

naïve

saint saëns

jinjoo
cho

appassionato
mathieu
herzog





JINJOO CHO

camille saint-saëns 1835-1921

introduction et rondo capriccioso

havanaise

violin concertos nos.1 & 3

romance op.48

'mon cœur s'ouvre à ta voix' (*samson et dalila*)

jinjoo cho VIOLIN

appassionato

mathieu herzog CONDUCTOR

camille saint-saëns 1835-1921

- 1 introduction et rondo capriccioso op.28 1863 9'55
- 2 havanaise op.83 1887 10'52
- violin concerto no.3 in b minor op.61 1879-80
- 3 Allegro non troppo 9'49
- 4 Andantino quasi allegretto 9'37
- 5 Molto moderato e maestoso 12'16
- 6 violin concerto no.1 in a major op.20 1859 12'57
- 7 romance op.48 1874 7'19
- 8 'mon cœur s'ouvre à ta voix' (from *samson et dalila*) 1877 6'21
arrangement for violin, viola and orchestra by **mathieu herzog** | **caroline donin** VIOLA

appassionato

mathieu herzog

VIOLIN I

yaoré **talibart** (SOLO VIOLIN)
gabriel **le magadure**
verena **chen**
mathilde **potier**
adrien **jurkovic**
akemi **fillon**
roxana **rastegar**
david **sypniewski**

VIOLIN II

rémi **rière**
thomas **descamps**
lison **favard**
boris **blanco**
marion **delorme**
david **gabel**

VIOLA

caroline **donin**
clémence **dupuy**
céline **tison**
tess **joly**
mayeul **girard**
raphaël **pagnon**

CELLO

samy **rachid**
angèle **legasa**
caroline **sypniewski**
simon **iachemet**
mathilde **sternat**
raphaël **ginzburg**

DOUBLE BASS

jérémy **bruyère**
chloé **paté**
thomas **stantinat**

FLUTE

charlotte **bletton**
marie **laforge**

OBOE

claire **bagot**
paul **atlan**

CLARINET

françois **tissot**
elsa **loubaton**

BASSOON

lomic **lamouroux**
audran **bournel-bosson**

HORN

nicolas **josa**
manon **souchard**

TRUMPET

arthur **escriva**
adrien **ramon**
jérôme **lacquet**

TROMBONE

ronan **yvin**
nicolas **vazquez**
vincent **radix**

TIMPANI

william **mège**

HARP

léo **doumène**



JINJOO CHO AND MATHIEU HERZOG

« la musique de saint-saëns est sensuelle, évocatrice et exquise » jinjoo cho et mathieu herzog

JINJOO CHO, C'EST VOTRE PREMIER ENREGISTREMENT CONSACRÉ À SAINT-SAËNS. POURQUOI AVEZ-VOUS DÉCIDÉ D'ENREGISTRER CE PROGRAMME AVEC MATHIEU HERZOG ET APPASSIONATO ?

JINJOO CHO. En réalité, il s'est écoulé très peu de temps entre le moment où j'ai rêvé de ce disque et sa réalisation. Un jour, alors que j'écoutais un fantastique enregistrement de la *Symphonie avec orgue*, je me suis rappelé combien la musique de Saint-Saëns était sensuelle, évocatrice et exquise. Chaque violoniste grandit en jouant la musique Saint-Saëns, j'ai donc toujours su à quel point sa musique était extraordinaire sur le plan violonistique. C'est cependant lors de cette écoute de la troisième symphonie que je suis vraiment tombée amoureuse de son langage musical. Le lendemain, j'ai discuté avec Mathieu et lui ai dit combien il serait incroyable d'enregistrer toutes les œuvres pour violon de Saint-Saëns, y compris certaines qui ne sont pas souvent jouées. Il a immédiatement accepté et a déployé toute son énergie pour que cette idée voie le jour. Nous avons réalisé que 2021 était une année commémorative : l'occasion était parfaite pour faire cet enregistrement en son hommage.

ET VOUS, MATHIEU HERZOG, POURQUOI AVEZ-VOUS DÉCIDÉ D'ENREGISTRER CE PROGRAMME SPÉCIFIQUEMENT AVEC JINJOO CHO ?

MATHIEU HERZOG. Lorsque j'ai rencontré Jinjoo avec son violon sous le bras – car nous avons collaboré lors de son festival –, j'ai immédiatement ressenti qu'il était de première importance pour moi de travailler avec elle. Les rencontres musicales aussi fortes sont rares ; surtout, lorsque j'ai entendu ses capacités expressives et techniques, j'ai su qu'elle était une artiste d'un niveau différent. Il existe beaucoup d'excellents violonistes sur la planète, et certains grands artistes. Jinjoo fait partie des deux catégories. J'ai été frappé, bien sûr, de l'entendre, de sentir sa qualité musicale, mais surtout de me dire : « Comment est-il possible que je n'aie jamais entendu parler d'elle ? » Depuis, je n'ai eu de cesse de penser qu'il fallait faire quelque chose pour que le plus grand nombre découvre ce talent hors du commun.

SAINT-SAËNS EST-IL UN COMPOSITEUR FAVORI QUI VOUS ACCOMPAGNE DEPUIS LONGTEMPS, UN COMPOSITEUR INCONTOURNABLE POUR TOUT VIOLONISTE ?

J. C. En tant que compositeur de pièces virtuoses emblématiques, Saint-Saëns est effectivement familier des violonistes. D'une certaine manière, j'associe un sentiment de nostalgie personnelle à sa musique. Par exemple, *l'Introduction et Rondo capriccioso* a été l'une des premières œuvres virtuoses que j'ai jouées, et j'ai vraiment bataillé avec elle. La petite Jinjoo que j'étais a versé tant de larmes, a vécu tant de cours explosifs avec cette pièce ! Mais lorsque vous vivez au contact d'une certaine œuvre pendant longtemps, elle devient en quelque sorte une partie de vous, comme si elle faisait partie de votre ADN artistique. De cette manière, les mélodies délicates de Saint-Saëns ainsi que le côté hispanisant caractéristique de sa musique – on sait qu'il a été influencé par son ami et collègue le compositeur et interprète Pablo de Sarasate, dédicataire de la plupart de ses dernières pièces pour violon – ont défini mon identité de violoniste. J'ai l'impression de retrouver un vieil ami lorsque je joue la musique de Saint-Saëns.

QU'APPRÉCIEZ-VOUS TOUS LES DEUX PARTICULIÈREMENT DANS SA MUSIQUE ? ET PLUS GÉNÉRALEMENT DANS LA MUSIQUE FRANÇAISE ?

J. C. Il est difficile de généraliser toute la musique française car j'estime que les compositeurs français possèdent chacun un langage musical qui leur est propre. Oui, certaines harmonies et progressions sont typiquement françaises, mais chaque compositeur les utilise de manière très caractéristique. Même Fauré et Saint-Saëns, qui étaient très proches, semblent musicalement très différents l'un de l'autre, sans parler de Debussy, Ravel et plus tard Dutilleul, qui ont tous un langage musical extrêmement personnel et reconnaissable. Pour ma part, je pense que le plus grand attrait de la musique de Saint-Saëns réside dans le contraste entre des mélodies douces pleines de lumière et de mouvement, et des figures extrêmement rythmiques, presque rigides. L'immense palette sonore contenue dans ces deux éléments offre une incroyable liberté artistique et rend sa musique extrêmement attrayante.

M. H. Évidemment, en tant que Français, mon rapport est autre, et il y a quelque chose de presque patriotique dans ma relation à la musique de Camille Saint-Saëns. Depuis mon plus jeune âge, je me sens très proche des œuvres de ce compositeur parfois mal-aimé en France et adulé par-delà nos frontières. Mon goût pour Saint-Saëns va au-delà du plaisir que j'éprouve face à la beauté évidente de ses compositions : Saint-Saëns, tout comme Richard Strauss, a

toujours fait preuve d'une capacité inébranlable à rester fidèle à lui-même, quoi qu'il arrive. Seule une incroyable force de volonté pouvait faire en sorte que ces compositeurs, dont la carrière a débuté à l'époque du romantisme classique et s'est achevée dans les remous de l'innovation artistique du XX^e siècle, assument pleinement leurs visions artistiques respectives. Ces visions allaient d'ailleurs souvent à l'encontre de l'esthétique en vogue chez leurs contemporains, ce qui illustre d'autant plus cette force de volonté artistique que j'admire.

JINJOO CHO, LA MUSIQUE FRANÇAISE EST-ELLE UN RÉPERTOIRE QUE VOUS, EN TANT QUE VIOLONISTE CORÉENNE, AVEZ BEAUCOUP JOUÉ PENDANT VOS ÉTUDES OU EN CONCOURS ?

J. C. Tous ces canons du répertoire dans la musique occidentale deviennent presque universels. J'ai beaucoup joué de musique française pendant mes études et dans des concours, ainsi que la plupart des musiques européennes. Vous ne pouvez pas y échapper : si vous étudiez la musique classique, vous êtes en contact avec les compositeurs européens. Cependant, ces dernières années, j'ai vu beaucoup de tentatives pour se libérer de ce que nous considérons comme les « passages obligés » de l'apprentissage musical, et observer ce grand mouvement a été revigorant.

SAINT-SAËNS JOUAIT DU PIANO MAIS PARLAIT BEAUCOUP AVEC LES GRANDS VIOLONISTES DE SON TEMPS ET ÉCRIVAIT POUR EUX – PABLO DE SARASATE, EUGÈNE YSAÏE... EST-CE QUELQUE CHOSE QUI SE SENT DANS SON ÉCRITURE POUR L'INSTRUMENT ?

J. C. Oui, très certainement. La musique de Saint-Saëns est généralement très ergonomique pour les violonistes et physiquement agréable à jouer. Elle prouve une immense connaissance de l'instrument. Il y a des défis bien sûr, mais l'écriture est toujours élégante et suave pour les violonistes. Nous ne sommes donc jamais mis en difficulté.

LES ŒUVRES DE SAINT-SAËNS REQUIÈRENT UNE GRANDE VIRTUOSITÉ MAIS AUSSI UNE IMMENSE SENSIBILITÉ, CAR ELLES JUXTAPOSENT SOUVENT DES CONTRASTES. COMMENT LES ÉQUILIBREZ-VOUS ? DIRIEZ-VOUS QUE C'EST LA PLUS GRANDE DIFFICULTÉ DE SES ŒUVRES ?

J. C. J'aime plutôt jouer avec ces contrastes, donc je ne considère pas cette particularité comme une difficulté. La musique de Saint-Saëns est très inventive et évocatrice mais, assez curieusement, reste assez conservatrice. Rien de ce qu'il écrit n'est étrange ou bizarre, et le sens de la beauté ou de l'harmonie des sons est toujours présent. Cela a été vraiment très amusant d'explorer et de jouer avec le timbre et le temps musical de l'interprétation.

MATHIEU HERZOG, PENSEZ-VOUS QUE LA MUSIQUE DE SAINT-SAËNS EST LYRIQUE, MÊME LORSQU'ELLE EST ÉCRITE POUR ORCHESTRE ET SOLISTE ? EST-CE LA RAISON POUR LAQUELLE VOUS AVEZ ÉCRIT L'ARRANGEMENT DE L'AIR « MON CŒUR S'OUVRE À TA VOIX » DE SAMSON ET DALILA ?

M. H. Oui, en effet, je crois que c'est une musique très vocale. Cependant ce n'est pas complètement ce qui a fait que j'ai eu envie de faire cet arrangement. La réalité est que ma relation à cet air fabuleux est liée à quelque chose de très personnel. Lorsque j'ai rencontré mon épouse, j'ai découvert en même temps cet air. Pour une raison que je n'arrive pas encore à m'expliquer, je n'étais jamais rentré dans l'opéra *Samson et Dalila*, et j'ignorais l'existence même de toutes les merveilles qu'il contient. Mon épouse, choquée par cette lacune, m'a poussé à l'écouter, un peu chaque jour. Petit à petit, je suis tombé amoureux d'une femme et d'un opéra en même temps.

L'ENSEIGNEMENT EST TRÈS IMPORTANT POUR VOUS, JINJOO CHO, NOTAMMENT AU SEIN DU ENCORE CHAMBER MUSIC INSTITUTE QUE VOUS AVEZ FONDÉ. QUELLE EST POUR VOUS LA PLUS GRANDE VERTU DE LA TRANSMISSION ? QU'AIMERIEZ-VOUS TRANSMETTRE DE SAINT-SAËNS AVEC CE PROGRAMME ?

J. C. C'est une question complexe. Je suppose que la façon la plus simple d'expliquer le but de l'enseignement est l'idée que vous transmettez une partie de l'histoire humaine. Ensuite, c'est une question de sentiments personnels : j'éprouve énormément de plaisir à offrir aux autres la musique que j'aime. C'est l'expérience intime du partage de l'art qui m'a attirée dans cette profession et qui a changé ma vie. Alors je souhaite simplement que d'autres fassent aussi cette expérience du pouvoir de la musique. D'une certaine manière, c'est la chose la plus naturelle qui soit. Je veux simplement partager la joie que je ressens avec les gens qui m'entourent. Soit dit en passant, j'aimerais hériter des talents de dessinateur de Saint-Saëns – en plus d'être capable d'écrire une musique si belle et raffinée. Ses manuscrits sont couverts de dessins de fleurs et de couronnes magnifiques qui inspirent presque autant de fantaisie que les notes qu'il a écrites !

Propos recueillis le 11 mai 2021 par Claire Boisteau

JINJOO CHO VIOLON

Violoniste charismatique, chambriste accomplie et dynamique, professeure dévouée, directrice artistique innovante et écrivaine, Jinjoo Cho redéfinit ce que signifie être une artiste classique au XXI^e siècle. Ses qualités techniques et artistiques ont été révélées au public lorsqu'elle a remporté les premiers prix des concours les plus prestigieux au monde tels que le Concours international de violon d'Indianapolis, le Concours musical international de Montréal, sans oublier les concours de Buenos Aires, Schoenfeld et Stulberg. Elle se produit régulièrement dans des salles et festivals internationaux renommés tels que Carnegie Hall, le Aspen Music Festival, la Jolla Music Society, la Herkulesaal de Munich, le Schwetzingen SWR Festspiele, le Seoul Arts Center et le Teatro Colón de Buenos Aires. Jinjoo Cho collabore en tant que soliste avec des orchestres du monde entier comme le Cleveland Orchestra, l'Orchestre symphonique de Montréal, le Deutsche Radio Philharmonic, le Seoul Philharmonic, l'Orquesta Clásica Santa Cecilia de Madrid et le Phoenix Symphony, et avec les chefs James Gaffigan, Michael Stern, Kent Nagano, Jaime Laredo et Mathieu Herzog.

Passionnée de pédagogie, Jinjoo Cho a enseigné dans certains des conservatoires les plus réputés des États-Unis – Cleveland Institute of Music, Oberlin College and Conservatory. Depuis 2018, elle occupe le poste de professeure de violon à l'École de musique Schulich de l'Université McGill à Montréal. Elle est également fondatrice et directrice artistique du ENCORE Chamber Music Institute, un festival d'été qui offre aux jeunes musiciens une véritable immersion dans le monde de la musique de chambre. Son dévouement à l'égard de la jeune génération de musiciens découle directement de l'influence de ses mentors, Paul Kantor et Jaime Laredo.

Jinjoo Cho enregistre pour de grands labels. Son dernier album, *La Capricieuse* (Sony Classical), a remporté un grand succès critique et commercial dans son pays d'origine, la Corée, à la suite de *The Indianapolis Commissions* (Azica Label) et *Jinjoo Cho* (Analekta Label). Au cours de la saison 2021-2022, Jinjoo Cho se produit notamment lors d'un concert avec le Charlotte Symphony, fait ses débuts en solo à Paris à La Seine Musicale et donne un récital en tant qu'artiste vedette au Gilmore Festival. Elle a publié son premier livre, *Would I Shine Someday*, en 2021.

APPASSIONATO

MATHIEU HERZOG DIRECTION

« La musique de chambre au cœur de l'orchestre. » C'est de loin la meilleure définition de ce qui fait l'essence d'Appassionato. Au-delà d'un orchestre de chambre, Appassionato est un *orchestre chambriste*. L'écoute développée par des musiciens passionnés, avec en ligne de mire la véritable idée de jouer ensemble, apporte une couleur et une énergie qui aident Appassionato à se démarquer des autres orchestres. Jouer ensemble est une question qui obsède tous les chefs d'orchestre ainsi que tous les musiciens qui se produisent autrement qu'en soliste. C'est bien au-delà du simple fait de mettre les notes verticalement les unes au-dessus des autres : il s'agit presque au contraire de sentir l'horizontalité afin d'aligner la verticalité. Ressentir les lignes, les phrases, les mouvements de la musique comme en petit groupe mais à beaucoup permet une respiration commune qui aide à changer fondamentalement l'interprétation. Un quatuor, un trio, mais à quarante, une écoute différente aidée par cette réciprocité des lignes mélodiques, ce jeu de questions réponses, d'une oreille à une autre, un ping-pong musical, c'est ce qui fait, concert après concert et enregistrement après enregistrement, qu'Appassionato se démarque.

Mathieu Herzog

‘saint-saëns’ music is sensuous, evocative, and exquisite’

jinjoo cho and mathieu herzog

JINJOO CHO, IT SEEMS TO ME THAT THIS IS YOUR FIRST SAINT-SAËNS RECORDING. WHY DID YOU DECIDE TO RECORD THIS SAINT-SAËNS PROGRAM WITH MATHIEU HERZOG AND APPASSIONATO?

JINJOO CHO. The process of moving from inspiration to production came together very quickly, actually. One day I was listening to a fantastic recording of the ‘Organ Symphony’ and was reminded how sensuous, evocative, and exquisite Saint-Saëns’ music is. Every violinist grows up playing Saint-Saëns, of course, so I always knew how violinistically fantastic his music was, but it was at that moment that I really fell in love with his musical language as a whole. The next day I casually mentioned to Mathieu how amazing it would be to record all Saint-Saëns, including some of the works that are not performed often, and he immediately became fascinated with the idea too. We found out that 2021 was Saint-Saëns jubilee year and thought it would be the perfect celebration to make this recording at this time.

AND YOU, MATHIEU HERZOG, WHY DID YOU DECIDE TO RECORD THIS PROGRAM SPECIFICALLY WITH JINJOO CHO?

MATHIEU HERZOG. I met Jinjoo, violin in hand, when we collaborated at her festival in Cleveland. I immediately knew I wanted to work with her. When I heard her technique and immense capacity for musical expression, I could tell that she was an artist of a superior calibre. Musical encounters of such power are a rarity. There are many excellent violinists in the world, and some are great artists; Jinjoo is both. I was of course taken aback when I heard her and felt her musical capability, but also stunned: “how was it possible that I had never heard of her?”. Since then, I have not stopped thinking that something must be done to enable as many people as possible to discover her talent.

JINJOO CHO, IS SAINT-SAËNS A FAVORITE COMPOSER OF YOURS? HAS HIS MUSIC ACCOMPANIED YOU FOR A LONG TIME? WOULD YOU SAY HE IS AN UNMISSABLE COMPOSER WHEN PLAYING THE VIOLIN?

J.C. As the composer of iconic virtuoso pieces, Saint-Saëns is a familiar name for violinists, so in a way there is a sense of personal nostalgia that I associate with his music. For example,

Introduction et Rondo Capriccioso was one of the first virtuoso works I ever played, and I really really struggled with it. There were so many awful lessons and many tears shed by little Jinjoo! But then, when you perform and live with a certain piece for a long time, it sort of becomes a part of you; it becomes part of your artistic DNA. In this way, Saint-Saëns' delicate melodies as well as the distinctive Spanish flair (influenced by his friend and fellow composer-performer, Pablo de Sarasate; Saint-Saëns dedicated most of his later violin works to Sarasate.) are very much part of my identity as a violinist. It feels to me like meeting an old friend when I play Saint-Saëns' music.

JINJOO CHO AND MATHIEU HERZOG, WHAT DO YOU PARTICULARLY APPRECIATE IN HIS MUSIC ? AND MORE GENERALLY IN FRENCH MUSIC?

J.C. It is difficult to generalize about all French music because I feel that French composers all have their own individual musical language. Yes there are harmonies and progressions that are distinctively French but each composer uses them so differently from one another. Even Fauré and Saint-Saëns who shared a close personal relationship sound very different from one another, not to mention Debussy, Ravel, and later Dutilleux who all wrote in incredibly different ways. I personally think that the biggest appeal of Saint-Saëns' music is the huge contrast between sweet melodies that are full of light and movement, and the highly rhythmic figures that are almost rigid. The huge spectrum of sound between these two elements creates an incredible opportunity for artistic freedom, which makes it such fun to play his music.

M.H. My relationship with Camille Saint-Saëns' music is somewhat patriotic. He is often under-appreciated in France despite being revered abroad, and yet from a very young age, I felt a close bond with this composer's work.

My personal appreciation for this composer goes beyond the evident beauty of his compositions. Saint-Saëns, similarly to Richard Strauss, always showed a steadfast ability to remain true to himself, no matter what. Only sheer force of will could ensure that these composers, whose careers began in the classical romantic era and ended in the throws of Twentieth Century artistic innovation, remained true to their respective artistic visions.

These visions often ran counter to the aesthetics of the composers' contemporaries, exemplifying all the more this strength of artistic will, which I admire.

JINJOO CHO, IS FRENCH MUSIC A REPERTOIRE THAT YOU, AS A KOREAN VIOLINIST, HAVE PLAYED A LOT DURING YOUR STUDIES OR IN COMPETITIONS?

J.C. Any canon repertoire in Western Music, at this point, is pretty universal. So yes, I have played a lot of French music during my studies and in competitions as well as most music of any European origin. You may have noticed that this curriculum is standard. You cannot escape it if you're studying classical music, no matter where you are in the world. However, in recent years, I've seen many attempts to break free from what we consider canon music and observing this change has been exciting.

JINJOO CHO, SAINT-SAËNS PLAYED PIANO BUT SPOKE A LOT WITH GREAT VIOLINISTS OF HIS TIME AND WROTE FOR THEM: PABLO DE SARASATE, EUGÈNE YSAÏE, TO NAME A FEW, IS THIS SOMETHING THAT COMES ACROSS WHEN IN HIS WRITING FOR THE INSTRUMENT?

J.C. Yes most definitely. Saint-Saëns' music is usually very ergonomically comfortable for violinists and physically pleasant to practice. There are challenges of course, but the musical design is always sleek and suave for violinists so we never need to feel awkward or stuck in any way.

JINJOO CHO, SAINT-SAËNS WORKS REQUIRE GREAT VIRTUOSITY BUT ALSO IMMENSE SENSITIVITY, AS HIS MUSIC OFTEN JUXTAPOSES CONTRASTS, SIMILARLY, FOR EXAMPLE, TO TWO VERY DIFFERENT PAINTINGS SET NEXT TO EACH OTHER OR TWO OPPOSING SCENES. HOW DO YOU BALANCE THESE CONTRASTS? WOULD YOU SAY IT'S THE GREATEST DIFFICULTY OF HIS WORKS?

J.C. I rather enjoy playing around with the big contrasts in his music, so I haven't thought of this particular feature of the music as "difficult". Saint-Saëns' music is very imaginative and evocative but in a funny way they are still pretty conservative. Nothing he write is too strange or odd, and the sense of extreme beauty is always present. It has been really fun exploring and experimenting with the timbre and timing of the music within these boundaries.

MATHIEU HERZOG, DO YOU FIND SAINT-SAËNS' MUSIC TO BE LYRICAL, EVEN WHEN IT IS WRITTEN FOR ORCHESTRA AND SOLOIST? IS THIS THE REASON YOU WROTE THE ARRANGEMENT OF THE *SAMSON ET DALILA* ARIA 'MON CŒUR S'OUVRE À TA VOIX'?

M.H. Yes, I do think this is very lyrical music, however, that is not the entire reason I wished to write this arrangement. The truth is that my affinity with this astonishing aria is linked to something deeply personal: for some unknown reason, I had never really delved into the opera

“Samson et Dalila”, and I had yet to uncover all of its marvels. My wife, shocked by this enormous gap in my knowledge, encouraged me to listen to it and put it on a little every day. I gradually fell in love with a woman and an opera at the same time.

JINJOO CHO, TEACHING IS VERY IMPORTANT FOR YOU, ESPECIALLY WITHIN THE ENCORE CHAMBER MUSIC INSTITUTE THAT YOU FOUNDED. IN YOUR OPINION, WHAT IS THE GREATEST VIRTUE OF TRANSMISSION? WHAT WOULD YOU LIKE TO TRANSMIT FROM SAINT-SAËNS WITH THIS PROGRAM?

J.C. Wow, that’s a big question. I suppose the simplest way of explaining the purpose of teaching, is the idea that you are passing a part of human history. Beyond that, it is down to personal feelings : I really enjoy exposing others to the music I love. It’s the intimate experience of sharing art that pulled me into this profession and changed my life, so I just want others to experience the power of music, too. In a way it’s the most natural thing. I just want to share the joy I feel with the people around me. As a side note, in addition to being able to write extremely beautiful and refined music, one thing I would love to learn from Saint-Saëns and refined music would be his doodling skills. His manuscripts are covered in drawings of beautiful flowers and crowns and they inspire so much fantasy, almost as much as the notes he wrote!

Interview by Claire Boisteau: 11th May 2021

JINJOO CHO VIOLIN

Violinist Jinjoo Cho is redefining what it means to be a classical artist in the 21st Century as a charismatic soloist, dynamic and engaging chamber musician, dedicated teacher, innovative artistic director, and published writer. Jinjoo Cho's technical and artistic skills have been tested and proven as First Prize Winner of the world's most prestigious competitions such as the International Violin Competition of Indianapolis and Concours musical international de Montréal in addition to the Buenos Aires, Schoenfeld, and Stulberg Competitions. She performs regularly in renowned international venues and festivals such as the Carnegie Hall, Aspen Music Festival, La Jolla Music Society, Herkulessaal in Munich, Schwetzingen SWR Festspiele, Seoul Arts Center and Teatro Colón in Buenos Aires. Jinjoo Cho appears as a soloist with distinguished orchestras around the world such as The Cleveland Orchestra, Orchestre symphonique de Montréal, Deutsche Radio Philharmonic, Seoul Philharmonic, Orquesta Clásica Santa Cecilia de Madrid, and Phoenix Symphony, collaborating with conductors James Gaffigan, Michael Stern, Kent Nagano, Jaime Laredo, and Mathieu Herzog.

Passionate about pedagogy, Jinjoo Cho has taught at some of the most reputable conservatories in the United States such as the Cleveland Institute of Music and Oberlin College and Conservatory. Since 2018, Jinjoo Cho has held the position of Assistant Professor of Violin at the Schulich School of Music at McGill University in Montreal and serves as the Founding Artistic Director of the ENCORE Chamber Music Institute, a summer festival that offers young musicians an experience of true immersion as chamber musicians. Jinjoo Cho's dedication to nurturing the next generation of young musicians stems directly from the influence of her mentors Paul Kantor and Jaime Laredo.

Jinjoo Cho is a consummate recording artist. Her latest album, *La Capricieuse* (Sony Classical) garnered notable critical and commercial success in her home country of Korea. Her previous recordings include *The Indianapolis Commissions* (Azica Label) and *Jinjoo Cho* (Analekta Label). In the upcoming 21-22 season, Jinjoo Cho's scheduled performances include a subscription concert with the Charlotte Symphony, a solo debut in Paris at La Seine Musicale, and a recital as a featured artist at The Gilmore Festival. Jinjoo Cho published her first book, *Would I Shine Someday*, in 2021.

APPASSIONATO

MATHIEU HERZOG CONDUCTOR

“Chamber music at the heart of the orchestra” This is by far the best definition of what I consider to be the essence of Appassionato. Far beyond being a simple chamber orchestra, Appassionato places ensemble playing at the centre of its performances. The listening skills, honed by passionate musicians with the aim of truly playing together, bring a color and an energy, which enable Appassionato to stand out from other orchestras. Playing together is an obsession common to all conductors and all soloists. This idea goes beyond the simple placing of notes vertically, in time, one on top of the other. It almost requires feeling horizontality in order to align vertically. When a large ensemble is able to feel the lines, the phrases, the musical movements as they would in a small group, there comes to be one single collective breath, which helps change the fundamental interpretation of a piece. A quartet or a trio performed by forty musicians, a new way of listening enabled by this reciprocity of melodic lines, musical questions and answers, from one ear to the other, musical ping pong of sorts – these are all ways in which, concert after concert, recording after recording, Appassionato truly distinguishes itself as an ensemble.

Mathieu Herzog

'감각적이고 정교한 아름다움, 카뮈유 생상'

바이올리니스트 조진주 & 지휘자 마티외 에르조그 생상 인터뷰

바이올리니스트 조진주님에게 묻습니다. 처음으로 생상의 곡들을 녹음하신다고 알려져 있는데, 특별히 생상 전곡 앨범을 마티외 에르조그, 그리고 앙상블 아파쇼나토와 녹음하게 된 계기가 있을까요?

추상적으로 떠올랐던 앨범의 아이디어가 실질적인 프로덕션으로 이어지는 과정이 아주 빨랐던 기억이 있어요. 어느 날 강아지를 산책시키다가 오르간 심포니를 듣게 되었는데 예전에도 들었던 적이 있었던 그 곡이 굉장히 감각적이고 정교한 아름다움으로 다가오더라구요. 생상이 이런 작곡가였구나 라는 생각이 들었죠. 물론 바이올리니스트로서 생상의 음악을 늘 연주해 왔지만 비르투오소 작품의 화려함을 넘어 그의 음악적 색채와 언어가 피부로 느껴진 것은 그 때가 처음이었던 것 같아요. 다음날인가, 매튜와 문자를 주고받다가 언젠가 생상의 곡들로만 채운 앨범을 녹음하고 싶다고 지나가는 말로 가볍게 이야기 했는데 상당한 관심을 보이는 것이 굉장히 반가웠죠. 알아보니 2021년이 마침 생상의 서거 100주년이 되는 해여서 지금이 아니면 안된다는 생각에 이 앨범을 함께 만들게 되었습니다.

이번에는 마티외 에르조그에게 묻고 싶습니다. 왜 특별히 조진주라는 바이올리니스트와 함께 이 앨범을 만들고자 하였나요?

클리블랜드에서 열리는 음악제에서 진주를 처음 만나 실내악을 연주했을 때, 즉각적으로 이 바이올리니스트와 작업을 하고 싶다는 생각을 했어요. 그녀의 소리에서 테크닉 뿐만아니라 엄청난 음악적 표현력을 들었고, 굉장한 역량을 가진 예술가라는 것을 알 수 있었죠. 이 정도의 강력한 조우를 느끼는 것은 드문 일입니다. 세계에는 훌륭한 바이올리니스트가 많이 있지만, 그 중 몇 명 만이 예술가 입니다. 진주는 둘 다예요. 그녀의 연주를 들었을 때 음악적인 놀라움도 상당했지만 어떻게 이런 연주자에 대해 이제껏 한 번도 들어본 적이 없었는지 놀라울 따름이었습니다. 그 때 이후로 무엇이랄도 해서 최대한 많은 사람들에게 그녀의 재능을 알리고 싶다는 생각을 멈출 수가 없었어요.

진주님, 생상이 가장 좋아하는 작곡가인가요? 그동안 생상의 음악과 함께한 시간이 어땠는지? 바이올리니스트에게 생상은 어느 정도로 중요한 작곡가인가요?

바이올리니스트에게 생상은 비르투오소 곡의 상징이라고 할 수 있죠. 어린 시절 부터 그의 음악을 연주

하기 시작했기 때문에 개인적인 추억과도 많이 얽여 있는 생상의 곡들이 많습니다. 특히 ‘서주와 론도 카프리치오소’는 제가 처음으로 배웠던 비르투오소 곡이라서 정말 어려움이 많았던 기억이 나요. 레슨 받으며 많이 혼나기도 했고 꼬맹이 바이올리니스트의 능력에는 이 곡이 조금 버거워 눈물을 찔끔 흘리기도 했거든요. 그렇지만 어떤 곡을 오래도록 레퍼토리에 가지고 있을 수록 그 곡이 나의 음악적 성장, 그리고 인생의 일부분에 자리하는 것을 느낄 수 있기도 해요. 뭐랄까요, 이 한 곡이 나의 DNA에 탑재된 느낌이랄까. 그래서인지 이제는 가녀린 멜로디, 그리고 그의 음악에 자주 등장하는 스페인 풍 리듬 등 (많은 곡들을 헌정했던 친구이지 동료였던 스페인 출신의 비르투오소 바이올리니스트, 파블로 사라스테의 영향이었으리라 생각합니다) 생상 특유의 음악적 영향이 제가 생각하는 바이올리니스트로서의 정체성과 긴밀히 연결되어 있다고 느껴요. 오래 만난 친구를 만나는 듯한 느낌이랄까. 편안하고 내 것 같죠.

이번엔 두 분 모두에게 묻고 싶습니다. 특별히 생상의 음악에서 좋아하는 퀄리티는 무엇인가요? 프랑스 음악의 색채에 대해서도 어떤 점이 매력적이라고 생각하는지 알고 싶습니다.

진주: 모든 프랑스 작곡가의 음악이 ‘어떻다’라고 일반화 하고 싶지 않아요. 제가 느끼기에 프랑스 출신의 작곡가들 처럼 개인의 유니크한 음악적 언어를 만드는 것에 주력한 사람들이 없는 것 같아서요. 물론 화성이나 진행에 있어 ‘프랑스 풍’ 또는 ‘프랑스 다움’이 있는 것은 부인할 수 없지만 그러한 음악적 양식을 이용하는 방식이 제각각이었다고 생각합니다. 포레나 생상 처럼 친밀한 관계를 유지했던 작곡가들 마저도 굉장히 다른 음악적 성향을 보이고, 더 나아가 드뷔시, 라벨, 그리고 드뷔유 까지 서로 굉장히 다른 방식으로 음악을 이끌어간다고 생각해요. 제가 느끼기에 생상의 매력은 극적인 대조라고 생각해요. 달콤한 멜로디들은 빛과 움직임으로 가득한데, 그에 상응하는 리드믹한 부분들은 거의 딱딱하게 들릴 정도의 박자적 제한이 있습니다. 이 두가지 반대 요소를 가지고 있는 음악의 느낌을 살리고 소리의 질감을 변형시키다 보면 예술적 자유로움이 한껏 느껴지기도 해서 라이브로 연주할 때의 느낌이 짜릿하고 특별합니다.

마티외: 저는 생상의 음악에 뭐랄까, 애국적 충성심을 가지고 있는 것 같아요. 프랑스 외 나라에서는 생상의 음악이 굉장히 많이 연주되는 것에 비해 오히려 프랑스에서는 생상의 음악이 저평가 되기도 하지요. 하지만 저는 어릴 때 부터 생상의 음악과 가깝게 맞닿아 있다고 느꼈어요. 개인적으로 그의 음악을 생각할 때 눈에 띄게 아름다운 작곡법 너머로 깊이 파고들게 됩니다. 생상은 R. 스트라우스 처럼, 무슨 일이 있어도, 언제나 스스로에게 진실되게 행동하는 쪽을 택했죠. 전통적인 낭만파 음악의 흐름 안에서 작곡을 시작해 혁신적인 예술적 움직임으로 가득한 역동의 시기, 20세기 초까지 본인의 예술적 시야를 지켜

나가는 일은 엄청난 의지를 요하죠. 그들의 이러한 모습은 당시 시대의 흐름에 반하기도 했지만 제가 무척 존경하는 예술적 의지의 힘을 더욱 잘 보여준다고 생각합니다.

진주님, 한국 음악가로서 프랑스 음악을 자주 연주하시는지요? 수학 중 뿐 아니라 콩쿨에서의 경험도 궁금합니다.

프랑스 음악 뿐만 아니라 서양음악사의 주요 작품들은 사실상 가장 보편적이고 전 세계적인 음악이 되었죠. 그러니 당연히 프랑스 음악 또한 공부하였고 콩쿨에서도 많이 연주하였습니다. 다른 유럽 국가의 음악과 함게요. 이것이 일반적이니까요. 세계 어디 출신이건, 어디에서 공부를 했건 클래식 음악가라면 다들 비슷하리라고 생각합니다. 하지만 최근에는 ‘주요 작품’의 프레임에서 벗어나고자 하는 움직임이 많아졌고, 이러한 사회적/예술적 변화가 상당히 흥미롭습니다.

생상은 피아니스트였지만 파블로 사拉萨테, 외젠 이자이 등 많은 바이올리니스트들과 협업을 했다고 알려져 있습니다. 작품에서 이러한 협업의 결과가 느껴지시나요?

진주: 물론이죠. 생상의 바이올린 작품들은 거의 항상 굉장히 인체 공학적으로 설계되어 있어서 연습하고 연주하기가 편하고 즐겁습니다. 화려한 작품이 많은 만큼 기술적으로 어려움이 있지만 음악적 디자인이 언제나 매끄럽고 세련되기 때문에 어색한 부분은 거의 없어요.

생상은 기교가 화려하고 비르투오소적 요소가 많지만, 또한 섬세한 음악으로 알려져 있습니다. 마치 굉장히 대조되는 두 장면의 묘사하는 그림 두 점이 서로 옆에 나란이 걸려 있는 것 같은 낯설음이 있기도 한데요, 이러한 대조의 균형을 유지하는 것이 굉장히 어려울 것이라 생각합니다. 어떻게 균형을 유지 하시는지? 그리고 또 한가지, 이 곡에서 가장 어려운 부분은 어디인가요?

진주: 사실 저는 대조가 큰 곡들을 아주 다르게 표현하는 것을 즐기고 좋아해서 특별히 어렵다는 생각은 못한 것 같아요. 특히 생상의 음악은 상상력을 풍부하게 불러일으키기는 하지만 보수적인 측면이 있어요. 곡의 틀에서 이상하게 벗어나는 일이 없고, 언제나 아름다움이라는 전제조건을 가지고 있죠. 정확한 틀이 정해져 있지만 그 안에서는 또 굉장히 자유로운 이런 음악을 가지고 실험할 수 있는것 자체가 즐겁고 흥미로웠어요.

다시 마티외에게 묻습니다. 이번 앨범에서 오페라 ‘삼손과 데릴라’의 아리아를 편곡하셨는데 이것은 생상의 서정성을 부각시키기 위함인가요?

마티외: 네, 아주 서정적인 음악이기 때문에 그런 측면을 부각하고자 했습니다. 하지만 그것이 전부는 아니에요. 아주 개인적인 이유가 있죠. 아내를 처음 만났을 때 사실은 ‘삼손과 데릴라’ 작품에 대해 잘 알지 못했거든요. 아내가 그 사실을 알고 매우 놀라서 매일 이 음악을 조금씩 틀어 주었어요. 서서히 이 음악과 그녀를 함께 아주 많이 사랑하게 되었죠.

진주님, 마지막 질문입니다. 교육자로서도 활발하게 활동하고 계십니다. 미국의 앙코르 음악제도 설립하셨구요. 진주님이 생각하시기에 후학 양성의 가장 큰 미덕은 무엇인 것 같나요? 이 음반에서 진주님도 생상에게서 배우고 싶은 것이 있다고 느껴지시나요?

아주 큰 질문이네요. 조금 거창하게 들릴지도 모르지만 고전 음악 교육의 목적은 인간사의 과거를 미래로 전달하는 것에 있죠. 하지만 범위를 좁혀 저 개인으로서 생각해보면 사실 단순해요. 전 그저 제가 사랑하는 음악을 다른 사람에게 들려주고 싶어요. 이 직업을 결국 선택하게 된 것은 제가 ‘공유의 경험’을 좋아하기 때문이에요. 그러니 제가 사랑하는 이 음악을 공유하고 싶은 욕구는 저에게 가장 자연스러운 일인 거죠. 마치 맛있는 걸 먹으면 소중한 사람과 나누고 싶은 것 처럼, 좋은 음악을 들으면 많은 사람들과 나누고 싶어요. ‘이런 기쁨을 더 많은 사람이 느껴야 할텐데’ 이런 생각을 하면서요. 생상에게서 배우고 싶은 건 뭐 당연히 굉장한 작곡법과 음악적 표현 이겠지만, 그가 악보에 그려넣는 예쁜 꽃들과 왕관 같은 것들을 그리는 방법에 대해서도 물어보고 싶어요. 그 작은 낙서 속에 많은 상상력과 환상적 캐릭터가 묻어나오는 것 같거든요. 왜 그리는 건지도 물어보고 싶구요...!

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