

AUDIOGUY

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LUDWIG VAN **BEETHOVEN**

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THE COMPLETE VIOLIN SONATAS

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Volume. 2

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## Beethoven: The Complete Violin Sonatas, Volume. 2

베토벤의 바이올린과 피아노를 위한 소나타 전곡 시리즈 II

### Ludwig van Beethoven (1770 - 1827)

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#### Violin Sonata No. 1 in D Major, Op. 12

- |   |                                       |       |
|---|---------------------------------------|-------|
| 1 | Allegro con brio                      | 09:54 |
| 2 | Tema con variazioni: Andante con moto | 08:25 |
| 3 | Rondo: Allegro                        | 05:13 |
- 

#### Violin Sonata No. 6 in A Major, Op. 30 No. 1

- |   |                           |       |
|---|---------------------------|-------|
| 4 | Allegro                   | 08:27 |
| 5 | Adagio molto espressivo   | 07:28 |
| 6 | Allegretto con variazioni | 08:32 |
- 

#### Violin Sonata No. 8 in G Major, Op. 30 No. 3

- |   |                                                 |       |
|---|-------------------------------------------------|-------|
| 7 | Allegro assai                                   | 07:22 |
| 8 | Tempo di minuetto, ma molto moderato e grazioso | 09:41 |
| 9 | Allegro vivace                                  | 03:40 |
- 

Total 1:08:57

## Ludwig van Beethoven

### Sonata for Violin and Piano No.1 in D Major, Op.12

#### 베토벤 바이올린 소나타 제1번 작품번호12번

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 and dedicated to Antonio Salieri.

The first movement begins with a spirited Allegro con brio. Both Violin and Piano makes a fascinating music flow speaking each other their parts equally till the end.

The second movement is a theme and variations based around a simple melody, with each half of the melody played first by the piano and then by the violin. The final Rondo movement is built around a lighthearted, dance-like melody. At the end of the coda gives the feeling of musical uncertainty and finishes abruptly with a strong statement.

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베토벤의 바이올린 소나타 1번부터 3번까지는 작품번호12번에 포함되어 있다. 이 3곡은 모두 같은 시기에 작곡된 곡이며, 베토벤이 27-28살 때인 1797-1798년 작곡되고 은사인 살리에리에게 헌정 되었다.

바이올린 소나타는 바이올린이 주 역할은 담당해야 하지만 당시에는 그렇지 못하였으며 반주 음형을 연주하거나 화음을 보강하고, 유니즌 때에 포르테의 악상을 강화하는 역할 정도를 맡았다.

18세기에 유행하던 분산화음으로 시작하는 1악장은 산뜻한 분위기를 조성하면서 바이올린과 피아노가 마주 보고 또 나란히 앉아 바라보며 정답을 나누며 교감하고 명랑하게 마무리된다. 제2악장은 아름답고 서정적인 주제의 선율로 두 악기가 서로 선율과 반주의 역할을 바꾸어가며 다정한 분위기를 연출한다. 제3악장은 리듬이 강조된 주제가 대담하게 시작하여 악장 전체를 지배하며 생기발랄하고 화려하게 마지막 악장을 마무리한다.



## Ludwig van Beethoven

### Sonata for Violin and Piano No.6 in A Major, Op.30 No.1

#### 베토벤 바이올린 소나타 제6번 작품번호30번

Beethoven confessed desperation over his growing deafness to his brother in Heiligenstadt Testament letter. In the same year of 1802, the three sonatas of Opus 30 were composed.

The sixth violin sonata was written for the Emperor 'Alexander I' from Russia. It has three movements with the last movement being a Variation movement. Originally the last movement of the Kreutzer Sonata Op.47 was intended to be the last movement of this sonata but Beethoven changed these movements.

The first movement starts very gently, introducing the themes in the piano-part and let the violin respond upon this. In the second movement the violin has the ravishingly beautiful melody starting from the beginning and the piano has a dotted rhythmic pattern which feels like the heartbeat. The last movement of this sonata is written as a variation form on a simple, rolling melody, giving plenty of opportunities for both the violinist and pianist to show their virtuosity.

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귀병의 악화로 인한 고통과 좌절로 우울하던 1801-2년 오스트리아 빈 외곽의 작은 마을 하일리겐슈타트에서 바이올린 소나타 세 작품 작품번호30번 1, 2, 3번을 작곡하였다.

러시아 황제에게 헌정되어 알렉산더 소나타로 불리는 바이올린 소나타 작품번호30번. 이 세 곡은 서로 성격이 달라 6번은 밝고 여유로우며 친근하며 7번은 어둡고 엄격하며 운명적 강렬함이 흐르고 세 번째인 8번은 유쾌하며 전원에 몰입한 듯하다.

제1악장은 아름다운 선율로 두 악기가 산책을 하듯 시작되어 잔잔한 흐름 속에서 밝고 서정적인 분위기를 만들어 낸다. 제2악장은 노래하듯 부드럽게 호소되는 매력적인 선율로 바이올린이 피아노의 장중한 저음 음역에 대조를 이루며 주제를 연주한다.

원래는 프레스토로 마지막 악장을 만들었으나 지나치게 화려하다는 평으로 바이올린 소나타 9번 크로이처로 보내고 새로 작곡을 하여 완성된 제3악장은, 변주곡 형태로 바이올린과 피아노가 서로 정겹게 대화를 나누듯 서로 다양한 변주의 이야기를 주고받으며 화려하게 마무리를 한다.

## Ludwig van Beethoven Sonata for Violin and Piano No.8 in G Major, Op.30 No.3

베토벤 바이올린 소나타 제8번 작품번호30번

This wonderful charming piece, Beethoven sonata No.8, was written between 1801 and 1802, published in May 1803, and dedicated to Tsar Alexander I of Russia.

The first movement starts joyfully with both instruments playing the first theme together. It is a piece that has sudden changes in character and the piece has a lot of flow and drive.

The second movement is a rather long movement for a second movement, especially compared to the first movement. Lyrical with a bittersweet theme, the movement can be seen as a variation-movement, a style in which Beethoven made himself unsurpassed.

The third movement is one of the most impressive and virtuosic pieces with the very fast theme, which the piano introduces first and the violin takes over. The piece is full of spirit and combining with all the virtuosity, it takes everyone's breath away.

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러시아 황제에게 헌정된 3곡의 바이올린 소나타 중 마지막 곡인 이 작품은 당시 베토벤이 즐겨 산책하던 빈(Wien) 교외의 전원을 회상하며 평화로운 자연과 경쾌한 기분을 나타내는 작품이다. 1802년 완성되었으며 다음 해에 출판되었다.

유니즌으로 시작되는 제1악장은 두 악기가 물레방아 도는 듯 빠른 음형과 물을 뿜듯 솟구치는 음형이 가볍고 즐거운 분위기를 만들어 갑니다.

느리고 조용한 제2악장은 피아노와 바이올린 선율이 마치 아름다운 숲속을 다정하게 산책하며 대화를 나누듯 흘러간다. 중간에 귀족적인 느낌을 풍기는 미뉴에트 풍의 전이한 분위기가 큰 인상을 남긴다. 제3악장은 대단히 힘차고 경쾌한 성격의 악장이다.

**Jiyoung Park, Violinist**



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 Diploma "En Interpretation Musicale Spécialiséé 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 Laeiszhalle, 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 also collaborated with the Orchestra Chamber de Lausanne (OCL), Ensemble de Musique Contemporaine de Conservatoire de Lausanne, Ateliers de Musique Conservatoire (AMC).

Ms. Park performed the complete sonatas for violin and piano works of Edvard Grieg, Johannes Brahms, Gabriel Fauré, Wolfgang Amadeus Mozart, Ludwig van Beethoven. Performing on stages at various venues, Ms. Park is as the Artistic Director of Ensemble de Rosemarie and teaching as a lecturer of violin in several Universities in Korea.

She had announced the album <Les trois étoiles> in August 2018 and her recent CD, <The Complete Violin Sonatas of Beethoven, Volume. 1> was just released in June 2019.

Pianist John 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 started piano studies at the age of nine. He attended at the Pre-College Division of The Juilliard School. After graduating from the LaGuardia High School of Music and Arts, Mr. Kwon received his Bachelor's and Master's degree from the Mannes College of Music.

At Mannes, he studied piano with Diane Walsh, theory and analysis with Carl Schachter with a generous scholarship award from the Jerry Seinfeld Family Foundation. Furthermore, Mr. Kwon completed the Stages du Perfectionnement at France's L'Ecole Normale de Musiques de Paris, studying with Anne Queffelec for 4 consecutive years.

He studied and mentored by pianist Jacob Krichaf (who was a student of Claudio Arrau) in New York during his formative years. And later frequently taught by great pianists and Pedagogues such as Anton Kuerti, Jacques Rouvier, and John O'Connor at the Wilhelm Kempff's Positano Beethoven Master Kurs in Italy, Banff Centre and Orford Academy in Canada.

With the essential interpretation based on his unique touch and painstaking musical analysis, he is warmly welcomed by audiences and critics on important concert venues in the world. Recitals, concerto appearances and his chamber music performances with members of the New York Philharmonic, Metropolitan Opera, Chicago Symphony, and London Philharmonic Orchestra won critical acclaim. He has given complete performances of sonatas for piano and violin by Grieg, Faure, Brahms and Beethoven with violinist Jiyoung Park and has recorded several CDs for Audioguy, WFMT Chicago, and SONY Classical label.

Alongside his ongoing critically acclaimed concerts, Mr. Kwon's teaching is highly in demand by prospective students from East Asia. His recent private students successfully got 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.



**Yoahn Kwon, Pianist**

