



Ludwig van Beethoven: Piano Sonatas Nos. 23, 30 & 32

aud 20.047

EAN: 4022143200471



[American Record Guide](#) (2020.11.01)

I made the acquaintance of this Korean pianist, who resides in Germany, when reviewing her recent recording of Schubert and Liszt sonatas (M/A 2020). Her mature but somewhat rigid style then seemed to me better suited to Schubert than to Liszt, and I thought 28 November/December 2020 late Beethoven might be even more congenial to her. This was essentially confirmed by the present release.

Oh-Havenith has a strong touch and controls articulation and dynamics meticulously, though I wish she would play softer sometimes. Her interpretations are not particularly subtle but authoritative. There is little to criticize. In the *Appassionata* her repeated notes in I are perhaps too insistent, and in both I and III she sometimes inserts "micropauses" (brief caesuras) where they are not needed.

Sonata 30 is very good. Sonata 32 stands out because of the extremely slow tempo in II. Oh-Havenith (20:52) takes more than 6 minutes longer than Wilhelm Kempff (14:31), to whose 1952 recording I listened for comparison. One result of such a glacial tempo is that the melody notes in the aria and the first variation tend to lose their connectedness; another one is that the beat is felt on a metrical level that normally would constitute subdivisions of the beat. Nevertheless, the interpretation has dignity.

The rear insert and the back of the booklet list the movements with their durations but neglect to list the tracks. There are 15 tracks because the variations of Sonata 30 are tracked separately, whereas the ones in Sonata 32 are not.

BEETHOVEN: Piano Sonatas 23, 30, 32 Jimin Oh-Havenith Audite 20.047—77 minutes

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REPP

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