

# Ludwig van Beethoven

(1770-1827)

Disc A (55:49)

## Tre Sonate

per il Clavicembalo o Forte-Piano con un Violino

(1797-98)

*dedicated to Antonio Salieri*

Sonata in D Major, Opus 12 № 1 19:56

- 1 Allegro con brio 8:46
- 2 Tema con Variazioni: Andante con moto 6:34
- 3 Rondo: Allegro 4:36

Sonata in A Major, Opus 12 № 2 17:04

- 4 Allegro vivace 6:47
- 5 Andante più tosto Allegretto 5:20
- 6 Allegro piacevole 4:57

Sonata in E-flat Major, Opus 12 № 3 18:49

- 7 Allegro con spirito 7:54
- 8 Adagio con molta espressione 6:44
- 9 Rondo: Allegro molto 4:12

Disc B (44:07)

## Deux Sonates

pour le Piano Forte avec un Violon

(1800-01)

*dedicated to Count Moritz von Fries*

Sonata in A minor, Opus 23 20:19

- 1 Presto 7:25
- 2 Andante scherzoso più Allegretto 7:50
- 3 Allegro molto 5:04

Sonata in F Major, Opus 24 23:48

- 4 Allegro 9:48
- 5 Adagio molto espressivo 6:06
- 6 Scherzo: Allegro molto 1:16
- 7 Rondo: Allegro ma non troppo 6:38

Disc C (66:06)

**Trois Sonates**

**pour le Pianoforte avec l'Accompagnement d'un Violon**  
(1802)

*dedicated to Emperor Alexander I of Russia*

- |    |   |              |
|----|---|--------------|
|    | <b>Sonata in A Major, Opus 30 № 1</b>               | <b>22:41</b> |
| 1  | Allegro 7:08  |              |
| 2  | Adagio molto espressivo 7:41                        |              |
| 3  | Allegretto con Variazioni 7:52                      |              |
|    | <b>Sonata in C minor, Opus 30 № 2</b>               | <b>26:09</b> |
| 4  | Allegro con brio 7:39                               |              |
| 5  | Adagio cantabile 9:03                               |              |
| 6  | Scherzo: Allegro 4:14                               |              |
| 7  | Finale: Allegro 5:13                                |              |
|    | <b>Sonata in G Major, Opus 30 № 3</b>               | <b>17:16</b> |
| 8  | Allegro assai 6:28                                  |              |
| 9  | Tempo di Minuetto ma molto moderato e grazioso 7:26 |              |
| 10 | Allegro vivace 3:22                                 |              |

Disc D (62:59)

**Sonata per il Piano-forte ed un Violino ob[b]ligato**  
**scritta in uno stile molto concertante**  
**quasi come d'un concerto**  
(1802-03)

*dedicated to Rodolphe Kreutzer*

- |   |                               |              |
|---|-------------------------------|--------------|
|   | <b>Sonata in A, Opus 47</b>   | <b>37:18</b> |
| 1 | Adagio sostenuto—Presto 13:29 |              |
| 2 | Andante con Variazioni 14:44  |              |
| 3 | Presto 9:05                   |              |

**Sonate für Piano-Forte und Violin**  
(1812)

*dedicated to Archduke Rudolph of Austria*

- |   |                                   |              |
|---|-----------------------------------|--------------|
|   | <b>Sonata in G Major, Opus 96</b> | <b>25:41</b> |
| 4 | Allegro moderato 10:26            |              |
| 5 | Adagio espressivo 5:12            |              |
| 6 | Scherzo: Allegro 1:45             |              |
| 7 | Poco Allegretto 8:18              |              |

**Barbara Govatos, violin**  
**Marcantonio Barone, piano**

## *The Beethoven Violin Sonatas*

When Beethoven left his native Bonn for what turned out to be the last time, he was employed there by the Elector of Cologne as court pianist and second court organist, and had just begun his fifth season as a violist in the Elector's chapel and theater orchestras. Aged twenty-one, he was already a supremely confident pianist. He went to Vienna knowing that, in order to fulfill his potential in the field of composition, he needed more rigorous training than he had received, or could receive, in his home town.

Five years earlier, when he visited Vienna hoping to study with Mozart, news that his mother was near death impelled Beethoven to return home before two weeks had gone by. Now Mozart himself had died, and it had been arranged for Haydn to become his mentor. I suspect that Haydn imparted knowledge to Beethoven more effectively by his example as a composer than through his teaching. In any case, Haydn's departure for London put an end to Beethoven's lessons within about a year. Still seeking the systematic instruction in counterpoint that he felt he was not getting from Haydn, Beethoven also studied with Johann Schenk (secretly) and with Johann Georg Albrechtsberger (officially, after Haydn left).

Among all his teachers in Vienna, the one with whom Beethoven enjoyed the most enduring association was the dedicatee of his *Three Sonatas for the Harpsichord or Piano with a Violin, Opus 12*, Antonio Salieri, to whom he had turned for help with dramatic composition and with the setting of Italian texts. (We probably owe to Salieri both the fact that most of Beethoven's Italian titles and tempo markings are grammatically correct, and the fact that the demands made on the human throat

by Beethoven's vocal music are not even *more* unreasonable.) Relations between the two were apparently relaxed enough to permit a certain amount of cheek on the part of the student. Carl Czerny recounted the story that Salieri, a day after having declared one of Beethoven's melodies to be unsuitable, admitted that he was unable to get that very melody out of his head. Beethoven reportedly replied that, in that case, it must not have been so bad after all. Given that dedications at the time were often what Beethoven's biographer Alexander Wheelock Thayer called "half disguised petitions for favor", it is certainly possible that Beethoven was hoping for Salieri, as Imperial Kapellmeister, to exert some influence on his behalf at court. Nonetheless, I imagine that this particular dedication was a sincere tribute to a man who was known to spend a great deal of his time giving lessons to talented young musicians without asking for payment.

The Opus 12 Sonatas were composed mainly during the winter of 1797-98, and Beethoven probably played at least one of them in concert with Ignaz Schuppanzigh on 29 March 1798. The Parisian violinist Rodolphe Kreutzer was in Vienna the same spring, and Beethoven may also have performed one of the sonatas with him at the home of Prince Lobkowitz.

The obvious models for these works are the later violin sonatas of Mozart (whom Beethoven considered the greatest composer, with the possible exception of Handel); but by no means are Beethoven's sonatas mere imitations of a prototype. On the contrary, they demonstrate that his assimilation of an existing language was so thorough that it enabled him to say, in that language, whatever he chose to say, and to bend its syntax to his own purposes.

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The slow movement of the E-flat Major Sonata [disc 1, track 8] is a case in point. The first eight-measure phrase, stated by the piano, sounds almost as if it were the introduction to an aria that one of Mozart's noble heroines might sing. Instead of lengthening the violin's modulatory response [0:44] by repeating parts of the phrase, as Mozart might have done, Beethoven shortens it by two bars, not only by the (very Mozartian) device of eliding the last measure of the phrase, but also by compressing the previous three measures worth of musical information into two [1:09]. The emotional power of the coda [4:15], and its length, more than a third that of the movement as a whole, are also hallmarks of Beethoven's style, as are his dynamic indications, which, in their insistent adherence to a pattern of emphasis on the odd-numbered bars of the theme, minimize the force of its appoggiaturas and cadential arrivals. (I am convinced that Beethoven's dynamics are not so much a part of how he wanted his music to be played as they are a part of what his music *is*.) Even the fact that this Adagio is in C Major is, while certainly not without precedent, a typically Beethovenian touch. To a greater extent than any previous composer, Beethoven explored the possibility of forging relationships between two keys separated by a major or minor third (rather than by the perfect fifth more customary in earlier classical usage), and this often governs his choice of key for a slow movement.

Equally characteristic of Beethoven's style is motion by thirds within individual movements. For example, he loved, even more than Mozart did, to tonicize the lowered submediant of a major key, as in the first movement of the E-flat Major Sonata [disc 1, track 7] with its unexpected shift to C-flat Major [5:12] just before the recapitulation [5:30]. (When this harmonic gesture occurs in Beethoven's songs, it is almost always associated with words expressing unfulfilled or unfulfillable longing for something beautiful, consoling, or sublime.)

Both Mozart and Haydn had already demonstrated the effectiveness of a sequential use of this type of harmonic progression. The premise is a simple one, though it produces a magical effect: in a tempered tuning system, if one modulates downward by a major third (or its enharmonic equivalent) three times in a row, one ends up in the same key one started in. The slow movement [disc 2, track 5] of Beethoven's F Major *Sonata for the Piano with a Violin, Opus 24*, (popularly called the "Spring Sonata" at least since the middle of the nineteenth century) makes beautiful use of this technique, which became something of an obsession for Schubert in his later years and has fascinated composers ever since. This B-flat Major Adagio begins with one of Beethoven's tenderest melodies, stated first by the piano and then by the violin. When the same phrase returns [2:22] to round off the main body of the movement, the piano embellishes the melody in a fanciful way. This time, the violin turns to B-flat minor to launch a sixteen-measure development of the theme [3:02], spinning through G-flat Major and F-sharp minor, D Major and D minor, before returning to the firm ground of B-flat Major for the coda [4:17].

The "Spring Sonata" and its companion, the *Sonata in A minor, Opus 23*, were composed in the years 1800-01. They would have been published under the same opus number, but the violin parts were mistakenly engraved in different formats, and could not be bound in a single volume.

The two pieces are linked in a deeper way as well. In the first two measures of Opus 24 [disc 2, track 4], the violin plays a descending melodic line made up entirely of scales and turns. This is precisely the type of theme that Beethoven favored as the basis for a large-scale work. Outwardly so simple as to seem almost bland, it is, in its very neutrality, rich in motivic content that is perfectly suited for development,

transformation, and disguise. Indeed, almost all of the sonata's other themes derive (with a few discrepancies between whole and half steps) from some fragment of these two measures or their inversion. Not only that, many of the themes of Opus 23, as well, contain fragments of the same two measures or their retrograde. Now, as the eminent Beethoven scholar Lewis Lockwood has pointed out, many of Beethoven's themes from this period "make prominent use of four-note turning motifs". Indeed the first seven notes of the finale of the "Spring Sonata" [disc 2, track 7] are an exact transposition of a transitional figure from the first movement of Opus 12 № 3 [disc 1, track 7, 0:23]—but the thematic kinship between Opus 23 and Opus 24 goes beyond motivic similarity. It is a case of two independent, and emotionally opposite, compositions that share, to an astonishing extent, the same musical DNA.

The two Sonatas were dedicated to the banker Count Moritz von Fries, an avid patron of the arts who was reputed to be the wealthiest man in Austria. The firm of Fries & Co. handled several international transactions for Beethoven over the years. While Fries himself may not have been among Beethoven's closest friends, I find it interesting that Beethoven, who could fly into a rage at the slightest provocation and was perfectly ready to hold a grudge for decades, was quite patient with the Count on two occasions when he inadvertently put Beethoven in a potentially embarrassing position. One of these was when the Count was duped into leaking to a publisher the manuscript of the C Major String Quintet, which he had commissioned, before Beethoven had made his final revisions to the piece. The other involved a sort of pianistic duel at the Count's home, during which Beethoven ultimately trumped the one-upmanship of the virtuoso Daniel Steibelt by taking the cello part of a quintet by Steibelt that had just been played, putting it upside down on the piano's music stand, drumming out a theme from the first few measures he thus read, and

improvising on that theme so brilliantly that Steibelt left the room before he had finished and refused ever to meet him again.

Ferdinand Ries, Beethoven's pupil from about 1801 to 1805, whose biographical notes are the source of the previous anecdote, also recalled an evening at the home of Count Browne, where Beethoven had obtained a position for him. Ries was required to play, in Beethoven's presence, the A minor Violin Sonata, Opus 23, which was not often heard, and which he had not studied with Beethoven. He offered in vain to play any sonata other than that one, but Beethoven obliged him to try, saying, "Now, you surely won't play it so badly that I oughtn't to hear it," and offered to turn pages. At a certain point, when Ries missed an exposed leap in the left hand, Beethoven dabbed him on the head with a finger. At the end of the sonata, he said, "Quite good! You have no need to study the sonata with me first. The finger was only to prove my attentiveness." Privately, Beethoven sometimes played the violin parts of his sonatas with Ries at the piano, but, as he was out of practice and had started to lose his hearing, the resulting music was, according to Ries, "dreadful".

**T**he *Three Sonatas for the Piano with the Accompaniment of a Violin, Opus 30*, were begun in Vienna early in 1802 and were probably completed while Beethoven was working on his second symphony in the rural village of Heiligenstadt. It was on the recommendation of his doctor that Beethoven spent the summer there, to give his hearing a rest. Naturally, his deafness only grew worse as time went by, and his solitude in the countryside gave him more time to brood on it. Before returning to Vienna in October, he wrote a document, addressed to his brothers but never sent to them, that is now known as the Heiligenstadt Testament. In it, he describes the agonies of trying to conceal his hearing loss from colleagues and

public, and confesses that it was only “virtue..., together with my art,” that had restrained him from suicide.

Indeed, it must have been of some comfort to Beethoven to practice that art, to immerse himself in, for instance, the world of unbridled vigor and joy that he was creating in the G Major Sonata from Opus 30. On the other hand, the first movement of the C minor Sonata, notwithstanding the military swagger of its second theme [disc 3, track 4, 0:51], seems to me primarily to express, as do so many of Beethoven’s C minor pieces, fear, rage, and defiance. It is as foolish as it is tempting to imagine a direct link between the circumstances of a composer’s life and the music that he or she creates in those circumstances, but I must admit that in this case I find the temptation hard to resist. I even wonder whether the purposeful murkiness of some of Beethoven’s textures, as in the oscillating bass notes that rumble beneath the violin’s statement of this movement’s first theme [0:16] and return as the opening motive of the finale [track 7], could be a musical manifestation of the “buzzing and roaring [Sausen und Brausen]” in the ears that he mentioned the previous autumn in a letter to his good friend Dr. Franz Wegeler.

The A Major Sonata, Opus 30 № 1, originally ended with a brilliant sonata-form movement in a tarantella-like rhythm; but Beethoven came to feel either that this was not the appropriate conclusion for the piece, or, conversely, that the other two movements did not appropriately set the stage for it. To replace it, he wrote one of his most delightful sets of variations, on a theme of rather folkloric character. One can only rejoice in his decision, particularly as the original finale was soon to find a magnificent and permanent home.

For years after the Opus 30 Sonatas were published, Beethoven received no acknowledgement of their dedication to Emperor Alexander I of Russia. At last, in 1814, during the Congress of Vienna, he was introduced to the Empress Elizabeth Alexeievna. He quickly wrote a charming Polonaise for solo piano, dedicated it to her, and obtained a formal audience with her. Presenting him with fifty ducats for the Polonaise, the Empress asked whether he had ever received anything for the dedication of the Sonatas. When he answered in the negative, she augmented her present by a hundred ducats.

Around 1803, Beethoven said to his former violin teacher Wenzel Krumpholtz, “I am not satisfied with my previous works. From now on I want to set out on a new path.” At the beginning of that year, he began what would become the most monumental of his duo sonatas, the *Sonata for the Piano and an Obligato Violin, written in a very concertante style, almost like that of a concerto, Opus 47*. His work on it was hastened by a request from George Augustus Polgreen Bridgetower, an English violinist born in Poland, whom Beethoven met in April, for a new sonata that the two could perform together at Bridgetower’s recital in the Augartensaal on 22 May. Unfortunately, Beethoven was no better at meeting a deadline than many other composers are, and the recital had to be postponed until 8:00 A.M. on the 24th. At 4:30 that morning, Ries was summoned to Beethoven’s apartment to assist the copyist still scrambling to prepare a violin part for the first movement. As there was no hope at all of writing out a part for the second movement, Bridgetower had to read it from Beethoven’s manuscript at the concert. (He later described Beethoven’s expression in this movement as “chaste”.) There were already perfectly legible parts for the third movement, since this was none other than the movement that Beethoven had decided not to use in Opus 30 № 1, altered only by the addition of the massive A Major chord with which it now begins.

As soon as he had completed the Sonata, Beethoven directed his attention to another major work, the *Sinfonia eroica*, as it was ultimately titled. There are striking parallels between the two pieces. Each was by far the longest and most audacious work yet conceived within its genre, and each underwent a change of dedication. The story of Beethoven's destruction of the Symphony's title page, with its dedication to Napoleon Bonaparte, is well known. While still in manuscript, the Sonata bore a dedication, couched in the kind of jocular antiphrasis that Beethoven reserved for trusted friends, to "Brischdauer[,] great nutcase and mulattic composer". (Bridgetower's father was either African or West Indian, and his mother was European.) Nevertheless, when it was published in 1805, it was dedicated to Rodolphe Kreutzer, about whom Beethoven wrote, "I prefer his unpretentiousness and naturalness to all the *extérieur* or *intérieur* of all the master virtuosos." Whether the change was made because, as Bridgetower maintained later in life, he and Beethoven had quarrelled "about a girl", or because Beethoven hoped that Kreutzer would be of help to him if he ever went to Paris, we shall never know. There is no evidence that Kreutzer ever played the piece.

Furthermore, as with the *Eroica*, Beethoven's initial concept for the "Kreutzer" began with the last movement. His aim seems to have been not only to create first and second movements that would match the length and bravura of the existing finale, but also to write them in such a way as to make the finale's more distinctive compositional features appear to refer back to earlier events in the piece. One of these features is the finale's tendency to gravitate to the subdominant (the key of D within the movement's global A Major). This is prepared in a most dramatic way by similar occurrences in the first movement. For instance, the slow introduction [disc 4, track 1] begins unequivocally in A Major with a majestic violin solo, but is

gradually pulled toward D minor, and the main body of the movement, although it is in A minor, begins with a D minor chord [1:28].

Incidentally, the "concertante style" mentioned in the Sonata's title refers, not to any resemblance to the form of a concerto, but simply to the virtuosity of the writing, especially for the violin. Of all Beethoven's duo sonatas, this is certainly the most outwardly brilliant, though not necessarily the most difficult to play.

All but the last of Beethoven's violin sonatas were composed in a little over five years. Collectively, the first nine demonstrate how rapidly the composer's style evolved during this comparatively brief span of time. Beethoven returned to the genre one last time in 1812, the eventful year in which he finished his seventh and eighth symphonies, met Goethe during a sojourn in Teplitz, and had a brief, fervent, and ultimately hopeless romance with the woman he called his "immortal beloved". He completed the G Major *Sonata for Piano and Violin, Opus 96*, in time for a performance that Archduke Rudolph, the youngest son of Emperor Leopold II, gave with the famous violinist Pierre Rode at the home of Prince Lobkowitz on 29 December.

This Sonata is one of several true masterpieces that Beethoven dedicated to the Archduke, his most generous patron and one of the most serious and devoted pupils he ever had. Teaching was one of the few activities that Beethoven liked even less than practicing, and he both grumbled to others about his duties as the Archduke's piano teacher and made frequent excuses for cancelling lessons. Nevertheless, the two men clearly felt genuine appreciation and even affection for one another, and the Archduke was surely the driving force among the group of noblemen who, in 1809,



pledged to Beethoven an annual salary for life, as long as he made his “domicile in Vienna” or elsewhere in the “hereditary countries of His Austrian Imperial Majesty”.

Beethoven at first felt hampered in writing a last movement for Opus 96, knowing that Rode was to play it. He wrote to the Archduke, “...we like in our finales more whooshing passages [rauschendere Passagen], but this does not appeal to R.” His solution was a wonderfully inventive set of variations on a theme that starts like a folk song but makes an otherworldly excursion to B Major to begin its second half [disc 4, track 7, 0:20]. The movement’s recurring visits to B Major (a major third up from the home key of G) balance the E-flat Major (a major third down from G) of the hymn-like second movement [track 5] and the Ländler-like trio in the third [track 6, 0:23], and complete a triangle of keys separated by major thirds, each of which has a prominent function in the Sonata’s overall organization.

This serenely joyous outlier among the violin sonatas, composed nine years after its predecessor, may be seen as the last product of the most fruitful phase of Beethoven’s career. It was finished just before a year when despondency caused by personal and financial worries, as well as the difficulty of adjusting to his worsening deafness, temporarily brought his work almost to a standstill. On the other hand, it may also be heard as a harbinger, poised at the gateway to Beethoven’s late style, of the deeply personal music he would yet create.

—*Marcantonio Barone*

*Our performances of the sonatas are dedicated to the memory of  
Barbara Govatos’s husband, the distinguished basso Julian Rodescu,  
without whose encouragement these recordings would not have been made.*

**B**arbara Govatos holds the Wilson H. and Barbara B. Taylor chair of the first violin section of the Philadelphia Orchestra and was named the winner of the 2012 C. Hartman Kuhn Award for enhancing the standards and the reputation of the Fabulous Philadelphians.

As a chamber musician, Ms. Govatos has collaborated with Emmanuel Ax, Radu Lupu, Riccardo Muti, Christopher Parkening, Wolfgang Sawallisch, and the Emerson String Quartet. She made her solo debut in Alice Tully Hall with the Juilliard Orchestra and has made appearances with the Dallas and Delaware Symphonies and the Chamber Orchestra of Philadelphia. In addition to performing worldwide with the Philadelphia Orchestra since 1982, she has been heard at the Marlboro, Salzburg, Saratoga, Maggio Musicale Fiorentino, Marblehead, and Music at Gretna Festivals and has given recitals, chamber music concerts, and master classes at UCLA, Mt. Holyoke College, the University of Delaware, Bucknell University, and Westminster Choir College of Rider University, for the Philadelphia Chamber Music Society, and at Weill Recital Hall.

She has been Music Director of the Delaware Chamber Music Festival ([www.dcmf.org](http://www.dcmf.org)) since 1990, is a member of the Italian baroque ensemble *Amercita*, delves into her interest in music of women composers with the Hildegard Chamber Players, and is a frequent guest artist with the Lenape Chamber Ensemble and on the Philadelphia Orchestra’s chamber music series.





Ms. Govatos earned Bachelor and Master of Music degrees from the Juilliard School as a scholarship student of Ivan Galamian. During her time at Juilliard, she won the Dallas Symphony's G.B. Dealey International Competition, the Charles Petschek Scholarship, and the Austrian American Society's scholarship for study at the Mozarteum in Salzburg. Her initial studies were with Sabina K. Girvan and Jascha Brodsky, the first violinist of the Curtis String Quartet; and she was mentored by chamber music greats Felix Galimir, Josef Gingold, Robert Mann, and Mischa Schneider.

The daughter of Evelyn Haldas Govatos and chocolatier Richard Govatos, Barbara was born and raised in Wilmington, Delaware. She was married to basso Julian Rodescu from 1983 until his death in 2011. She and their son, Minh Richard, live in Philadelphia.

Ms. Govatos serves on the Advisory Boards of Astral Artists, an organization that promotes, presents, and advises talented artists on the cusp of their musical careers, and of the Music School of Delaware, a community music school, where she began her studies. She teaches privately in Philadelphia.



**M**arcantonio Barone, an American pianist of mixed Italian and German ancestry, was born in Bryn Mawr, Pennsylvania, in 1962. He studied with Eleanor Sokoloff at the Curtis Institute of Music and with Leon Fleisher at the Peabody Conservatory of Music. Among his other teachers were Susan Starr and Leonard Shure. As a solo recitalist, Mr. Barone has performed for the Philadelphia Chamber Music Society, and at the Metropolitan Museum in New York, the Wigmore Hall in London, and the Large Hall of the St. Petersburg Filarmoniya, among many other venues. In the 1980s and '90s, he frequently performed as soloist with major orchestras including the Philadelphia Orchestra, the City of Birmingham Symphony Orchestra, and the Moscow Symphony Orchestra.

As a chamber musician, he performs annually at the Delaware Chamber Music Festival, and as a member of the Lenape Chamber Ensemble, the mixed ensemble 1807 and Friends, and the Craftsbury Chamber Players.

He has premiered solo piano works by David Finko, Ulysses Kay, Gerald Levinson, Philip Maneval, and George Rochberg. As a member of Orchestra 2001, he was the pianist for the first performances of all seven volumes of George Crumb's monumental *American Songbook* and for the recordings of the volumes issued so far in Bridge Records' George Crumb Edition.

Mr. Barone has had a life-long association with the Bryn Mawr Conservatory of



Music, a private music school founded in 1934 by his father, the conductor Joseph Barone, and directed since 1988 by his mother, soprano Kathryn Blum Barone. He grew up in the family's private quarters there, he had his first lessons there, and he has taught piano there since 1980. He is also an Associate in Performance in the Department of Music and Dance at Swarthmore College, where he teaches keyboard musicianship, piano, and chamber music.

Barbara Govatos and Marcantonio Barone first encountered one another when, as teenagers, they won prizes in different divisions of the same concerto competition in Philadelphia. Their acquaintance was renewed by chance several years later when he delivered a message to her by telephone on behalf of a mutual friend, and they have performed chamber music concerts and sonata recitals together regularly since 1985.

As a duo, they made their New York recital debut in 2000, performing the complete works for violin and piano by Brahms at Weill Recital Hall. They are the recipients of the 2012 Samuel Sanders Collaborative Artist Award of the Classical Recording Foundation.



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Front and back covers: Beethoven taking a walk, c. 1820  
Two sketches by Joseph Daniel Böhm (1794-1865)  
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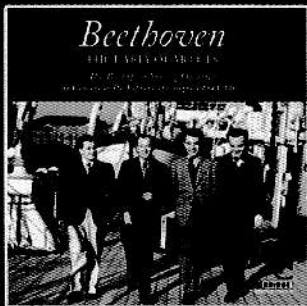
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