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PREVIEW
NOTES

Leonidas Kavakos, violin and Enrico Pace, piano

Tuesday, February 25 – 8:00 PM

Perelman Theater, Kimmel Center

All-Beethoven Recital

Ludwig van Beethoven

Born: December 16, 1770 in Bonn, Germany

Died: March 26, 1827 in Vienna, Austria

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

Composed: 1801-02

Last PCMS performance: Christian Tetzlaff, 2007

Duration: 22 minutes

The first movement is dominated by Beethoven's use of variation and development. The second, marked *Adagio molto espressivo*, is a hauntingly lyrical movement that is composed in a rondo form. The published finale of the Sonata in A Major, "Kreutzer," Op. 47, was originally intended for Op. 30, No. 1. However, for the finale of the Sonata in A Major, Op. 30, No. 1, Beethoven chose variation form, which was unusual at this point in his career. The movement includes an original theme and six variations. The rising arpeggio opening of the theme is also a salient feature of the first theme of the Allegro and the A theme of the Adagio.

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

Composed: 1797-98

Last PCMS performance: Isabelle Faust, 2014

Duration: 18 minutes

Beethoven's third violin sonata takes a more serious and somber mood in comparison to the other nine. The first movement keeps both instruments moving incessantly, yet the piano generally has the greater technical challenges. The second movement is one of the most lyrical in the set of violin sonatas and is derived from a single melody. Beautiful long lines in the violin over a murmuring accompaniment give the impression of a romantic aria in the middle of this sonata. Serenity is banished by the cheerful finale. The primary theme is launched by a repeated-note figure, a musical chuckle that underlies most of what is to follow. The work comes to a close with a fugal treatment of the main theme that leads straight into a brief, high-spirited coda.

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

Composed: 1797-98

Last PCMS performance:

Hiroko Yajima, Peter Stumpf and Cynthia Raim, 2006

Duration: 16 minutes

The first movement, *Allegro vivace*, opens with a quick, mechanical waltz-like accompaniment characteristic of the keyboard writing of the time. The theme of the second movement falls into four-bar phrases, with each half introduced by the piano before being appropriated by the violin. The mood darkens in the movement's second half, although neither the thematic material nor the texture becomes any more complex. The third movement is a relaxed rondo whose recurring theme is a happy whistling tune with a few wide intervallic leaps and playful turns.

Violin Sonata in C Minor, Op. 30, No. 2

Composed: 1801-02

Last PCMS performance: Christian Tetzlaff, 2007

Duration: 24 minutes

Beethoven's Op. 30, No. 2 is written in his most famous mood—an initially depressive state that is gradually overcome through a spasm of fist-shaking stubbornness. The first movement is built upon an initial theme that is simultaneously morbid, dramatic and defiant, but the tone mellows in the second movement. The short Scherzo dances to playfully rough rhythms that occasionally devolve into argumentative, stomping rhetoric for both instruments. The finale closes with a furious coda that casts doubt on the optimistic nature of the inner movement.