



# BEETHOVEN

## Works for Flute • 1

Duos for Flute and Bassoon • Duo for Two Flutes • Serenade

Kazunori Seo, Flute

Patrick Gallois, Flute • Mitsuo Kodama, Bassoon

Asuka Sezaki, Violin • Koichi Komine, Viola



Ludwig van  
**BEETHOVEN**  
 (1770–1827)  
**Works for Flute • 1**

<b>Duo No. 1 in C major for flute and bassoon, WoO 27*</b>		<b>13:42</b>
1	<b>Allegro comodo</b>	<b>7:36</b>
2	<b>Larghetto sostenuto</b>	<b>2:19</b>
3	<b>Rondo: Allegretto</b>	<b>3:43</b>
 <b>Duo No. 2 in F major for flute and bassoon, WoO 27*</b>		 <b>13:04</b>
4	<b>Allegro affettuoso</b>	<b>7:59</b>
5	<b>Aria: Larghetto</b>	<b>2:03</b>
6	<b>Rondo: Allegretto moderato</b>	<b>2:59</b>
 <b>Duo No. 3 in B flat major for flute and bassoon, WoO 27*</b>		 <b>15:14</b>
7	<b>Allegro sostenuto</b>	<b>8:48</b>
8	<b>Aria con Variazioni: Andantino con moto – Allegro assai</b>	<b>6:23</b>
 <b>Duo in G major for two flutes, WoO 26</b>		 <b>5:08</b>
9	<b>Allegro con brio</b>	<b>2:35</b>
10	<b>Menuetto quasi allegretto</b>	<b>2:32</b>
 <b>Serenade in D major for flute, violin and viola, Op. 25</b>		 <b>24:50</b>
11	<b>Entrata: Allegro</b>	<b>3:36</b>
12	<b>Tempo ordinario d'un menuetto</b>	<b>5:25</b>
13	<b>Allegro molto</b>	<b>2:09</b>
14	<b>Andante con Variazioni</b>	<b>6:25</b>
15	<b>Allegro scherzando e vivace</b>	<b>1:48</b>
16	<b>Adagio – Allegro vivace e disinvolto</b>	<b>5:21</b>

\* Transcribed by Kazunori Seo

**Ludwig van Beethoven (1770–1827)**

**Works for Flute • 1**

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 very 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. At the same time 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.

There has been some doubt about the authenticity of the three *Duos* for clarinet and bassoon, conjecturally dated by some to Beethoven's final years in Bonn, 1790–92 and by others to the turn of the century. The pieces appeared in Paris in the second decade of the 19th century and, whatever their origin, make a pleasing and useful addition to repertoire, either in their original form or in various arrangements, whether for violin and cello, or, as here, for flute and bassoon. *Duo No. 1 in C major* opens with a sonata-form movement in which melodies are equitably shared between the two instruments. The second movement is in a melancholy C minor, followed, without a break, by a final *Rondo*, which includes a minor key episode before the final appearance of the cheerful principal theme. *Duo No. 2 in F major* entrusts the first theme to the cello, followed by the violin. The D minor *Aria* that provides the slow movement, gives the melody to the flute, and the work ends with a *Rondo*. *Duo No. 3 in B flat major* follows its sonata-form first movement with a second that is a series of variations, the first with a running bassoon accompaniment and a

second in which the bassoon accompanies rapid triplet semiquaver figuration for the flute. The third variation introduces syncopation and the fourth has the melody allocated to each instrument in turn, accompanied by rapid demisemiquavers. The movement ends with a final *Allegro assai*.

The *Duo in G major, WoO 26*, is scored for two flutes and bears the date 23 August 1792, with a dedication to the composer's friend J.M. Degenhart, completed, apparently near midnight on the August date indicated. It consists of a sprightly *Allegro*, followed by a *Minuet* framing a contrasting trio section.

Beethoven's *Serenade in D major, Op. 25*, 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 and later published by Hoffmeister in a version for flute or violin and piano, perhaps arranged by another. The original version is scored for flute, violin and viola and is in six movements. It opens with an *Entrata*, a traditional practice, followed by a stately *Minuet* that

frames two *Trios*, the first for violin and viola, with running semiquavers for each in turn. The second *Trio* centres on the flute. The third movement is in D minor, with a contrasting section in the major. It is followed by a G major *Andante*, which makes initial use of double-stopping in the strings, adding a fuller dimension to the harmony. 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, principally for the violin, and the final third variation allows the viola to provide the melodic interest, accompanied by rapid figuration for the violin. The variation ends with 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, after a brief flute cadenza, to a lively final *rondo* with activity distributed between the three instruments.

Keith Anderson

## Patrick Gallois



Patrick Gallois belongs to the generation of French musicians leading highly successful international careers as both soloist and conductor. From the age of 17 he studied the flute with Jean-Pierre Rampal at the Paris Conservatoire and at the age of 21 was appointed principal flute in the Orchestre National de France, under Lorin Maazel, playing under many famous conductors, including Leonard Bernstein, Seiji Ozawa, Pierre Boulez, Karl Böhm, Eugen Jochum and Sergiu Celibidache. He held this post until 1984, when he decided to focus on his solo career, which has subsequently taken him throughout the world. He regularly performs and records with leading artists and has a wide repertoire both as a conductor and as a flautist.

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## 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.

### Asuka Sezaki



Asuka Sezaki studied at the Tokyo University of Fine Arts and Music, and at the Conservatoire National Supérieur de Musique et de Danse in Paris, under a full scholarship from the Cultural Agency of Japan. She has won several competitions, appeared at leading festivals and performs with many Japanese orchestras and soloists. Since autumn 2011, she has been studying under Felix Ayo in Italy as a scholarship student of the Rohm Music Foundation. Sezaki's first album, Ysaÿe's *Solo Violin Sonatas* was released on ALM Records (Kojima Recordings), with honours for a blue-ribbon disc. She recorded her second album, Saint-Saëns's works for violin and piano with Emmanuel Strosser.

### Koichi Komine



Koichi Komine studied at Tokyo University of the Arts and graduated from the Conservatoire de Paris with highest honours. Following his debut performance in 2007, Komine won the Prix du Musée Bonnat for the piano and viola duo category with Rena Tanaka at the Maurice Ravel International Music Academy. He has been a member of l'Académie de l'Orchestre de Paris and served as principal violist for the Sapporo Symphony Orchestra. Currently, he is principal violist for the Kyoto Symphony Orchestra, a member of the Kioi Sinfonietta Tokyo and the Kansai String Quartet. Komine teaches at Kyoto City University of Arts.

### Kazunori Seo



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. Prize-winner 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 won attention 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 (Carnegie, Weill Recital 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](http://www.kazunoriseo.com)

Ludwig van Beethoven stands as a giant in music history for his great symphonies, piano sonatas and string quartets, and the challenges of deafness later in life. This programme shows the younger Beethoven's facility as a creator of light and entertaining chamber works as enjoyable to perform as they are to hear. Taking their cues from Mozart, the *Duos* build on sonata form and dance movements, the slightly later *Serenade* taking the shape of a genial 18th-century divertimento.



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**BEETHOVEN**  
(1770–1827)

<b>1–3</b>	<b>Duo No. 1 in C major for flute and bassoon, WoO 27</b> (1790–92)*	<b>13:42</b>
<b>4–6</b>	<b>Duo No. 2 in F major for flute and bassoon, WoO 27</b> (1790–92)*	<b>13:04</b>
<b>7–8</b>	<b>Duo No. 3 in B flat major for flute and bassoon, WoO 27</b> (1790–92)*	<b>15:14</b>
<b>9–10</b>	<b>Duo in G major for two flutes, WoO 26 (1792)</b>	<b>5:08</b>
<b>11–16</b>	<b>Serenade in D major for flute, violin and viola,</b> <b>Op. 25 (1795–96)</b>	<b>24:50</b>

**Kazunori Seo, Flute**

**Patrick Gallois, Flute 9–10 • Mitsuo Kodama, Bassoon 1–8**

**Asuka Sezaki, Violin 11–16 • Koichi Komine, Viola 11–16**

\* Transcribed by Kazunori Seo (2016) • A detailed track list can be found inside the booklet.  
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