



Carl Maria von
WEBER

Chamber Music for Flute

Flute Sonata · Grand Duo Concertant · Trio in G minor

Kazunori Seo, Flute

Shohei Uwamori, Cello

Makoto Ueno, Piano

Carl Maria von Weber (1786–1826)

Chamber Music for Flute

Weber spent much of his childhood with the peripatetic theatre-company directed by his father, Franz Anton von Weber, uncle of Mozart's wife Constanze, and, like his brother, at one time a member of the famous Mannheim orchestra. At the time of Carl Maria von Weber's birth his father was still in the service of the Bishop of Lübeck, and during the course of an extended visit to Vienna had taken a second wife, an actress and singer, who became an important member of the theatre company established in 1788. Weber's musical gifts were fostered by his father, who saw in him the possibility of a second Mozart. Travel brought the chance of varied if inconsistent study, in Salzburg with Michael Haydn and elsewhere with musicians of lesser ability. Lessons with the Abbé Vogler led to a position as Kapellmeister in Breslau (now Wrocław) in 1804, brought to a premature end through the hostility of musicians long established in the city and through the accidental drinking of engraving acid, left by his father in a wine bottle.

A brief and idyllic period in the service of Duke Eugen of Württemberg-Öls at Carlsruhe was followed by three years as secretary to Duke Ludwig of Württemberg, a younger brother of the reigning Duke. The financial dealings of Weber's father, who had joined him there, led to imprisonment and expulsion, and a return to a career as an active musician, at first principally as a pianist, appearing in the major cities of Germany. A short stay in Berlin proved fruitful, before his appointment to the opera in Prague in 1813. In 1817 he was invited to Dresden, where it was hoped he would establish German opera, although the first performance of his best-known opera, *Der Freischütz*, was given in Berlin in 1821. While the rival Italian opera in Dresden continued to cause Weber trouble, he was invited to write an opera for Vienna. *Euryanthe*, with a libretto by Helmina von Chézy (the blue-stocking authoress of *Rosamunde*, a drama remembered now for Schubert's incidental music), had a mixed reception.

In spite of deteriorating health, the result of tuberculosis, Weber accepted a commission from Covent Garden for an English opera, *Oberon*, which was first performed in London in April 1826 under the direction of the composer. A pioneer in the use of the conductor's baton, his first appearance with this potential weapon caused alarm among English musicians at his possibly aggressive intentions. The English weather could only further damage his health and he died in London on the eve of his intended departure for Germany.

Weber's achievement was both considerable and influential. In German opera he had opened a new and rich vein that subsequent composers were to explore, as an orchestrator he demonstrated new possibilities, particularly in the handling of wind instruments, and as a conductor and director of performances he instituted a number of reforms, as he had first attempted as an adolescent in Breslau. In style his music follows classical principles of clarity, with a particular lyrical facility shown both in his operas and his instrumental and vocal compositions.

Weber completed his *Piano Sonata No. 2 in A flat major* in 1816, an impressive addition to keyboard repertoire, here in an arrangement for flute and piano, with the flute often entrusted with the top melodic line. The sonata opens with the expected *Allegro* tripartite sonata movement including substantial elements of display. The second movement, *Andante* and *ben tenuto* is in C minor, with episodes, including one diversion into C major, suggesting a march. This is followed by a *Menuetto capriccioso*, more caprice than minuet, barely relaxing into a trio section, but with a release of tension in the opening of the final *Rondo*, a movement that has its own share of brilliance and display.

The *Grand Duo Concertant in E flat major, Op. 48*, originally scored for clarinet or violin and piano, and here arranged for flute and piano, was also completed in 1816. Following his usual practice, Weber composed the second and third movements of the *Duo* before tackling

the opening *sonata-allegro* movement. The work calls for virtuosity from both players, in movements that include rapid scale passages from both instruments. The last movement, in particular, has much of an operatic finale about it, with the variety possible in a *Rondo*.

Weber completed his *Trio in G minor, Op. 63*, scored for flute, cello and piano, in 1819. It has been suggested that the *Schäfers Klage* ('Shepherd's Lament') that is heard in the third movement of the *Trio* had its origin in an earlier piece written for the Prague cellist, and Weber's doctor there, Dr Jungh, to whom it is dedicated, while

others have sought its origin in the song *In einem kühlen Grunde*, among other conjectures. The *Trio* may, in any case, represent a reworking of earlier material. There is an element of solemnity about the piece, from its opening, followed by a contrasting *Scherzo*. The *Finale* has unexpected elements of counterpoint, anticipated by the opening figure, which returns at various points in a movement that brings a triumphant conclusion to an unusual work.

Keith Anderson

Shohei Uwamori



Shohei Uwamori is a graduate of the Tokyo University of the Arts and the Universität der Künste Berlin. He has been awarded the Hideo Saito Memorial Fund Award, which he received from the Sony Music Foundation after being recognised by Seiji Ozawa and Tsuyoshi Tsutsumi as the most promising cellist in 2016, and First Prize at the 66th Music Competition of Japan. He has taught at the Tokyo University of the Arts. He continues to undertake his many activities as a soloist as well as a guest principal cellist with major orchestras, and participates in the annual recital project *Best 9* in Tokyo, which features the complete *Cello Suites* of Bach and Britten. www.uwamori.jp

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 also received instruction from artists such as Mieczysław Horszowski, Edward Aldwell and Leon Fleisher. Ueno has won prizes at various international competitions and has given recitals throughout Asia, Europe, the US and Russia, and 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 in addition to teaching at other Japanese universities and institutions, such as the Nagoya University of Music, has given masterclasses in Korea, Thailand, Germany, Turkey and Portugal. www.makotueno.jp

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 Paris Conservatoire 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 Paris Conservatoire. 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), Ignaz Moscheles (8.573175), Carl Czerny (8.573335), and Ludwig van Beethoven (8.573569 and 8.573570). www.kazunoriseo.com



Carl Maria von Weber's achievements as a composer were considerable and influential, demonstrating new possibilities in opera and orchestration, particularly in the handling of wind instruments. His attractive, lyrical style is ideal for the making of arrangements, and the impressive and beautifully proportioned *Flute Sonata* is a virtuoso masterpiece, as is the operatic *Grand Duo Concertant*. There is a feeling of solemnity in the *G minor Trio*, an unusual work with an enigma at its heart: the song-like *Schäfer's Klage* or 'Shepherd's lament' – the origins of which remain a source of conjecture.



MIE CENTER FOR THE ARTS

Carl Maria von **WEBER**

(1786–1826)

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| Flute Sonata in A flat major, Op. 39, J. 199 (1816) | 30:23 |
| (arr. from the Piano Sonata No. 2, Op. 39, J. 199
by A.E. Müller, 1767–1817, for flute and piano) | |
| 1 I. Allegro moderato con spirito ed assai legato | 14:06 |
| 2 II. Andante | 5:58 |
| 3 III. Menuetto capriccioso: Presto assai | 3:48 |
| 4 IV. Rondo: Moderato e molto grazioso | 6:23 |
| Grand Duo Concertant in E flat major, Op. 48, J. 204 (1816) | 20:13 |
| (arr. K. Seo, b. 1974, for flute and piano) | |
| 5 I. Allegro con fuoco | 8:34 |
| 6 II. Andante con moto | 5:06 |
| 7 III. Rondo: Allegro | 6:28 |
| Trio in G minor, Op. 63, J. 259 for flute, cello and piano (1819) | 23:42 |
| 8 I. Allegro moderato | 8:46 |
| 9 II. Scherzo: Allegro vivace | 2:23 |
| 10 III. Schäfers Klage: Andante espressivo | 4:07 |
| 11 IV. Finale: Allegro | 8:20 |

Kazunori Seo, Flute

Shohei Uwamori, Cello **8**–**11** • Makoto Ueno, Piano

Recorded: 28–30 November 2017 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 • Booklet notes: Keith Anderson

Sponsor: Mie Center for the Arts

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