

# AUGUSTIN HADELICH

**FRANCK · KURTÁG · PREVIN · SCHUMANN**

# JOYCE YANG





AUGUSTIN HADELICH VIOLIN  
JOYCE YANG PIANO

**ANDRÉ PREVIN** (b.1929)

Tango Song and Dance

**15:32**

- |   |                     |      |
|---|---------------------|------|
| 1 | Tango: Passionately | 5:20 |
| 2 | Song: Simply        | 4:42 |
| 3 | Dance: Jazz feeling | 5:29 |

**ROBERT SCHUMANN** (1810–1856)

Sonata No.1 in A minor Op.105

**16:53**

- |   |                                 |      |
|---|---------------------------------|------|
| 4 | Mit leidenschaftlichem Ausdruck | 7:35 |
| 5 | Allegretto                      | 3:47 |
| 6 | Lebhaft                         | 5:30 |

**GYÖRGY KURTÁG** (b.1926)

Tre Pezzi Op.14e

**6:58**

- |   |                |      |
|---|----------------|------|
| 7 | Öd und traurig | 3:13 |
| 8 | Vivo           | 1:16 |
| 9 | Aus der Ferne  | 2:29 |

**CÉSAR FRANCK** (1822–1890)

Sonata in A major

**27:51**

- |    |                                   |      |
|----|-----------------------------------|------|
| 10 | Allegretto ben moderato           | 6:02 |
| 11 | Allegro                           | 8:16 |
| 12 | Ben moderato: Recitative-Fantasia | 7:31 |
| 13 | Allegretto poco mosso             | 6:02 |

## About this recording

by Augustin Hadelich and Joyce Yang

**AH:** Joyce and I first met in the hallways of The Juilliard School but never spent much time together. I knew she was a hotshot pianist and already concertizing full-time. For a few years we randomly ran into each other at airports and parties until summer 2010.

**JY:** That's when we played together for the first time. It was at La Jolla SUMMERFEST, where we were assigned Schumann's A minor trio. First collaborations can go very well, or terribly! Ours was, thankfully, of the prior type, so we decided to sight-read some music – the Franck Violin Sonata – and plan a recital a couple of years down the line.

**AH:** By chance, our first concert together happened sooner than we'd planned. In early 2011, I was scrambling to find a replacement for a pianist who had an injury.

**JY:** I got a frantic voicemail from Augustin. "My pianist canceled! Will you play a few recitals with me starting THIS SATURDAY in LA? Are you free? Where are you?" I answered, "I'm at Disneyland, waiting to go on a roller coaster." And that's how a real roller coaster of a week began!

**AH:** Luckily, my concerts were on the West Coast and she agreed to save the day. Among the works I had programmed were Tre Pezzi by Kurtág, and the Franck Sonata.

**JY:** Augustin flew out to LA the next day. Since we couldn't possibly rehearse enough to feel "ready" in three days, our performance relied deeply on the true essence of chamber music: really listening to each other and responding to each other as music unfolded.

**AH:** Several things struck me about those first performances. The intensity of Joyce's playing was contagious and ideally suited to romantic, passionate works such as the Franck Sonata. Being on stage with her was electrifying. What an experience to play the Franck, with its unusually difficult and virtuosic piano part, with a pianist who is so completely unfazed by its technical challenges!

**JY:** Afterwards it was like a storm had passed. And we were both alive (and well received). There is something to be said about walking out on stage together as a team and learning to trust each other when you have only really

just met (musically speaking). It brings you closer and creates a special bond. We couldn't wait to play together again – and to know we would have plenty of rehearsal time to prepare for our next performances!

**AH:** In the years since, we have played many concert tours together, exploring a varied and interesting repertoire. I also really enjoy Joyce's bubbly personality, both on and off stage. When talking to an audience, we have developed what Joyce calls our "informative cop/funny cop" routine (she's the funny cop), and she never fails to break the ice.

**JY:** I often get emotional during our concerts listening to Augustin. His playing is so beautiful, refined, and heartfelt, and I have to remind myself to focus and keep playing! He phrases lines like curves of a sublime sculpture. The tone he gets from his instrument is so fine ... like pulling silk through the eye of a needle. He is always concerned about what the composer really intended, and makes sure we don't take too much artistic freedom just because we feel like it. With Augustin next to me, I know I am in good hands.

**AH:** This album combines four works we have played often in concert that are particularly well suited to our duo. It is essentially a recital program, defined more by differences than similarities. It traverses an unusual route, beginning lightly with Previn, then plunging into despair and depression with Schumann, before eventually (with the help of the healing powers of Kurtág) finding its way back towards happiness.

**JY:** The transition between the Kurtág and the Franck is one we perform without a break for applause. The last notes of the Kurtág are left floating in the air, continuing into infinity, getting softer and softer. It is out of this dreamlike atmosphere that the Franck sonata emerges.

**AH:** Interestingly, this program can also be heard backwards, starting with Franck, then Kurtág, Schumann, and Previn. Hearing the Schumann after the Kurtág is startling; this is how strange and unsettling Schumann's music must have sounded to his contemporaries! After the despair of the Schumann, the Previn is then a release from all these conflicts. The pieces do sound very different depending on what one hears before and after each one.

### **André Previn** (b.1929) **Tango Song and Dance**

**AH:** André Previn's Tango Song and Dance is a loving homage to the violinist Anne-Sophie Mutter. The opening movement is an over-the-top tango, almost

a caricature, where every gesture is sentimental and languid. *Song* is sweet and poignant, communicating heartfelt emotion through its sentimental musical language – reminiscent of a smoky piano lounge. *Dance* is a jazzy boogie-woogie romp.

**JY:** Overall this piece requires a different “touch” from standard classical repertoire. We spent a great deal of our rehearsal trying to get that nonchalant “jazzy” sound. There is a dose of sensuality and freedom in *Tango* as we seek each other. But even the synchronized motions seem as if they’re on two separate planets. The last unresolved chord in the piano stings as the movement ends without an answer. In *Dance* I love how Previn creates the effect of an out-of-tune piano; sometimes the parts played by the right and left hands are off by a minor second and there are notes that don’t “belong.” The syncopations and off-beat accents make this a lot of fun to play!

**Robert Schumann** (1810–1856)  
**Sonata No.1 in A minor Op.105**

**AH:** Robert Schumann wrote his first sonata for violin and piano in 1851. It is an extremely passionate work; in fact, he titles the first movement “with passionate expression” and it is full of violent mood swings. One moment, he lashes out in anger and desperation, while in the next he might retreat painfully or dwell on a sweet, fleeting memory.

**JY:** The first movement is troubled and turbulent. Like so many of Schumann’s compositions, this piece appears out of nowhere, but demands immediate attention. We take turns gasping for breath in the undercurrent, following an asymmetrical stream through its twists and turns.

**AH:** Only Schumann could have written the second movement of this sonata with its childlike innocence. (It reminds me of his *Kinderszenen*.) If I were to add words to the theme, I would start with *es war einmal* (“once upon a time”) as this part is like listening to fairy tales as a child.

**JY:** “Once upon a time, there lived a king and a queen...” We arrive at a picturesque town, a perfect backdrop for a fable. Augustin and I sometimes talk about what happens in the moment when the music turns from F major to F minor. Is the king or queen dying? Is there a drought or famine? Only 30 seconds later we are back to the idyllic opening theme. There is a second episode that is more dramatic before the theme comes back for the final time. The movement ends ... and the child is asleep. We think it is one of

the most beautiful second movements ever written.

**AH:** The last movement may be the most unsettling part of the work. Violinists often disregard Schumann’s extremely slow tempo markings for the outer movements. To be fair, I think his metronome indication for the last movement simply doesn’t work, but we attempt to play as close to his wishes as we can.

**JY:** Playing a fast movement more slowly is often more difficult than playing a fast movement fast!

**AH:** There is a disturbing insistence from every note at this slower speed; each turn of the opening is haunting and scary. Schumann also marks subtle differences in articulation throughout the movement that are lost at a faster speed.

**JY:** Most of this movement is built in constantly moving 16th notes. It is like a ticking bomb. There are accents – small, startling outbursts – in both our parts, followed by a new string of 16th notes that build more and more tension.

**AH:** In the middle section there is an outburst of joy that is an overwhelming relief. Alas, it’s a short reprieve. The sonata ends without hope, in grim desperation.

**György Kurtág** (b.1926)  
**Tre Pezzi Op.14e**

**AH:** *Tre Pezzi*, by the Hungarian composer György Kurtág, begins slowly and wistfully, out of the charred rubble left behind by the Schumann sonata. Kurtág creates a sound world in which just a few carefully placed notes immerse the listener in an almost meditative state. Kurtág once wrote: “I keep coming back to the realization that one note is almost enough.”

**JY:** He does not give us a tempo marking or time signature. He tells us to only move on to the next note when we are at peace with the current one. Some performances of the outer movements of this piece could last exponentially longer than others. Every time I play this, I think of gazing up at the sky on a clear night and seeing stars. And counting stars, one star for each note... They look so similar from far away, but each is unique: a different size, shade, and weight. And they’re all moving, ever so slowly.

**AH:** Each note sounds different from any we have ever heard before. We get lost as we ponder its relationship to the notes before and after, and how it resonates in the room we are in.

**JY:** Many things are mystifying about the score. Within one single note, Kurtág writes a hairpin (a crescendo followed by a decrescendo). The sound of the piano only decays, which means I have to strike the note and imagine it getting louder, then softer. We have had conversations in rehearsals where I have asked, “Can you hear the hairpin? Should I do a bigger hairpin?”

**AH:** The second movement, a scherzo, draws its power from the extreme contrast between the incredibly soft beginning and ending, and a thunderous, violent interruption in the middle. The last movement is entitled *Aus der Ferne* (“From the Distance”). It echoes the tonality of the Schumann with its remnants of A minor in the violin part. The violin’s final note fades without end. Kurtág allows the violinist the freedom to play either a C or a C-sharp for the highest note of the last phrase, leaving its meaning up in the air.

**JY:** To a classical musician, this is a big deal! There aren’t many notes in this last movement, so changing one is like changing the shape of a nose in a portrait. After much discussion, for the recording we have decided to go with the C-sharp as it is befitting to the Franck sonata that follows. The effect of going from this minimalist Kurtág to Franck is that when the Franck sonata starts, all of the questions you ask while listening to Kurtág subside. It’s like seeing a painting through a pinhole, one color at a time, and suddenly the curtain goes up at the beginning of the Franck sonata and the whole picture appears.

**AH:** When we perform the Kurtág before the Schumann sonata (which we have sometimes done in concert), I always play the C-natural, in order to foreshadow the stormy A minor tonality of the Schumann.

**JY:** The first time we performed these pieces in a concert without a break between them, I was paralyzed at the beginning of the Franck sonata. The silence after the Kurtág final note was so present, thick, and poignant, I was terrified to break the tension. When I finally pressed my hands into the keys of the first chord, I felt like I was hearing the Franck sonata for the very first time.

## **César Franck** (1822–1890) **Sonata in A major**

**AH:** César Franck wrote his Sonata in 1886 as a wedding present for the great Belgian violinist, Eugène Ysaÿe. It quickly became one of the most popular works for violin and piano. I have performed it for more than 20 years and do not even remember the first time I picked up the music.

**JY:** The piece has four contrasting movements that define many shades of human emotion: a lot of love, longing, loneliness, passion, and intoxicating beauty – all interwoven into one luxurious tapestry.

**AH:** Although his musical language is heavily influenced by the German tradition, full of Wagnerian harmonies, Franck made a major contribution to the creation of a French style. He mostly follows the German tradition where the harmonies serve the function of propelling the music forward, but there are also moments where harmonic changes are color changes – a “French” approach.

**JY:** After trying many different tempi for the first movement, we have settled on one with a more timeless feel where the notes hang in the air without gravity. Then there is a tempestuous second movement where passion overrides every other emotion. Nestled between fiery parts that propel us to new heights are more sensual gestures that climb and fall. The third movement is full of searching soliloquies. The melodies are soft, lamenting cries, juxtaposed with beauty, nostalgia, and – most importantly – hope.

**AH:** The fourth movement, in which the violin and piano work together in a beautiful canon, is particularly delightful. Perhaps this is Franck’s depiction of the marriage of Ysaÿe.

**JY:** Yes, it’s a movement fit for a wedding gift. The listener hears two voices, intertwining, seeking, and responding to each other. It is a beautiful melody that goes on a long journey – a movement full of adventure and celebration.

**AH:** I hope that you will enjoy these four beautiful works of music as much as we do!



## **Augustin Hadelich**

Astonishing audiences with his phenomenal technique and poetic sensitivity, Grammy Award-winner **Augustin Hadelich** has established himself as one of the great violinists of his generation.

*Hadelich* has performed with every major orchestra in the United States, many on numerous occasions. Worldwide engagements include the BBC Philharmonic/Manchester, BBC Symphony/London, Danish National Symphony, Finnish Radio Orchestra, London Philharmonic, Mozarteum Orchestra/Salzburg, Netherlands Radio Orchestra, London Philharmonic, Royal Scottish National Orchestra, SWR Orchestra/Stuttgart, and the NHK Symphony/Tokyo, among others. Festival appearances include Aspen, Blossom, BBC Proms, Bravo! Vail, Chautauqua, the Hollywood Bowl, Marlboro, and Tanglewood.

*Mr. Hadelich's* previous recordings for AVIE include a pairing of Bartók's Violin Concerto No.2 and Mendelssohn's Violin Concerto with the Norwegian Radio Orchestra under Miguel Harth-Bedoya; the Gramophone Award-nominated pairing of the violin concertos of Sibelius and Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra; and *Echoes of Paris*, featuring French and Russian repertoire influenced by Parisian culture in the early 20th century.

Gold Medalist of the 2006 International Violin Competition of Indianapolis, *Hadelich's* 2016 Grammy Award was for his recording of the Dutilleux Violin Concerto, *L'arbre des songes*, with the Seattle Symphony under Ludovic Morlot. He is also the recipient of the inaugural Warner Music Prize (2015).

Born in Italy, the son of German parents, *Hadelich* holds an Artist Diploma from The Juilliard School, and is now an American citizen. He plays on the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

**[www.augustin-hadelich.com](http://www.augustin-hadelich.com)**



## Joyce Yang

Pianist **Joyce Yang** came to international attention in 2005 when she won the Silver Medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she also took home the awards for Best Performance of Chamber Music and of a New Work. In 2010 she received an Avery Fisher Career Grant.

*Yang* has performed with the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, BBC Philharmonic, and the Chicago, Houston, Pittsburgh, San Francisco, and Sydney symphony orchestras, among many others, working with such distinguished conductors as James Conlon, Edo de Waart, Lorin Maazel, Manfred Honeck, David Robertson, Leonard Slatkin, Bramwell Tovey, and Jaap van Zweden. She has appeared in recital at New York's Lincoln Center and Metropolitan Museum, Washington's Kennedy Center, Chicago's Symphony Hall, and Zurich's Tonhalle.

AVIE Records has released two Joyce Yang solo albums: *Collage*, featuring works by Scarlatti, Liebermann, Debussy, Currier, and Schumann; and *Wild Dreams*, with music by Bartók, Hindemith, Schumann, Rachmaninov, and transcriptions by Earl Wild.

Her discography also includes Tchaikovsky's First Piano Concerto with Denmark's Odense Symphony Orchestra (Bridge Records), the Brahms and Schumann Piano Quintets with the Alexander String Quartet (Foghorn Classics), and Michael Torke's Piano Concerto with the Albany Symphony (Albany Records).

Born in Seoul, Korea, Yang moved to the United States in 1997 to study in the pre-college division of The Juilliard School, where she later graduated with special honors, including the school's 2010 Arthur Rubinstein Prize. Joyce Yang is a Steinway artist.

**[www.pianistjoyceyang.com](http://www.pianistjoyceyang.com)**

**Augustin Hadelich and Joyce Yang on AVIE Records**



**BARTÓK, MENDELSSOHN**  
Violin Concertos – AV2323



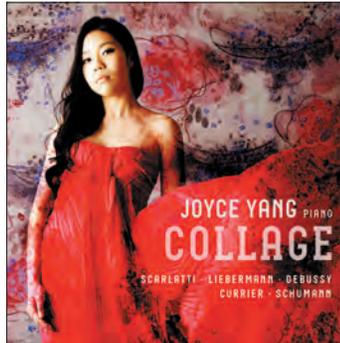
**FALLA, PAGANINI, PIAZZOLLA, SARASATE**  
'Histoire du Tango' – AV2280



**SIBELIUS, ADÈS**  
Violin Concertos – AV2276



**BARTÓK, HINDEMITH,**  
**RACHMANINOV, SCHUMANN**  
'Wild Dreams' – AV2261



**SCARLATTI, LIEBERMANN, DEBUSSY,**  
**CURRIER, SCHUMANN**  
'Collage' – AV2229



**POULENC, STRAVINSKY, DEBUSSY,**  
**PROKOFIEV**  
'Echoes of Paris' – AV2216

**With special thanks to Sam Ersan, Martin Carver and Vivian Lim for their generous support.**

Recording: 11–14 June 2015, The Performing Arts Center, Purchase College, State University of New York

Producer: Elizabeth Ostrow

Recording engineer: Dirk Sobotka

Mixing and Mastering: Mark Donahue

Artist photography: © Alex Irvin (cover, p.2, back); © Rosalie O'Conner (p.6); © KT Kim (p.7)

Design: Jeremy Tilston for WLP Ltd. 

© 2016 The copyright in this sound recording is owned by Augustin Hadelich and Joyce Yang

© 2016 Augustin Hadelich and Joyce Yang. [www.augustin-hadelich.com](http://www.augustin-hadelich.com) [www.pianistjoyceyang.com](http://www.pianistjoyceyang.com)

Marketed by Avie Records [www.avie-records.com](http://www.avie-records.com) DDD



AV2347

AUGUSTIN HADELICH VIOLIN  
JOYCE YANG PIANO

1-3	<b>ANDRÉ PREVIN</b> (b.1929) <i>Tango Song and Dance</i>	<b>15:32</b>
4-6	<b>ROBERT SCHUMANN</b> (1810-1856) <i>Sonata No.1 in A minor Op.105</i>	<b>16:53</b>
7-9	<b>GYÖRGY KURTÁG</b> (b.1926) <i>Tre Pezzi Op.14e</i>	<b>6:58</b>
10-13	<b>CÉSAR FRANCK</b> (1822-1890) <i>Sonata in A major</i>	<b>27:51</b>
TOTAL TIME		<b>67:25</b>

With special thanks to Sam Ersan, Martin Carver and Vivian Lim for their generous support.

FRANCK · KURTÁG · PREVIN · SCHUMANN  
AUGUSTIN HADELICH · JOYCE YANG

FRANCK · KURTÁG · PREVIN · SCHUMANN  
AUGUSTIN HADELICH · JOYCE YANG

AV2347



© 2016 The copyright in this sound recording is owned by Augustin Hadelich and Joyce Yang.

© 2016 Augustin Hadelich and Joyce Yang.

[www.augustin-hadelich.com](http://www.augustin-hadelich.com) [www.pianistjoyceyang.com](http://www.pianistjoyceyang.com)

Marketed by Avie Records [www.avie-records.com](http://www.avie-records.com)

Manufactured and printed in the UK

STEREO DDD

AV2347

LC11982



AV2347