

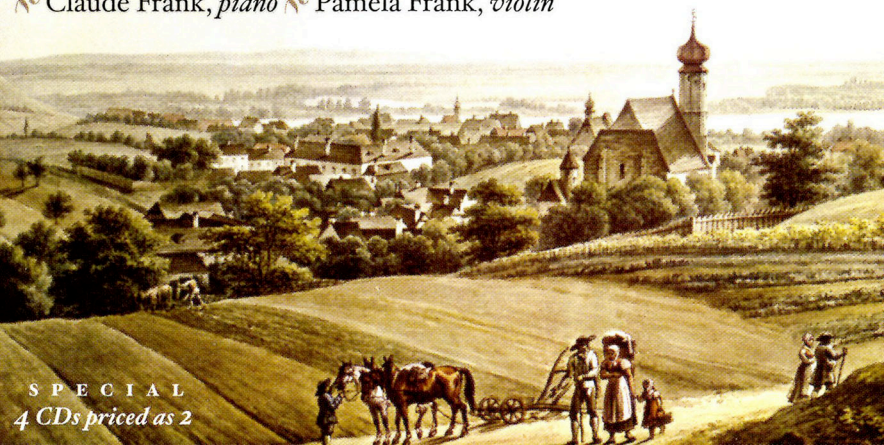
“Their performances are completely convincing—solid, robust, well-balanced interpretations, with exemplary rapport in phrasing and dynamics and an expert blend of the dramatic and lyrical elements.”

—*American Record Guide*

BEETHOVEN

The 10 Sonatas for Violin and Piano

♫ Claude Frank, *piano* ♫ Pamela Frank, *violin*



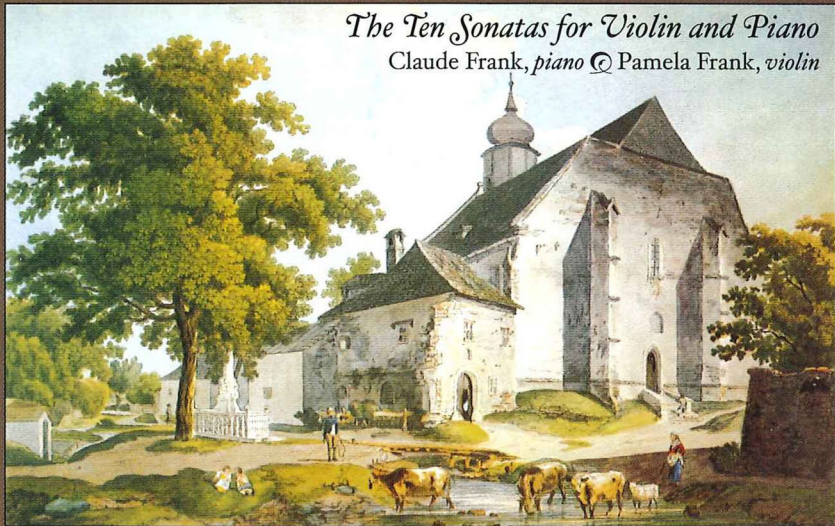
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“Their performances are completely convincing—solid, robust, well-balanced interpretations, with exemplary rapport in phrasing and dynamics and an expert blend of the dramatic and lyrical elements.”

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BEE THOVEN

The Ten Sonatas for Violin and Piano
Claude Frank, piano © Pamela Frank, violin



Ludwig van BEETHOVEN 1770-1827

CD 1 (60:12)
Sonata No. 9
Sonata for Piano and Violin in A Minor, Op. 47 ("Kreutzer")
1 I. Adagio Sostenuto: Presto (13:43)
2 II. Andante Con Variazioni (15:45)
3 III. Presto (8:59)

Sonata No. 1
Sonata for Piano and Violin in D Major, Op. 12, No. 1
4 I. Allegro Con Brio (8:54)
5 II. Tema Con Variazioni (7:45)
6 III. Rondo: Allegro (4:56)

*Produced and Engineered by Max Wilcox
Recorded January 6, 9, 10 and August 14, 1992
at the American Academy and Institute of Arts
and Letters, New York, NY
Digital Engineer: Nelson Wong
New York Digital Recording, Inc., New York, NY*

CD 2 (66:04)
Sonata No. 6
Sonata in A Major, Op. 30, No. 1
1 I. Allegro (7:24)
2 II. Adagio Molto Expressivo (7:40)
3 III. Allegretto Con Variazioni (8:02)

Sonata No. 7
Sonata in C Minor, Op. 30, No. 2
4 I. Allegro Con Brio (7:26)
5 II. Adagio Cantabile (9:38)
6 III. Scherzo-Allegro (3:18)
7 IV. Finale-Allegro (4:57)

Sonata No. 8
Sonata in G Major, Op. 30, No. 3
8 I. Allegro (6:13)
9 II. Tempo Di Menuetto,
Moderato E Grazioso (7:26)
10 III. Allegro Vivace (3:24)

*Produced and Engineered by Max Wilcox
Recorded August 10 and 14, 1992 (Op. 30, No. 2)
and June 17 and 18, 1995 (Op. 30, No. 1 and 3)
at the American Academy of Arts and Letters,
New York, NY
Digital Engineer: Nelson Wong, Soundbyte
Productions, Inc., New York, NY*

The 10 Sonatas for Violin and Piano

Pamela Frank, *Violin*; Claude Frank, *Piano*

- CD 3** (57:34)
Sonata No. 2
Sonata for Piano and Violin in A Major,
Op. 12, No. 2
1 I. Allegro Vivale (6:36)
2 II. Adante Piu Tosto Allegretto (5:28)
3 III. Allegro Piacevole (5:06)

- Sonata No. 3**
Sonata for Piano and Violin in E flat
Minor, Op. 12, No. 3
4 I. Allegro Con Spirito (7:57)
5 II. Adagio Son Molta Espressione (6:39)
6 III. Rondo: Allegro Molto (4:11)

- Sonata No. 4**
Sonata for Piano and Violin in
A Minor, Op. 23
7 I. Presto (7:18)
8 II. Andante Scnerzoso Div Allegretto (8:46)
9 III. Allegro Molto (5:03)

Produced and Engineered by Max Wilcox
Recorded December 1995 at the American Academy
of Arts and Letters, New York, NY
Recording Engineer: Nelson Wong, Soundbyte
Productions, Inc., New York, NY

- CD 4** (52:17)
Sonata No. 10
Sonata for Piano and Violin in G
Major, Op. 96
1 I. Allegro Moderato (10:20)
2 II. Adagio Espressivo (6:52)
3 III. Scherzo-Allegro (1:55)
4 IV. Poco Allegretto (9:16)

- Sonata No. 5**
Sonata for Piano and Violin in
F Major, Op. 24 (Spring)
5 I. Allegro (9:37)
6 II. Adagio Molto Espressivo (6:08)
7 III. Scherzo-Molto Allegro (1:17)
8 IV. Rondo: Allegro ma Non Truppo (6:38)

Produced and Engineered by Max Wilcox
Recorded December 1995 at the American Academy
of Arts and Letters, New York, NY
Recording Engineer: Nelson Wong and Paul Zinman,
Soundbyte Productions, Inc., New York, NY
Artist photograph by John Abbott
Photographed at Klavierhaus, New York City, 1998
Piano: Klavierhaus.

BEETHOVEN: Sonatas for Piano and Violin

The eighteenth and post-eighteenth-century violin sonata in general, and those of Beethoven in particular, have suffered more than their fair share of bad press. First, as many critics and commentators have pointed out, the mix of keyboard and violin is inherently awkward—the two sounds never blend with the eloquence of a string ensemble or the piquancy of a wind ensemble. One hears two sonic identities that can be likened to oil and water. Second, the greatest practitioners of the violin sonata tended to be pianists who, usually and often quite blatantly, designed their violin sonatas from the point of view of the piano. Mozart's violin sonatas seem to be, more often than not, piano sonatas with an *obbligato* violin part—*obbligato*, yet so apparently ancillary in their scope and virtuoso demands as to make them seem almost an appendage. Beethoven himself referred to his own violin sonatas as sonatas for pianoforte and violin. Of Beethoven's opus 12 violin sonatas, an anonymous reviewer in the 5 June 1799 *Allgemeine Musikalische Zeitung* wrote of his being “constantly impeded by tangled undergrowth, eventually emerging weary and exhausted, without pleasure. . . . Herr Beethoven goes his own way; but what a bizarre and painful way it is! Learned, learned and again learned, but no naturalness, no real song.”

The first eight of Beethoven's ten violin sonatas are early works composed between 1799 and 1802—allegedly before he found his mature voice. The remaining two, the *Kreutzer* Sonata and opus 96, are from his second period, but were written more to highlight the skills of particular virtuosos than from any inner-burning musical desire. The *Kreutzer* Sonata was composed for the French-trained Rudolph Kreutzer, who refused to acknowledge it, let alone play it. Opus 96 was written to display and commemorate the then fading skills of Pierre Rode.

So why bother with them at all?

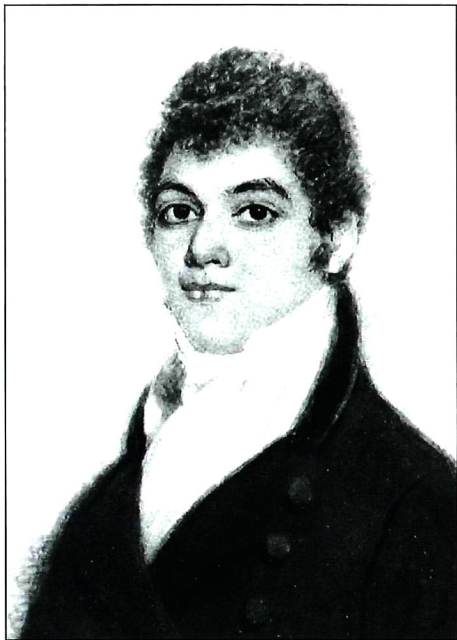
This is why. Both Mozart and Beethoven found the antipathy between the sound of the violin and that of the piano to be a virtue rather than a liability. It set the stage for musical dialogue—an indispensable element as far as the then-developing sonata *allegro* form was, and still is, concerned. This is an unfolding kind of music—a musical discourse over time—and one that, given two often opposing speakers, could be made infinitely variegated and

expressive. Mozart consigned his lyrical muse to the violin. Its repetitions of and reflections on the piano's propelling commentaries put those commentaries in relief in ways that could not have been achieved otherwise. If you think that his often comparatively simple violin parts are dispensable appendages, try listening to any of his violin sonatas with the violin part removed. It will be rather like viewing a televised newscast with the sound turned down.

Hindsight, in our post-Paganini and post-Liszt world, has conditioned us to view virtuoso display in music with suspicion. It is an indispensable element in Beethoven's piano sonatas, his five concerti for piano and orchestra, and in his nine symphonies.

Beethoven, unlike so many of his lesser contemporaries and so many of the composers who followed him, had the uncanny ability to turn rapid-fire note spinning into musical poetry. He expected vocalists and instrumentalists to stretch their techniques to meet his demands.

When the violinist Schuppanzigh (one of Beethoven's staunchest champions) complained of Beethoven's technical hurdles, the master is reputed to have grumbled to a third party: "Does he believe that I think of a wretched fiddle when the spirit speaks to me?"



George Augustus Polgreen Bridgetower (c. 1779-1860).

Sonatas, Opus 12, Nos. 2 and 3

Beethoven strove for an even greater integration of his two instruments than Mozart had achieved. In a dramatic moment, both would be given equally forceful figurations appropriate to the natures of each. Lyrical episodes were likewise shared. The three Opus 12 sonatas were probably composed in 1798. They were published in January 1799 and dedicated to Antonio Salieri, First Kapellmeister of the Imperial Court at Vienna. The infamous Salieri gave Beethoven instruction in vocal music—specifically in the setting of Italian prosody to music—and so Beethoven took great pains in projecting his lyrical lines in these three pieces and, in the second sonata, infusing those lines with Italianate graciousness and warmth (the comments of that anonymous Allgemeine Musicalische Zeitung critic notwithstanding). The first and third sonatas (the third is found on this release) are typical of early Beethoven—the blustery utterances of a composer whom Haydn called “The Great Mongol.” In the second, A-Major sonata (also found here), however, one encounters a different Beethoven. This is music imbued with a gentleness and airy lightness of almost Mozartean grace—wistful, sometimes nostalgic but, most tellingly, playful. Indeed, in its first movement it shows uncanny kinships with Mozart’s Sonatas K. 305 and 526. Its enigmatic second movement and finale are both, likewise, in quite Mozartean rondo form. Beethoven was a consummate showman. He knew that the more overtly dramatic first and final sonatas of this opus would be thrown into bold relief by this lyrically inspired second piece . . . and vice versa.

The third sonata forms a worthy capstone to this opus. Charming in the best Classical manner, it is also both forceful and rigorous in its internal logic. Virtuoso display on the parts of both instruments abound. The bold modulations of its first movement’s development section are based on numerous Haydn models, but where Haydn strove to scintillate us with his ingenious sleight of hand, Beethoven takes us on an emotional roller coaster. The second movement rises to moments of true eloquence—thematic fragments are parsed out and developed in a way that forecasts the poetry of the second movement of his first Rasoumovsky quartet. Its rondo finale takes the wonderfully wispy rondo of the second sonata and imbues it with rhetorical power, forward motion, and quintessentially Beethovenian elan.

Sonatas, Opus 23 and 24 (“Spring”)

These two sonatas were composed in 1800 and published in 1801. They were conceived as a pair—one in A Minor, the other in A Major—and were dedicated to Count Moritz von Fries, an enthusiastic amateur musician and the director of the Austrian National Bank.

The sketches for the first two movements of Opus 23 are contemporary with those of the piano sonata Opus 22, and the first and last string quartets of the Opus 18 set. The Opus 23 violin sonata is also Beethoven's first violin sonata in a minor key, the only other being Opus 30, No. 2. Opus 23 presents a new departure in yet other ways—the musical dialogue is more closely reasoned and pithier than that found in the Opus 12 sonatas. In its dark-hued (plaintive rather than ominous) first-movement development, Beethoven displays striking contrapuntal mastery. The second movement tries to dispel the troubling clouds of what had gone before with an almost radiant burst of A-Major song. Like Mozart and Schubert, however, Beethoven engages in that odd sleight of hand that makes the music seem to hover between major and minor, subtly establishing an air of melancholy beneath the happy surface. A fugato quickly flowers, deftly uniting this wispy movement with the first movement. The urgent minor-key finale closes this piece with a Beethovenian flourish, complete with a quietly brooding episode just before the final cadence.

Opus 24, The Spring Sonata, was composed concurrently with Opus 23. The fact that Beethoven considered publishing the two under a single opus number, shows that he regarded them, with their widely differing qualities, as two complementary halves of a whole. Beethoven's love of nature is legendary. He not only took long, rambling, daily walks in the wooded outskirts of Vienna, relishing equally the good and the bad weather, but devoured books about the wonders of the natural world, such as Pastor Sturm's *Betrachtungen uber die Werke Gottes* (Observations on the Works of God). It was an obsession that eight years later would yield the Pastoral Symphony.

The first movement opens with an exquisitely fluent theme, highly evocative of spring—a theme that, in its unproblematical runs and arpeggios, flows through to the movement's closing bars with the natural inevitability of a clear mountain stream. The second movement, designated *Adagio molto espressivo*, is pure song incarnate, projecting an aura of pro-

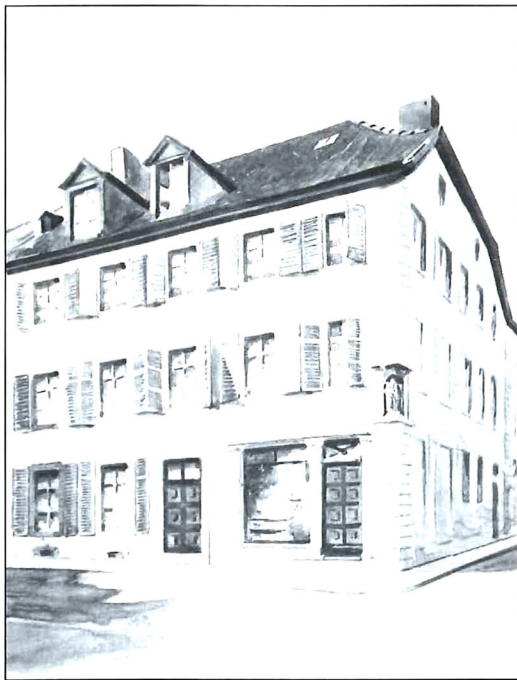
found tranquility. The following Scherzo, with its echo effects and their consequent dissonances, provides yet another metaphorical foretaste of the Pastoral Symphony yet to come. The Rondo finale is bucolic, and joyously closes the work in a melange of off-beat accents, triplets and trilling birds.

Sonata, Opus 96

This last of Beethoven's Violin and Piano Sonatas was composed in 1812. The musical world was evolving around him both known and unbeknownst to him—John Field was composing the first three of his Nocturnes; Rossini had just completed *The Silken Ladder*; the boy Schubert was busily testing the waters in a number of compositional forms; and, Beethoven was working on his Seventh and Eighth Symphonies. Whereas his first nine essays in the violin/piano medium were Janus-like in their evocation of Classical models and their forecasting of the future, in this sublime Tenth Sonata, the past is now far in the distance. Here rhetorical gesture (as splendid as that can be in Beethoven's hands), gives way to poetry—the kind of musical poetry that would later inform Schubert's finest Lieder.

The first movement opens with a trill—a trill so embedded in the structure of the following theme as to evoke the magical closing moments of the Opus 111 piano sonata. The melody plays itself out over a harmonic substrate that is at once gratifyingly predictable and surprising. In its peaceful unfolding, one is not sure of where melody ends and harmony begins. We are lifted into a rarefied place—one in which traditional references are blurred; in which a wonderful calmness reigns and divine mysteries are almost, but not quite revealed to us. The following movement, marked *Adagio*, is hypnotic in its hushed hymnody and leads us, through its harmonic ambivalences, toward the world of the last quartets. The oddly truncated scherzo follows *attacca*. There is little that is jocular here, just a question being posed, much as Beethoven does at the beginning of his very last quartet.

Beethoven chooses a theme and variation form for the finale—a gambit occasionally used by Schubert and Brahms in their chamber music. Here an heroic sonata-allegro movement will not do. We need music of contemplation, of peaceful reflection—music that will show us something new in what we thought we knew. In this sonata, Beethoven offers us a



House of the Music Publishing Firm Simrock, Bonn.

The publisher Nikolaus Simrock (1752-1833) published several of Beethoven's Works apart from the Violin Sonata Op. 47, including the correct version of the Piano Sonatas Op. 31 and, in 1817, as the first contemporary publication of a chamber work in score form, the two Cello Sonatas Op. 102. *Watercolor painting by E. Muerer; Stadtarchiv, Bonn.*

glimpse into the cosmos. The cosmos is never-ending. A piece of music, however, must come to a close and Beethoven brings closure via an energetic coda that vigorously rushes us toward that point, but pauses for yet one more unhurried backward glance just before the final cadence.

Sonatas, Opus 30

Beethoven inherited the sonata for piano and violin (which was how he thought of it) in good order from Mozart. To the graceful, lyrical, well proportioned constructions favored by the older composer, he added even greater interdependence of the parts, an explosive dramatic quality and above all, perhaps, a sense of humor. To take these three Beethovenian qualities in turn, if we look at some of Mozart's sonatas for piano and violin, and even some of his trios, we find that the piano part could almost stand on its own without interference from the violin (or violin and cello); whereas Beethoven, with his greater propensity for motivic rather than melodic writing, seems to have thought of his duo sonata movements organically from the outset. Beethoven's musical explosions, which seem to have approximated to his own temperamental outbursts in his dealings with other people, may have reflected his frustration over the decline in his powers of hearing, which eventually resulted in total deafness; but they were also part of his way of announcing his genius. As for his humor, in everyday life he shared much of Mozart's rather basic, earthy delight in a good laugh; but in music he went further, perhaps under the influence of his teacher Haydn: it is surely difficult to be a good interpreter of Beethoven's music without having a sense of humor. Before we even get to the Op. 30 Sonatas, we can find wonderful examples of Beethovenian humor in the twinkling finale of Op. 12 No. 3 in E flat, or the little Scherzo of the 'Spring' Sonata.

Beethoven did the essential creative work on the Op. 30 Sonatas in the first five months of 1802. It was a year of crisis and the composer's deep unhappiness over his deafness, his unfulfilled need for love and his presentiments of an early death would soon boil up in the Heiligenstadt Testament. Not for nothing is the C minor Sonata, Op. 30 No. 2, his most profound statement in the genre. But first we have the 'Little A major' Sonata, in which Mozartian good humor and good manners predominate. Straight away, however, it is noticeable how intertwined the violin and piano parts are in the sunny opening Allegro; each seems to feed off the other—this is real chamber music. The Adagio is very lovely and Beethoven seems to have sensed that his original finale was too outward-going, too brilliant and too show-offish to follow such a delicate bloom. At any rate, he shoved the finale in his

bottom drawer and wrote a delightful set of variations instead. This little sonata is one of the orphans among the cycle and it is rare to hear it given special treatment; but when real care is taken with it—as in a legendary recording by Marina Kozolupova and Maria Yudina—it comes up fresh as paint.

With the C minor Sonata we are immediately in different territory. It opens in Beethoven's most dramatic, doom-laden vein, with the piano starting the dialogue and calling for an equally portentous reply from the violin. The second subject brings no real relief from the tension and the whole first movement is unabatedly dramatic, with a tempestuous development and fiery coda. The Adagio is one of Beethoven's most profound, 'inward' inspirations, calling for a fine cantabile from the piano—which presents the first theme—and a perfect legato from the violin. It was originally a little darker, in G major, but Beethoven moved it up to A flat. Even so, it is the loftiest single movement in the ten sonatas. As in the 'Spring' Sonata, Beethoven then inserts a concise, witty Scherzo. Amazingly, he thought of omitting this movement, perhaps thinking that it was too bright for its surroundings, but friends dissuaded him. The finale has its cheerful aspect but maintains the mood of tension, especially in its working-out. The 'Little G major' Sonata is everyone's favorite in the series, apart from the two works with nicknames. Its opening movement positively beams with geniality and good humor, and even the touches of drama seem somehow part of the mood. Its slow movement is in the form of a minuet and poses problems for the interpreters, in that they have to balance Beethoven's instructions 'moderato,' which implies stasis, and 'grazioso,' which implies movement. The great Busch/Serkin Duo had one of their rare disagreements over this movement but found that when they came back to it the following day, each had instinctively shifted closer to the other's interpretation. Of such compromises are the best chamber music partnerships made. The witty rondo, with its touch of bagpipe music, brings a splendid close to a marvelously varied set of sonatas. Beethoven dedicated Op. 30 to the young Tsar Alexander, whom he saw as one of the brightest hopes for Europe's future. It was to be the first of many connections between his music and Russia.

Sonata, Opus 47 (“Kreutzer”)

The famous A major, Op. 47, should have come down to us as the Bridgetower Sonata, as Beethoven wrote it in 1803 for himself to play with the black virtuoso George Polgreen Bridgetower. However, typically Beethoven went off Bridgetower and gave the dedication to the French violinist Rodolphe Kreutzer, who never played it! At first all went well, however, and Bridgetower even made his own contribution—at one point he improvised a little twiddle which Beethoven delightedly wrote in. The work was composed in a fearful hurry and at the première in Vienna Beethoven himself played from a very sketchy score of the first two movements, with Bridgetower reading the more fully written-out violin part over his shoulder. There was no problem over the finale, as Beethoven produced the exciting tarantella-like piece, which he had originally composed for Op. 30 No. 1. It made a perfect fit, as (apart from the brooding introduction with its atmospheric violin double-stops) the other two movements were equally virtuosic and extrovert in mood. Even if Kreutzer scorned the sonata, every other great violinist has played it; and pianists have exulted in the scope for drama given them by the heroic opening movement. This Presto is unusually rich in thematic material, with two important subsidiary themes. The central set of variations used to be rather pulled about by the romantic generation; but it should really have the same pulse running through it. The Presto finale, in the right hands, reminds us that the violin was always supposed to be the Devil’s instrument. This ‘sonata for piano and violin obbligato’, one of Beethoven’s best-known creations, was described by the composer as being ‘written in a very concatenate style almost like a concerto’. It inspired a great story by Tolstoy and, by extension, Janáček’s First String Quartet.

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The Artists

Listening to these father/daughter collaborations once again brings the age-old nature-vs.-nurture debate to the fore. The degree of unity achieved in these performances, both technical and affective, is astonishing—a far cry from a routine run-through by a pair of high-pow-

ered virtuosos after a cursory rehearsal. This is musical synergy—hard to explain, impossible to quantify and totally satisfying.

In 2000, a Miami Herald review described the father-daughter team as “perfect partners” who play with “infectious spirit” and drama. And the Frank duo garnered this praise from the New York Times for a recent concert: “The most striking aspect of the recital was the sheer musicality of these two players. They both knew what to do with Beethoven’s dialect and their unanimity of purpose made for the lively interplay that is chamber music at its best.”

Claude Frank was born in Nuremberg in 1925, where he lived until 1937. He eventually reached Paris via Brussels, and studied at the Paris Conservatoire until the German occupation forced him to leave. He eventually reached America via Spain and continued his piano studies with Artur Schnabel in New York. Composition and conducting at Columbia University and further study with Serge Koussevitzky at Tanglewood rounded out his musical education.

His 1959 debut with the New York Philharmonic under Leonard Bernstein launched an eclectic and enterprising career equally focused on solo recitals, chamber music and concerto performances. Maestro Frank was a frequent performer in New York City’s Mostly Mozart Festival in its formative years, and a festival participant, virtually every season thereafter. In recent seasons, he has performed with the Phoenix Symphony, the California Symphony Orchestra, the Jupiter Symphony under Jens Nygaard, the St. Luke’s Chamber Orchestra, in the Wall-to-Wall Debussy and Ravel Festival at Symphony Space in New York, the Mondsee Festival near Salzburg, and has given recitals in Toronto and Zurich. He has also appeared with the New York Philharmonic, Chicago Symphony, Boston Symphony, San Francisco Symphony, National Symphony, Royal Philharmonic Orchestra, Cleveland Orchestra, Philadelphia Orchestra, Detroit Symphony, Royal Concertgebouw Orchestra, Amsterdam, Berlin Philharmonic and L’Orchestre de la Suisse Romande.

Through all this, Claude Frank has remained a steadfast champion of chamber music, appearing with such eminent ensembles as the Guarneri Quartet, Juilliard Quartet, Emerson Quartet, Tokyo Quartet, and the Mendelssohn Quartet, and at festivals including Menuhin’s Gstaad Festival and the Marlboro Music Festival.

The 1990 re-release on Music & Arts of his 1971 RCA recording of the 32 Beethoven piano

sonatas was chosen by the American Record Guide above 22 other renditions as “the one that reaches an exceptionally high level and maintains that level with quite amazing consistency.”

Claude Frank is a distinguished teacher. He is on the faculty at the Curtis Institute of Music in Philadelphia; a professor at the Yale School of Music; and is an artist in residence at Kansas University. He lives in New York with his wife, the distinguished pianist Lilian Kallir.

Pamela Frank

Pamela Frank was born in 1967 in New York City. Having Claude Frank and Lilian Kallir as parents explains some, but not all, of Pamela Frank’s artistry. Ms. Frank began her study of the violin at age five. After eleven years as a pupil of Shirley Givens, she continued her musical education with Szymon Goldberg and Jaime Laredo. While still a student at the Curtis Institute of Music in Philadelphia, she launched her career in 1985 with the first of three appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. In 1988, she won the coveted Avery Fisher Career Grant, and has subsequently maintained an exceptionally active schedule of distinguished engagements, with a characteristic balance of solo recitals, performances with orchestra and chamber music. She has appeared in recital in cities such as Vienna, Boston, and Atlanta; in concerts with the Baltimore, Louisville, Vancouver, Phoenix, and Boston Symphony Orchestras. She has also performed with the St. Paul Chamber Orchestra, and has toured extensively with Music from Marlboro. Summer festival appearances have included a performance of the Beethoven Triple Concerto with Yo-Yo Ma and Peter Serkin at Tanglewood, duo-recitals with Peter Serkin at Caramoor and Tanglewood, concerts with the Mostly Mozart Festival Orchestra both in New York and at Ravinia, a week at the Minnesota Orchestra’s “Sommerfest” and several chamber music engagements in Europe.

Other career highlights have included her New York recital on Lincoln Center’s “Great Performers” series (her NYC recital debut) and on the 92nd Street Y’s “Distinguished Artists” series; performances of the Brahms Double Concerto with Yo-Yo Ma and of Mozart’s Violin Concerto No. 5 with the Baltimore Symphony; and concerts with such ensembles as the Vienna Chamber Orchestra under Sandor Vegh in Vienna, the Philadelphia

Orchestra under Sergiu Comissiona at the Mann Music Center, the Montreal Symphony and the Cleveland Orchestra.

She has often joined her father for recital performances in New York, San Francisco and Vancouver, and continues her collaboration with Peter Serkin in such cities as Toronto, Kansas City, Milwaukee, Princeton and New York (at Alice Tully Hall).

In the recording studio, Pamela Frank has made two discs for London/Decca: the Dvorak Concerto with the Czech Philharmonic and the Brahms Sonatas with Peter Serkin. She has also recorded the complete Mozart Violin Concertos with David Zinman and the Tonhalle Orchestra (Arte Nova), a Schubert album with Claude Frank (Arte Nova), and the Beethoven sonata cycle originally issued by Music Masters, also with Claude Frank, reissued here. For Sony Classical, she has recorded the Chopin Piano Trio with Emanuel Ax and Yo-Yo Ma, the “Trout” Quintet, and is featured on the soundtrack of the film “Immortal Beloved.”

A hint as to the synergy that informs the Franks’ joint performances may be discerned from a recent interview conducted by Phillip Kennicott.

PK: Father-daughter performing duos are rare. Does traditional patriarchy enter into your music making?

CF: That is totally out. It does not even exist in our relationship.

PF: To his credit, I have to say.

CF: No, to her credit. I feel that I learn a lot when we play together. If I didn’t think that I learned from her, well then of course I’d pull rank once in a while.

PF: But it is also that you always treat me like an equal, even outside of music.



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“Frank’s approach to this literature echoes certain characteristics of his teacher, Artur Schnabel’s playing—spontaneity, vigor, irascibility—though I much prefer Frank’s pianism, with its urbanity and higher polish. Generally his style is straightforward and common-sense, yet full of drama, has a wide dynamic range, is technically faultless, and tonally refreshing. Frank has a particularly endearing ability to communicate the essence of a phrase or segment, or to make the structure of an entire movement lucid to the listener in a revealing, often unexpected way. These things make his Beethoven Sonatas a joy to hear; they are performances that will not pall and will tend to expose something new on each rehearing.”

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“Frank is an unfailingly intelligent musician, and he serves up fresh-sounding but respectful performances that are rhythmically vital (but never edgy), formally lucid (but never glaring), and scrupulous (but never fussy) in their handling of textural, motivic, and dynamic detail (especially at the quiet end) these recordings offer, with forthright honesty, a consistent and articulate view of the composer—and I suspect that they will wear better than many performances with more superficial panache . . . warmly recommended.”

—Peter J. Rabinowitz, *Fanfare*

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BEETHOVEN

The 10 Sonatas for Violin and Piano

h Claude Frank, *piano* h Pamela Frank, *violin*



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