ju-Young Baek studied at the Curtis Institute of Music with Aaron Rosand and later at The Juilliard School as a student of Robert Mann where she received her Master's degree.

Anne Epperson

Anne Epperson, one of the official pianists for the IVCI, is internationally recognized as a collaborative partner in concert and recording. She has appeared throughout the United States with orchestras and in recital, and has performed with the American String Quartet, the Atlanta Virtuosi and the Cavani String Quartet. She has also participated as a performer and coach at many leading festivals and is active as a clinician and consultant nationwide.

In the fall of 2001, Ms. Epperson joined the faculty of the University of California at Santa Barbara as director of the Collaborative Arts program, having held previous appointments at The Cleveland Institute of Music, the University of Illinois and the North Carolina School of the Arts. She is also currently on the artist faculty of the Music Academy of the West in Santa Barbara and is director of chamber music at the Festival Institute at Round Top (Texas). She has recorded for Vanguard, Musical Heritage Society, Nonesuch, and Koch International.

Svetlin Roussev

Bulgarian born violinist Svetlin Roussev was named the Fourth Laureate in the 1998 International Violin Competition of Indianapolis and was awarded special prizes for Best Performance of a Classical Concerto and Best Performance of a Paganini Caprice. He has continued to capture top awards in competitions the world over demonstrating an increasingly well-rounded command of the violin repertoire. He won first prize and special prizes including Best Interpretation of a Bach Concerto at the first Sendai International Music Competition in Japan in 2001. In 1999, Roussev took third Grand prize at the Jacques Thibaud International Violin Competition in Paris, and the third prize and a Naxos recording contract award at the Melbourne International Chamber Music Competition with his Trio Rachmaninov.

Recently appointed premiere solo violinist of the Auvergne Chamber Orchestra in France, Mr. Roussev continues to appear on chamber music concert series and as a soloist with orchestras where his tours have taken him to Europe, Asia, the United States and South America. He has also given master classes and performances for students in Indianapolis as part of an educational residency program of the International Violin Competition.

Akira Eguchi

Acclaimed for his extraordinary artistry and intelligence, Akira Eguchi has captivated audiences and critics throughout the world as a piano soloist, chamber musician, and harpsichord player. Praised as a “pianist of fluency and rectitude” by The New York Times, he has been featured in numerous concert tours performing on series and appearing at festivals across North America, Europe and Asia, encompassing numerous collaborations with many of the world’s foremost ensembles. He performed for President Clinton with Isaac Stern at the White House and for the Emperor and Empress of Japan in Tokyo.

Mr. Eguchi is the recipient of numerous awards, including first prize at the Gina Bachauer International Scholarship Competition, awards at the International Chamber

Music Competition in Paris, and the Aleida Schweitzer Award for the outstanding accompanist at the International Wieniawski Violin Competition in Poland. Born in Tokyo, Mr. Eguchi received a degree in Music Composition from Tokyo National University of Fine Arts and Music, where he subsequently served as a faculty member. Currently living in New York and on the faculty of CUNY Brooklyn College, Mr. Eguchi received his Master’s Degree in Piano Performance from The Juilliard School.

Liviu Prunaru

Violinist Liviu Prunaru won the Silver Medal at the 1998 International Violin Competition of Indianapolis, where a reviewer from *The Strad* wrote that his performance was "Technical mastery...he can turn a single phrase with one note." He gained international recognition through his participation at several prestigious violin competitions winning Gold Medals at the Dong-A Competition in Korea, the Rodolfo Lipizer in Italy, and the R. Molinari Violin Competition in Switzerland, in addition to a Silver Medal at the Queen Elisabeth in Brussels. After capturing First Grand Prizes at the E. Nakamichi Wieniawski Violin Competition and the Juilliard Mendelssohn Competition, Mr. Prunaru made his New York City debut in 1999 with the Juilliard Symphony at Alice Tully Hall.

Mr. Prunaru has performed recitals in many of the world's major cultural centers and has been a featured soloist with orchestras including the Royal Philharmonic, the London Symphony, Belgium National, Bucharest Radio-Symphony, and the Puchon Philharmonic in Korea. His work has also been in demand at renowned festivals including the Menuhin, Brussels, Buenos Aires, Evian, Athens, and Salzburg festivals. Mr. Prunaru can be heard on CD with Camerata Lysy, as well as on his own debut CD released by Pavane Records.

Born in Craiova, Romania, Mr. Prunaru studied at the renowned Menuhin Academy of Gstaad, Switzerland and completed his professional studies at The Juilliard School where he was an assistant to Dorothy DeLay and actively participated in master classes with Itzhak Perlman. Currently a professor at the Menuhin Academy in Switzerland, Mr. Prunaru performs on a 1676 Guarneri violin graciously loaned to him by Professor M. Muller.

Rohan De Silva

Rohan De Silva's partnerships with violin virtuosos Itzhak Perlman, Cho-Liang Lin, Midori, Joshua Bell, Benny Kim, Kyoko Takezawa, Vadim Repin, Gil Shaham, Nadia Salerno-Sonnenberg and Julian Rachlin have led to highly acclaimed performances at all of the most prestigious recital venues and festivals all over the world. He performs frequently with Itzhak Perlman, and was seen with Mr. Perlman on PBS' Live from Lincoln Center broadcast in early January 2000.

Mr. De Silva, a native of Sri Lanka, spent six years at the Royal Academy of Music in London. As the first recipient of a special scholarship in the arts from the Presidents Fund of Sri Lanka, he then entered The Juilliard School where he received both his

Bachelor and Master of Music degrees. He was awarded a special prize as Best Accompanist at the 1990 International Tchaikovsky Competition in Moscow.

Mr. De Silva has been a member of the collaborative arts and chamber music faculty at The Juilliard School since 1991. In 2001, he joined the faculty at the Ishikawa Music Academy in Japan, where he gives masterclasses in collaborative piano. He has recorded for Deutsche Grammophon, CBS/SONY Classical, Collins Classics in London, and RCA Victor.

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Concert Recordings: WFYI, Indianapolis
Post Production: Douglas R. Dillon
Graphics/Layout: Ed Norman Graphic Arts, Indianapolis

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1-3 Violin Sonata No. 1
in D major, Op. 12, No. 1
Ju-Young Baek, violin
Anne Epperson, piano

4-6 Violin Sonata No. 7
in C minor, Op. 30, No. 2
Svetlin Roussev, violin
Akira Eguchi, piano

7-9 Violin Sonata No. 8
in G major, Op. 30, No. 3
Livi Prunaru, violin
Rohan De Silva, piano

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