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2022

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LIANG-YU YAO  
VIOLIN SENIOR  
RECITAL

*PIANIST: CHERIE KHOR*

WORKS BY

W.A. MOZART | L. BEETHOVEN | J. BRAHMS





## *Program*

*W.A.Mozart Violin Sonata k301 in G Major*

*Ludwig van Beethoven Violin Sonata No.8 in G major, op. 30 no.3*

*-Intermission-*

*J.Brahms Violin Sonata No.2 in A Major, op. 100*

*Good Night!*








## *Program Notes*

### W.A.Mozart Violin Sonata k301 in G Major

The Violin Sonata No. 18 in G Major is Mozart's first in the different style, and remains one of his warmest, most recognizable violin pieces. The first movement immediately states the equality of violin and piano: the warm-hearted melody is first presented in the violin with piano accompaniment, but then—after a brief intrusion—the instruments switch, with the piano playing the melody and the violin accompanying. The second movement has with similar exchanges, its recurring theme set between varied episodes in a rondo form. Like many of Mozart's violin sonatas, the piece has only two movements.

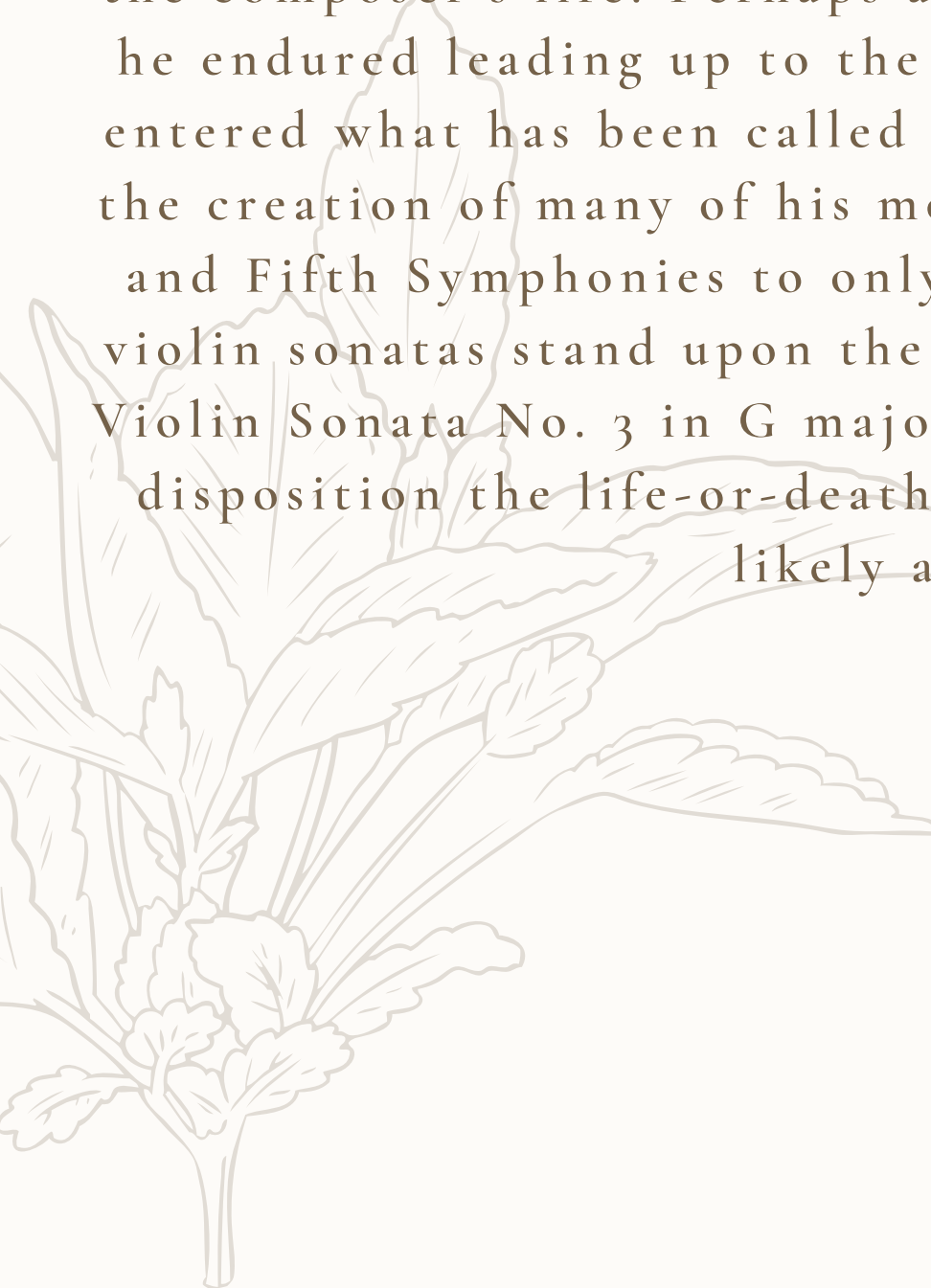




## *Program Notes*

### Ludwig van Beethoven Violin Sonata No. 8 in G major, op. 30 no. 3

The three sonatas for violin and piano that make up Beethoven's opus 30 were composed during 1801-02 with many of the works being composed during 1802 and were published the following year. Anyone familiar with Beethoven's life then knows the importance of that fateful year and that these sonatas were brought into the world during an exceedingly traumatic time. Later in October, four months after the sonatas were completed, Beethoven wrote the famous Heiligenstadt Testament, a letter to his brothers in which he attempted to explain that he was going deaf and admitted that he had even contemplated suicide. The letter marked a turning point in the composer's life. Perhaps a result of the psychological suffering he endured leading up to the Heiligenstadt Testament, Beethoven entered what has been called his "heroic" middle period which saw the creation of many of his most enduring compositions—the Eroica and Fifth Symphonies to only name a few. Therefore, the opus 30 violin sonatas stand upon the precipice and the last of the set, the Violin Sonata No. 3 in G major, eloquently disguises in its cheerful disposition the life-or-death inner battle the composer was very likely already facing.






## *Program Notes*

# Ludwig van Beethoven Violin Sonata No.8 in G major, op.30 no.3

The first movement, *Allegro assai* is a well-structured sonata form in the tradition of Mozart and Haydn, yet also exhibits many of the unique characteristics that Beethoven continued to develop over the next decade. The opening theme is energetic with feelings of humor, but in contrast, the second theme is relatively passionate, turning first to the key of the dominant minor before ending in the major mode. The development is remarkably short, beginning with the trill figure which closed the exposition and only briefly including the head motif of the first theme.

Although marked to be played in the tempo of a minuet, the second movement in E-flat major is a beautifully conceived ternary form with a rich, warm opening melody not usually found in Beethoven's music. In spite of the gentle air of the melody, the movement seems at times creating a subtle sense of tragedy. Perhaps, here we see the composer attempting to create yet unable to fully dispel the thoughts of his growing deafness.



The *Allegro vivace* finale abounds in Haydn-style humor. Its principle theme, of a rustic feel, is announced first in the piano and answered by the violin. In true Beethoven's fashion, however, the entire movement is constructed from the motives of this theme. Likewise, towards the end after a pause upon a dominant seventh chord, Beethoven unexpectedly jumps into key of E-flat major to begin the coda, yet with equal ease regains the tonic key of G some measures later. Off-beat sforzandos then drive the piece on to an energetic ending.





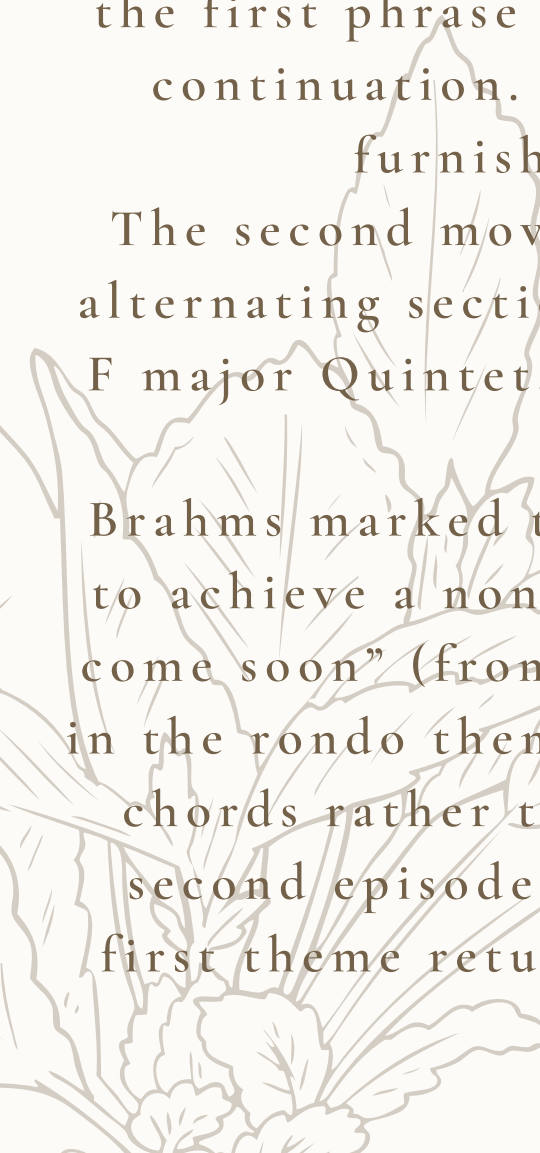
## *Program Notes*

### J. Brahms: Violin Sonata No.2 in A major, op.100

Brahms composed the A major Violin Sonata during the summer of 1886 in Switzerland. That summer he enthusiastically anticipated the visit of Hermine Spies, the young contralto for whom he wrote many of his late songs. He noted that the Sonata's second theme quotes one of the songs he wrote with her in mind, "Wie Melodien zieht es mir" (As if melodies were moving), op. 105, no. 1. Commentators have also linked "Komm bald" (Come soon), op. 97, no. 6, with this movement and found references in the finale to two other Opus 105 songs, "Immer leiser wird mein Schlummer" (My slumber grows more and more peaceful)—which climaxes with the words, "Komm', O komme bald"—and "Auf dem Kirchhofe" (In the churchyard). Brahms's friend Elisabet von Herzogenberg was moved to characterize the entire A major Sonata as "a caress."

The first movement breathes the lyricism style associated with Brahms's songs whether or not one hears the specific allusions. It is the second theme in this sonata that recalls his lovely "Wie Melodien," borrowing the first phrase only, which Brahms varies the rhythms and gives a new continuation. The tune reappears in the recapitulation section and furnishes the violin's last utterance to end the coda.

The second movement is composed of a slow movement and scherzo in alternating sections, in a manner similar to the middle movement of the F major Quintet. Each returning section brings a subtle variation of its former appearance.



Brahms marked the last movement "Allegretto grazioso quasi Andante" to achieve a non-hurried, graceful mood. The climactic phrase "Come, o come soon" (from "Immer leiser wird mein Schlummer") can be detected in the rondo theme. The first contrasting episode introduces arpeggiated chords rather than a "tune" before the rondo refrain returns, but the second episode sounds more traditionally songful. A variation of the first theme returns in the coda, extended by warm and exciting double stops in the home key.