



E235HR

ALBAN
BEIKIRCHER

5 Centuries of
VIOLIN
MUSIC



HEINRICH IGNAZ FRANZ BIBER, (1644-1704)

SONATA n°.1,

(*Mary's Annunciation out of the Rosary Sonatas*).

1. *Praeludium-Variatio-Aria Allegro-Variatio-Adagio-Finale*.....6:04

GIUSEPPE TARTINI, (1692-1770)

SONATA in G minor "*Devil's Trill*" (arr.Fritz Kreisler)

2. *I-Larghetto*.....4:19

3. *II-Allegro energico*.....4:36

4. *III-Grave-allegro assai*.....7:49

WOLFGANG AMADEUS MOZART, (1756-1791)

SONATA in G Major, KV301

5. *I-Allegro con spirito*.....8:43

6. *II-Allegro*.....5:34

NICCOLÓ PAGANINI, (1782-1840)

CAPRICE n°.6 in G Minor

7. *Largo*.....4:44

NIKOLAY RIMSKY-KORSAKOV, (1844-1908)

8. *Arabian Song*, ("*Scheherazade*").....4:55

EUGÈNE YSAÏE, (1858-1931)

SONATA Op.27, n°.2

9.I- <i>Obsession-Prelude:Poco vivace</i>	2:53
10.II- <i>Malinconía-Poco lento</i>	3:09
11.III- <i>Danse des ombres-Sarabance (Lento)</i>	5:08
12.IV- <i>Les furies-Allegro furioso</i>	3:52

TOBIAS PESCHANEL, (1983)

13. <i>Á travers les cheveux allusions à Pélleas et Mélisande de Claude Debussy</i>	16:02
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*First world recording
(dedicated to Alban Beikircher)*

T.T 77:55

ALBAN BEIKIRCHER, *Violin*

Matteo Andreini, *Piano*

Javier Jáuregui, *Guitar*



Violin repertoire out of five centuries

„There is no instrument, that features such a rich and broad expressiveness“

(Jean-Jacques Rousseau)

Above all, it were especially composing violin virtuosos which steadily continued developing the tonal and technical possibilities of the violin to this day. The present recording would like to enable an overview of this.

Eugene Ysaÿe was the most important and influential violinist of his generation. The violinist Arthur Hartmann reports in his memoirs: ***„Ysaÿe was the violin himself and, as far as I have ever heard, the only one, whom the violin was sufficient as a medium of presentation of all music. So he could play any symphony on his violin, be it a waltz from Waldteufel or the most recent jazz.“***

Eugene Ysaÿe dedicated his 6 Sonatas for violin solo each one to a young colleague. The 2nd Sonata is dedicated to his pupil and longlasting friend Jacques Thibaud. The primary motif of the Sonata, which runs through all four movements, is taken from the Dies Irae included in the catholic funeral mass.

Thibaud led at the time of the composition of this work a very extravagant and crash prone life - one could certainly interpret the Sonata as a warning of the paternal friend. The 1st movement ***„Obsession“*** begins with a short quotation from Johann Sebastian Bach's E major partita. This is broken abruptly by a brutal, dissonant phrase - the whole movement acts like a fever dream. After the very melancholic 2nd movement the 3rd variation movement on the Dies Irae motive in major lightens up the mood for a short time. The title of the 4th movement ***„the Furies“*** speaks for itself...

Already at a very early time in the development of the violin performance did the violinist and composer **Heinrich Biber** impress the music world through innovative, virtuoso playing techniques and polyphonic performance through all tonalities. Biber's most famous work cycle are his Mystery and Rosary Sonatas for violin and continuous bass. In accordance with the segments of the Catholic Rosary, single episodes out of Mary's life are described musically: In the first Sonata it is Mary's Annunciation - a very sounded picturesque piece of music; you literally hear Mary's excitement and the flutter of the angel's wings.

Giuseppe Tartini was one of the most renowned violinists and pedagogues of his time and one of the most important forerunners of Niccolò Paganini. The astronomer Joseph Jérôme Lefrançois de Lalande (1732 - 1807) reports in his travel diaries about a visit at Joseph Tartini's in Padua. This man is said to have told him about the origin of his most famous work, the „*Devil's Trill*“, that one night, while he slept, suddenly the bodily one sat on his bed edge. To win Tartini for a league, the devil played a sonata for him of overwhelming beauty, so that Tartini, after he woke up, reached for his violin and tried to imitate what he just had listened to. In that way this sonata originated, which Tartini considered to be his most successful work, although in his opinion this piece of music fell far behind the piece of art performed by the devil.



That **Wolfgang Amadeus Mozart** also was one of the best violinist of his time until the age of 16, is something not known to all music friends. As time went by his violin performances stepped back behind his activity as pianist and composer, much to the grief of his father, who repeatedly asked him to not leave this great talent wantonly lying fallow. Mozart's contribution to the development of the violin performance is nevertheless not to be underestimated: Did the violin in former duo sonatas become a purely accompanying function, so did the violin part emancipate itself increasingly in the course of Mozart's creative work. In the Sonata KV301 the violin faces the piano already as an equal duo partner.

Almost superhuman abilities are awarded **Niccoló Paganini**. His further development of the violin technique amazed the audience so much, that soon he was imagined to be in a league with the devil.

That went so far, that after the violinist's death several church representatives at first denied him burial at the church graveyard. Only 4 years later could one of Paganini's friends prevail upon the authorities in Genoa, so that Paganini's body was allowed to be transferred to his hometown. Some of Paganini's compositions deserve special attention, not only due to their up to this day barely outbid technical requirements to the performers, but also because of its musical and tonal beauty. To these pieces of music may be counted the **Caprice No. 6** in, in which the murmuring pianissimo trill leads to nearly impressionistic soundscapes.



Unfortunately, Claude Debussy wrote only one work for violin and piano. His Sonata in G minor out of the year 1917 is, however, at the same time one of the greatest masterpieces of this kind and testifies of a profound knowledge of the violin, even though Debussy himself was no string instruments player. The work created by Tobias Peschanel upon a suggestion of mine „*À travers les cheveux*“ allusions à „*Pelléas et Mélisande*“ de Claude Debussy is thought to just enlarge the repertoire of the violinist in Debussy's sound language for another piece. Peschanel applies in his allusions the motivic material, which in the opera is assigned to the two central figures as well as the daughter born to Mélisande shortly before her death. As a motto he prefaces the score with the following quotation from the opera: „*L'âme humaine aime à s'en aller seule*“.

The now somewhat forgotten „*Arabian Song*“ was a very popular encore piece of its time. Fritz Kreisler's adaptation of the third movement out of the symphonic suite „*Sheherazade*“ by Rimsky-Korsakov proves once again what a knowledgeable and sensitive arranger this great violinist has been.

Alban Beikircher



Recorded by Sean Murray
August 11th to 14th 2019 in Cuenca, Spain.
Church of "San Miguel"
Violin by Martin Schleske op.149, (2011)
Bow by Carl Heinrich Knopf.
Piano Yamaha
Guitar by John Price , (2013)
Soundfield Microphones

