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PREVIEW
NOTES

Soovin Kim, violin and Ieva Jokubaviciute, piano
Tuesday, December 1 – 8:00 PM
American Philosophical Society, 427 Chestnut Street

All- Beethoven Program

Ludwig van Beethoven

Born: December 17, 1770 in Bonn, Germany

Died: March 26, 1827 in Vienna Austria

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

Composed: 1797-98

Last PCMS performance: Leonidas Kavakos in 2014

Duration: 20 minutes

The E-flat Major Sonata is the third, and last, of the Opus 12 set, all composed between 1797 and 1798 and dedicated to Antonio Salieri, one of Beethoven's teachers and an influential musician of the Hapsburg court in Vienna. Written around the same time as the piano sonatas Nos. 4 and 7, and the first piano concerto, it should be noted that the inscription for the work gives the primary billing to the keyboard. Thus, it should be no surprise that the work begins with the opening theme introduced in the piano with the violin introducing the second theme. The second movement is beautiful with the two instruments alternating in singing the main line. The closing movement's rondo features a catchy melody as the two instruments playfully exchange themes.

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

Composed: 1801-02

Last PCMS performance: Leonidas Kavakos in 2014

Duration: 25 minutes

The lightheartedness from the Op. 12 set quickly disappears as Beethoven enters his early 30s. Faced with the realization that he is going deaf, many of the composer's works start to take on a more brooding tone. This is not to say that Op. 30 set is completely different from that which preceded it, but rather that the materials and their development proclaim a new musical order. We find this to be apparent immediately in the first movement's main idea, which is an organic entity rather than a theme. The second movement

centers around a long theme that begins in the major and slowly shifts into minor. Throughout the movement Beethoven weaves the music between tonal centers, showing just how ahead of his time he was. The gusto of the final movement's six variations illustrates the advancements Beethoven had made in the realm of theme and variations.

Violin Sonata in G Major, Op. 96

Composed: 1812

Last PCMS performance: Lisa Batiashvili in 2015

Duration: 30 minutes

This, the last of Beethoven's ten violin sonatas, was also the last work of his Middle Period, following closely after the composition of the Seventh and Eighth Symphonies. The very first phrase of the Sonata, four simple notes with a characteristic trill, is passed from violin to piano and back before anything like a phrase or a theme develops. Very rarely does one instrument offer a new idea without the other dutifully responding a few bars later. The slow movement opens with a solemn hymn in the piano, but instead of repeating the melody, the violin offers a serene, and more secular, melody of its own. In the reprise the instruments exchange melodies. A brisk and jerky scherzo follows directly with a smoother trio, and the work closes with a set of theme and variation.