

***Wei-Ni Hung***

***Advanced Diploma Recital: April 29, 2020  
at 1pm***

**Beethoven Sonata for Violin and Piano no. 8 in G  
Major**

Ludwig van Beethoven composed the Sonata for Violin and Piano, Op. 30 in 1801-02. He completed most of the work during the spring of 1802, before the three sonatas in A major, C minor and G major were published the following year.

The Allegro assai first movement is a well-structured sonata form with two themes in contrasting keys, a development section and a recapitulation. The opening theme is energetic with a touch of humor. By contrast, the second theme is a passionate outburst. After the development section, the work first turns to the key of the dominant minor before closing in the major mode. The recapitulation then resolves the second theme to the tonic, as per a usual sonata form.

The second movement in E-flat major is marked Tempo di Minuetto. The opening melody is rich and warm, which is not often found in Beethoven's music, whose style is more often based around harmonic beauty rather than melodic. The movement seems to create a subtle sense of tragedy. The contrasting central section spirals into E-flat minor shortly before the return of A.

The final movement, the Allegro vivace, is full of humor. The theme has two elements, one consisting of rapid sixteenth notes and the other of repeated eighth notes. An arpeggiated figure is an important part of the main theme. The opening begins with the piano and is answered by the soloist. After a pause upon a dominant seventh chord towards the end, Beethoven unexpectedly jumps the key into E-flat major to begin with the coda.

**Henryk Wieniawski : Polonaise de Concert in D Major,  
Op. 4**

The Polonaise brillante op.4 is the first of two polonaises composed by the Polish violinist Henryk Wieniawski. The original version of the D Major Polonaise was sketched

out in 1848 by young Wieniawski. It was inspired by Karol Lipinski, to whom it is dedicated. The version known to us today was published in 1853 in Germany. The polonaise was composed in two versions: for violin with piano accompaniment, and for violin and orchestra. His small number of compositions show his interest in a National style of Polish music.

The piece brings out two important characteristics of Wieniawski's music. It includes many difficult techniques, such as double stops, triple stops, large jumps and harmonics. The beginning consists of an eight-bar theme that fulfills the role of a dynamic and powerful refrain. The middle section shows more lyrical expression in particular themes and phrases.

### **Eugene Ysaye: Violin Sonata, Op. 27, No. 2**

The second sonata in A minor is a sonata from the Six Sonatas for Solo Violin by Eugene Ysaye. Each of the sonatas was dedicated to one of his virtuosic violinist friends. This sonata is dedicated to French violinist Jacques Thibaud, a friend of Ysaye. It resembles the style of Johann Sebastian Bach's solo violin works, and shows Ysaye's "obsession" of Bach's work.

The work has four movements. In the first, titled "Obsession", Ysaye quotes the beginning of J.S. Bach's Partita no. 3 in E major for solo violin. Another theme is the "Dies Irae" of the Mass Proper. The movement consists of sixteenth notes throughout. The second movement "Malinconia", employs the siciliano rhythm, played with a mute throughout and was composed to show off Thibaud's delicate tone. The "Dies Irae" provides the material for the Danse des ombres (a Sarabande), it is in the popular Musette style, followed by six increasingly complex variations. For "Les furies", the Dies Irae melody appears often throughout the movement. Some of the figures use the bowing technique known as Sul Ponticello, to create the sinister and devilish effect.

### **Gabriel Faure: Violin Sonata No.1 in A major, Op. 13**

The Violin Sonata in A was written in the summer of 1876, and is dedicated to Faure's friend, the violinist Paul Viardot. Receiving its first performance in January 1877, it is the

most popular of all Faure's chamber works. The sonata is in four movements which are constructed along traditional lines. The music is elegant, romantic and deeply expressive.

One of the interesting features of the opening first movement (*Allegro molto*) takes place in the accompaniment, for the beautiful main theme is played first in the piano alone. This movement is lyrical and powerful with moments of rejoicing and triumph. It is in sonata form, and the violin introduces the descending second theme, accompanied by a triplet filled piano part.

The second movement is a D minor *Andante*, in 9/8 time, and is more melancholic than the previous movement. The music is dreamy and poised, with a touching lyrical song over complex figurations. The compound meter of this movement conveys to the audience the feeling that the music is constantly building in intensity. The third movement, a Scherzo marked *Allegro vivo*, is a lively scherzo and trio, in the odd 2/8 meter. The rhythm is extremely short and fast. The trio offers a lovely and graceful mood, with a cantabile melody in the violin part.

The 6/8 finale, *Allegro quasi presto*, begins with a relaxed rondo melody. The music is sweet and bright, but there are also moments of emotional passion and expressive lyricism in the violin part. The piece reaches the final climax after a lovely coda. The violin plays brilliant spiccato scales in *pianissimo* until the very last bars.