



*Solomon*

*Fig*

## Frédéric Chopin (1810 - 1849)

1. Impromptu no. 1 opus 29 3:59
2. Impromptu no. 2 opus 36 5:56

### Sonata No. 3 opus 58:

3. Allegro Maestoso 9:14
  4. Scherzo. Molto vivace 2:44
  5. Largo 8:59
  6. Finale. Presto non tanto 5:07
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7. Barcarolle opus 60 8:11
  8. Impromptu no. 3 opus 51 4:30
  9. Impromptu no. 4 opus 66 5:02
  10. Polonaise opus 53 6:47

JEAN MULLER - PIANO

## Frédéric Chopin (1810-1849)

“Poland gave him his sense of chivalry and his celebrated melancholy, France his easy grace and charm, Germany his romantic depth... But nature gave him an outstanding stature, albeit a little frail, the most noble heart, and his genius. Yes, Chopin must be termed a genius in all senses of the word. He is not only a virtuoso, he is also a poet and he is able to give us a perception of the poetry which lives in his soul. He is a true composer and nothing can match the pleasure he evokes when he sits at his piano and improvises. He is then neither Pole, Frenchman nor German; he reveals a much higher origin. He is descended from the countries of Mozart, Raphael and Goethe and his true homeland is the enchanted realm of poetry.”

*(Heinrich Heine, 1837)*

Essentially aristocratic, the music of Chopin has always found a vast audience. Although rooted largely in Polish soil, Chopin’s music nonetheless speaks to people all over the world. This is not the paradox which it first seems. Alternately epic, lyrical, dramatic, melancholic or simply playful and appealing, Chopin’s works have long since overcome national and social boundaries to become universal.

The day after one of his rammé Paris concerts (1841), Chopin received the following congratulatory letter from an admirer, the Marquis of Custine: “When I hear you play, I always believe myself to be there alone with you.” This remains one of the special qualities of Chopin’s music, which addresses itself at all times to each individual - but also transcends the individual. ♪

JEAN MULLER was born in 1979. At the age of six he began learning the piano with Marie-José Hengesch at the city of Luxembourg Conservatoire Municipal. One year later he appeared for the first time in public with the first production of a work by Alexander Muhlenbach. At the age of fifteen he won a scholarship to study for one semester at the academy of music in Riga in the class of Professor Teofilis Bikis. In 1995 he entered the class of Evgeny Moguilevsky at the Conservatoire Royal de Musique in Brussels. Between 1999 and 2003 he studied with Gerhard Oppitz and Margarita Höhenrieder in Munich, and with Eugen Indjic in Paris. Since October 2003 he has been a student in the master class of Professor Michael Schäfer at the Hochschule für Musik und Theater in Munich. Jean Muller has taken part in numerous master classes with internationally renowned pianists such as Annie Quémener, Karl-Heinz Kämmerling, Rudolf Kehrner, Emile Naoumoff, Fou Ts'ong and Arie Vardi. He has won many awards:

*1994: first prize in the Jeunes Pianistes competition in Sarrebourg*

*1995: first prize in the international competition for young pianists in Riga, Latvia*

*1995: gold medal in the national competition for young soloists in Luxembourg*

*1996: Norbert Stelmus prize at the Jeunesses Musicales in Luxembourg*

*1998: critics prize in the Virtuosi 2000 festival in St. Petersburg, Russia*

*1998: first prize in the international Piano Bratislava competition in Bratislava, Slovakia*

*1999: TIJI (Tribune Internationale des Jeunes Interprètes) prize winner in Bratislava*

*2000: second prize in the Großer Förderpreiswettbewerb der Konzertgesellschaft München eV*

*2001: second prize in the ZF-Musikpreis in Lindau, Germany*

*2004: second prize in the European regional competition in Lille*


*2004: first prize in the international piano competition in Arcachon*

*2004: first prize in the international Jean Françaix competition in Vanves*

*2004: first prize in the international music festival in Noyers*

*2004: first prize by unanimous vote of the jury, and Poulenc association prize at the Poulenc competition in Tulle, Brive and Limoges*

*2005: first prize in the competition at Vulaines-sur-Seine.*



JEAN MULLER has worked with such prestigious orchestras as:  
the Munich Bach Kollegium  
the Munich Symphony Orchestra  
the Latvian state chamber orchestra  
the Radio Slovakia Symphony Orchestra (RSO)  
the Luxembourg Philharmonic Orchestra (OPL)  
the Luxembourg European Soloists (SEL)  
the Städtisches Orchester Trier.

He has played under the baton of well known conductors such as Frédéric Chaslin, István Dénes, Jack-Martin Händler, Zubin Metha, Robert Stankovsky and even Bramwell Tovey.

He has given numerous recitals in Europe and Asia.

Various recordings for television and radio as well as four CDs which have been produced by JCH-Luxembourg testify to the development of his career.



STEINWAY



**THE SONATA** op. 58 in B minor written in 1844 provides convincing proof of the extraordinary maturity which Chopin reached in the course of the last ten years of his life. The telluric force of the first utterance prepares us for a work of gigantic proportions.

With melodic richness and luxuriant harmony, the first movement succeeds in shaping a uniform whole despite all the disparate elements. The scherzo is a brief and whimsical caprice which is interrupted by a lyrical trio. After a short transition using fortissimo octaves, the theme of the third movement rises up with all its nobility and poetry. The middle section of this movement, made up of rippling arpeggios and drawing again pianissimo the outlines of the sonata's first motif, creates an atmosphere in suspension through which the principal theme suddenly breaks one last time as the conclusion of this magnificent movement. The epic chords at the opening of the fourth movement lead on to a stirring rondo subject which, with the help of the increasingly animated accompaniment, progressively reaches a fantastic climax. The Barcarolle op. 60 in F sharp major is one of Chopin's most radiant pieces. With a truly Italian bel canto inspiration, the work is similar to the nocturnes. Nevertheless the explosion of feverish and delirious joy before the end is without comparison in Chopin's work and it is one of its most moving elements. The four impromptus contain less dense reflection. These little pieces, with their unassuming elegance, their brilliance and their ornaments, are sophisticated works par excellence, and their charming joyfulness allows only a brief glimpse of the depths in the composer's soul. The Polonaise op. 53 in A flat major is a piece of the greatest virtuosity. The octaves in the middle section are one of the most perilous passages in all the music written for piano. ♪





Credits:

Recording dates: August 30th - September 3rd 2005

Location: Galaxy Studios, Mol Belgium

Producer, Editing & Mastering: Bert van der Wolf

Balance Engineers: Bert van der Wolf & Fir Suidema

Piano Tuning and Preparation: Michel Brandjes

Executive Producer: Martin Odijk

Photography: Raymond Reuter

Graphic Design: Rob Becker [Beeldverhaal] Amsterdam

Recording Equipment:

Microphones: Sonodore RCM-402 Active Omnidirectional Microphones

Neumann active KM140

Amps & Mixer: Rens Heijnis Custom Built

Converters: dCS 904

& DSD DA Converters, dCS 974 samplerate/format converter for downsampling to CD-layer from DSD original

Loudspeakers: Avalon Professional Mixing Monitor, Avalon Eidolon Special-X Studio monitor

Headphones: AKG K1000 with custom built amplifier, Grado Reference Series

Amplifiers: PASS LABS X-5

Cables: Siltech Professional, Pro-S3

DSD Recorder Workstation: Pyramix / Merging Technologies

Jean would like to thank Bert van der Wolf, Michel Brandjes, Raymond Reuter, his family and all the other people who contributed with their energy to this record.



pour le Piano

Le Piano

à M. Jules Fontana

STEINWAY & SONS

FRED. CHOPIN.

Frédéric Chopin.

F. CHOPIN



DEUX POLONAISES

Le Piano

pour le Piano

à M<sup>l</sup> Jules Fontana N. Y.

FRED. CHOPIN

Frédéric Chopin.

