

AUDIOGUY

LUDWIG VAN BEETHOVEN

THE COMPLETE VIOLIN SONATAS

Volume. 1

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BEETHOVEN: THE COMPLETE VIOLIN SONATAS ,VOLUME. 1

베토벤의 바이올린과 피아노를 위한 소나타 전곡 시리즈 I

Ludwig van Beethoven (1770 - 1827)

Violin Sonata No. 2 in A Major, Op. 12 No. 2

1	Allegro vivace	06:49
2	Andante, più tosto allegretto	05:30
3	Allegro piacevole	05:36

Violin Sonata No. 3 in E-Flat Major, Op. 12 No. 3

4	Allegro con brio	09:08
5	Tema con variazioni: Andante con moto	06:08
6	Rondo: Allegro	04:33

Violin Sonata No. 10 in G Major, Op. 96

7	Allegro moderato	10:42
8	Adagio espressivo	05:55
9	Scherzo (Allegro)	02:08
10	Poco allegretto	08:38

Total 1:05:25

Ludwig van Beethoven Sonata for Violin and Piano no.2 in A major, Op.12 no.2

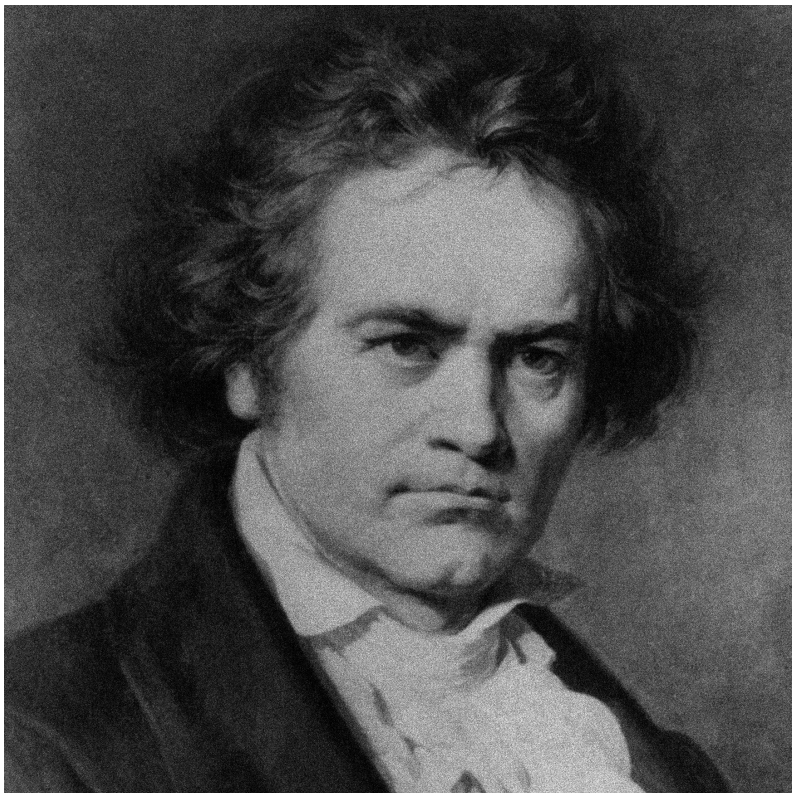
베토벤: 바이올린 소나타 제 2번 작품번호12번

This wonderful piece, Beethoven Sonata no.2, it is unknown when exactly this piece was composed. But as the result of Nottebohm's study on Beethoven's sketch note, it is assumed to be composed in 1795. The piece is still clearly influenced by Mozart, but perhaps surprisingly, it is Beethoven's mood that is lighter. It lacks dynamics and articulations comparing to the other Beethoven sonatas.

The first movement has a different character, more affable, witty and it flows with humour, fascinating interplay of violin and piano. The slow movement is based on a lyrical, melancholic theme. Each of its two parts is gently announced by the piano, then repeated by the violin. The Finale marks something of a return to the good-natured opening, Allegro piacevole denoting pleasure rather than fire. It has a high-spirited rondo with frequent humorous touches.

Among the three Sonatas in Op.12, it is possible to assume that Sonata no.2 has been composed first and this piece was dedicated to Antonio Salieri just as Sonata no.1.

이 작품이 작곡된 시기는 정확히 알 수 없으나 노테봄의 베토벤 스케치노트 연구 결과에 따르면 1795년으로 추정된다. 모차르트의 영향이 현저하게 미치고 있는 곡으로, 베토벤의 다른 작품에서 쉽게 발견할 수 있는 박력의 무드를 발랄, 명랑한 흐름과 다소 유치한 기교가 채우며 그의 초기 작품들과의 공통점이 고스란히 남아있다. op.12의 세 곡 가운데 가장 먼저 작곡된 작품으로 추정되며, 제 1번 소나타와 같이 은사인 살리에리에게 헌정되었다.



Ludwig van Beethoven Sonata for Violin and Piano no.3 in D major, Op.12 no.3

베토벤: 바이올린 소나타 제 3번 작품번호12번

Beethoven Sonata No.3 features a sense of grandeur, power and majesty found in few other works of Beethoven's early years. The piano writing is often of near-heroic proportions, by far the most substantial in the first three sonatas. It might just as well have been channeled into a sonata for solo piano. It answers one each other and doesn't meet with violin accompaniment but so involved does the game of catch-up become in this delightfully playful movement, both instruments urging each other on to new deeds. The slow movement is the first Adagio in Beethoven's series, con molto espressione. It has very much the emotional core of the work and one of the finest slow movements in early Beethoven.

The finale is energetic, joyous rondo with a catchy if hardly distinctive main theme. Frequent contrasts of dynamics and register are a constant feature of the movement.

Beethoven's Sonata for violin No.1 through No.3 are included in Op.12. These three delicate pieces were composed in the same period between 1797 and 1789 when Beethoven was 27 to 28 years old.

베토벤의 바이올린 소나타 1번부터 3번까지는 작품번호 12번에 포함되어 있다. 이 3곡은 모두 같은 시기에 작곡되었으며, 베토벤의 나이 27-28세 경인 1797-1798년에 작곡되었다. 제3번 소나타는 작품번호 12번의 3곡 중에서 가장 웅대하고 장엄하여 베토벤 특유의 음악성을 가장 잘 느낄 수 있는 곡이다. 세 개의 악장으로 구성되어 있으며 각 악장의 분위기와 주제의 설정도 아주 명쾌하고 적절하다. 사랑스러운 제2번 바이올린 소나타도 매력있지만 제3번 소나타는 색채 술이 절묘하여, 연주자와 악기의 매력을 잘 느낄 수 있는 곡이다. 이 작품도 제 1, 2번 소나타와 같이 은사인 살리에리에게 헌정되었다.



Ludwig van Beethoven Sonata for Violin and Piano no.10 in G major, Op.96

베토벤: 바이올린 소나타 제 10번 작품번호96번

Beethoven composed his final violin sonata in 1812, nearly ten years after his second-to-last. It was written for the renowned French violinist Pierre Rode, who disliked overwrought virtuosity and gaudy endings and thus may have influenced the calmness of this sonata.

Gentle, musing atmosphere of Op. 96 is more probably an outgrowth of Beethoven's evolving inner life. We encounter a "kinder, gentler" Beethoven, passing from his heroic middle period into a more ruminative, profound late period. In this piece, pain and struggle recede and are replaced by an intimate, pastoral warmth, relatively lyrical, subdued work.

The first movement begins with a rustling, feathery trill, establishing the pastoral tone of the sonata. Shimmering trills, symmetrical arpeggios and melodies, and seamless exchanges between piano and violin set this apart as one of Beethoven's most unique and fascinating violin sonata movements.

The warm, hymn-like second movement, marked "slow and expressive," is one of Beethoven's most beautiful Adagios. A flowing, tranquil stream of melody is couched in rich harmonies. The peaceful movement concludes with a moment of suspended animation before diving into the more agitated third movement, Scherzo. Though distinguished by syncopated, end-of-the-bar accents, the music never becomes brusque. The Scherzo alternates with a graceful, waltzing Trio set over a bagpipe drone, again reinforcing the work's pastoral character.

In the fourth movement, Beethoven finally settled on a genial, folk-like melody as the basis for an unconventional set of variations. Four increasingly active variations lead to a prolonged, expressive Adagio, somewhat reminiscent of the atmosphere of the second movement.

The initial theme eventually returns, leading to a boisterous section that is interrupted by a quiet, mysterious canon before returning to the original theme. The listener is surprised by a short, final Adagio, after which the violin and piano regain their resolve to exciting and joyous conclusion.

베토벤의 마지막 바이올린 소나타인 10번은 소나타 9번이 작곡된 1803년부터 약 10년의 세월이 지난 1812년에 완성되었다. 이 시기 베토벤의 나이는 42세로 이미 만년에 접어들었을 때이다. 이처럼 그가 오랜 세월동안 바이올린 소나타를 작곡하지 않다가 이 곡을 작곡한 것은, 당시 높은 명성을 누렸던 프랑스의 바이올리니스트 피에르 로드(Jacques Pierre Joseph Rode, 1744-1830)를 위한 것으로 알려진다. 이 곡에는 세월의 흐름과 함께 보다 풍부해진 베토벤 만년의 음악성이 잘 나타나 있으며 밝음과 평화로움이 가득 차 있다.

작곡된 해인 1812년 12월 로브코비치(Josef Franz Lobkowitz) 후작의 저택에서 로드의 바이올린과 루돌프 대공(Erzherzog Rudolf, Johan Reiner, 1788-1831)을 위해 초연되었으며 초연은 대공이 아닌 베토벤의 피아노 반주로 이루어졌다. 이 연주가 베토벤이 피아니스트로서의 마지막 연주가 되었다.

이 곡은 전체가 4악장으로 구성되어있다. 먼저 소나타형식으로 된 상쾌하고 친근감이 풍부한 정서를 가진 1악장으로 곡이 시작되며 전원의 정서가 풍부한 가곡형식의 2악장으로 이어진다. 3악장은 극히 간결하여 자유분방한 느낌을 찾을 수 없는 가라앉은 정서의 스케르초이고 18세기 후반 독일의 작곡가 힐러(Johann Adam Hiller, 1728-1804)의 노래와 닮은 주제를 가진 변주곡형식의 4악장은 코다에서 급속한 템포변화와 함께 큰 음량으로 고조되며 곡을 마무리한다.



Jiyoung Park, Violinist

박지영, 바이올린

A soloist underlining the existence of art in the process of making music, Violinist Jiyoung Park entered the Korea National University of Arts (KNUA) as a young talent musician at the age of 16 and obtained her Bachelor's Degree as a Violin performance and minor as Musicology in the Korean National University of Arts in Seoul, Korea. Following her studies at KNUA, she obtained her Soloist Diplomas at the 'Hochschule für Musik und Theater Hamburg' in Germany, and also earned a Certification as a Specialized Music Performance, the Dipoma "En Interpretation Musicale Spécialisée avec orientation en Soliste "summa cum laude on admission and at graduation at the Haute Ecole de Musique de Lausanne (HEMU) in Switzerland.

She studied with violinist Pierre Amoyal, the one and only disciple who violin virtuoso Jascha Heifetz treasured, and violinist Kolja Blacher, former Concertmaster to the Berlin Philharmonic and soloist strongly confided in by maestro Claudio Abbado. Among her other teachers were violinists Anton Barovsky, Winfried Russman, and the renowned South Korean violin virtuoso, Nam Yun Kim.

Ms. Park started playing the violin at the age of seven in New Jersey, USA. By the time she had returned to Korea in 1991, she had already given several official concerts in South Korea. She was awarded the prize from the Competition for Young Musical Talent, and was presented as a young talented soloist on HCN. At the age of fifteen, she was designated as the leader (Concertmaster) of the Korea Chamber Orchestra while she was studying in the KNUA Pre-College Division Program for Young Artists in the Korean National University of Arts (KNUA).

Following her studies, she moved to Hamburg, Germany. She studied at the 'Hochschule für Musik und Theater Hamburg' with Kolja Blacher. During her studies in Hamburg, she has given concerts in Laeiszehalle, Mendelssohn Salle and given numerous chamber music ensemble concerts and house concerts.

After since she moved to Lausanne, Switzerland, Ms. Park performed at numerous festivals and ensemble recitals in Europe. She was a member of the Camerata de Lausanne directing by Pierre Amoyal, giving concerts in France, Russia, Singapore and Switzerland, etc.

As a member to various musical societies, she has been the guest member of the Sinfonietta de Lausanne and Ensemble de Musique Contemporaine de Conservatoire de Lausanne, Ateliers de Musique Conservatoire (AMC). Among her repertoires she has collaborated works with several contemporary composers which were German, Swiss, and Italian contemporary works of the 21st century.

During her studies in Switzerland, she was a finalist in the Jeunesses Musicales Romania, and a finalist in the International Lyceum Club of Switzerland Music Competition. Her unique talent and sensitivity drew critical acclaim from the local press.

She represented official CD of S. Prokofjew and achieved the music interpretation of Sergei Prokofjew for Violin piece's in violin performing. Ms. Park also collaborated with the Orchestra Chamber de Lausanne (OCL), Ensemble de Musique Contemporaine de Conservatoire de Lausanne, Ateliers de Musique Conservatoire (AMC).

As a violin soloist, Ms. Park has held fascinating solo and ensemble recitals and performed at numerous festivals. She performed the complete works of Edvard Grieg, Johannes Brahms, Gabriel Fauré, Wolfgang Amadeus Mozart, Ludwig van Beethoven sonatas for violin and piano.

Performing on stages at various venues, Ms. Park is as the Artistic Director of Ensemble de Rosemarie and teaching as a lecturer of violin at Sookmyung woman's University and Konkuk University.



Yoahn Kwon, Pianist

권요안, 피아노

Pianist Yoahn Kwon, a native of South Korea, has won extraordinary critical acclaim for his deep musicianship, sensitivity and rare insight. Renowned critic Harris Goldsmith called him a 'versatile and interesting musician who keeps audiences' attention from beginning to end'.

Mr. Kwon began piano studies at the age of nine and studied at the Pre-College Division of the Juilliard School and earned his Bachelor and Master's degree from the Mannes College of Music where he studied piano with Diane Walsh, theory and analysis with Carl Schachter with a generous scholarship from Jerry Seinfeld Family Foundation. Mr. Kwon also completed the Stages du Perfectionnement at France's L'Ecole Normale de Musiques de Paris studying with Anne Queffelec

Mr. Kwon's early influence and piano studies had been with Jacob Krichaf in New York and later frequently mentored by Anton Kuerti, Jacques Rouvier, and John O'conor at the Wilhelm Kempff's Positano Beethoven Master Kurs in Italy, Banff Centre and Orford Academy with scholarships.

Mr. Kwon has performed the complete works of Grieg, Faure, Brahms and Beethoven for piano and violin with violinist Jiyoung Park for 10 years and also given critically acclaimed solo recitals, chamber concerts and guest appearance with orchestras in North America, Europe and Asia.

Alongside his ongoing critically acclaimed concerts, Mr. Kwon's teaching has been highly demanded by prospect students from Far East. His recent private students from Korea have been accepted to many great conservatories and universities around the world such as Manhattan School of Music, Peabody Institute at John's Hopkins University, University of Southern California's Thornton School of Music, Ecole Normale de Music de Paris, HMDK Stuttgart, Hochschule für Musik Hanns Eisler Berlin, Seoul National University and Yonsei University of Korea.

Mr. Kwon was invited to perform and gave masterclasses in University of Wisconsin at River Falls, Hamline University, and The Hartt School, University of Connecticut.

He also serves as Artistic Director of KlaviARTE, a group dedicating high quality chamber music concerts and promoting young students from Korea to West.



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