

TWO VIOLINS



MARIANNA
VASSILIEVA



VIOLIN DUOS
TELEMANN
BOCCHERINI
HONEGGER
YSAË



DMITRI
KOGAN



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MARIANNA VASSILIEVA

VIOLIN DUOS by

Georg Philipp Telemann: Duo Sonata No. 3

in D, TWV 40:120 [1] Spirituoso (2:00)

[2] Larghetto (1:17) [3] Allegro assai (2:00)

Luigi Boccherini: Duet in G, Op. 5 No. 1

[4] Grazioso (3:34) [5] Allegro (3:04)

[6] Presto (2:24)

Arthur Honegger: Sonatine for Two Violins

[7] Allegro non tanto (2:36) [8] Andantino (3:19)

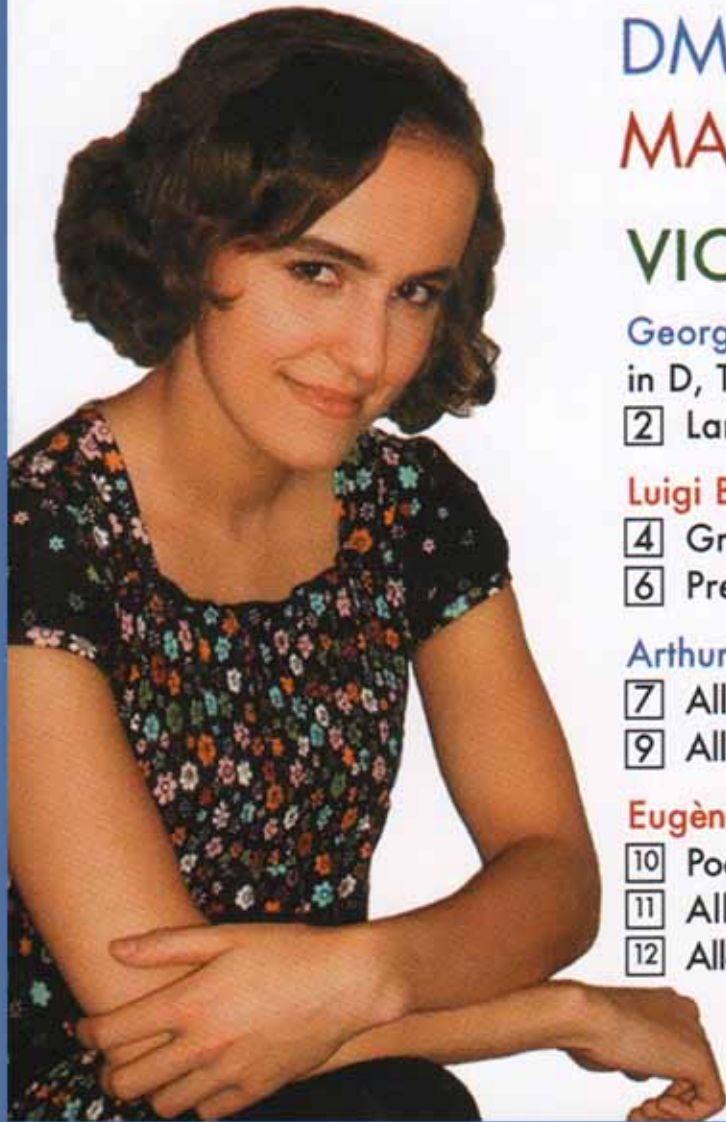
[9] Allegro moderato (2:20)

Eugène Ysaÿe: Sonata for Two Solo Violins

[10] Poco lento maestoso - quasi moderato (10:34)

[11] Allegretto poco lento (5:25)

[12] Allegro vivo e con fuoco -
moderato amabile (10:01)



This recording of violin duos reminds the listener how satisfying such a program can be in the hands of two imaginative and compelling performers playing music composed by masters of string writing.

The spirited program opener, **Georg Philipp Telemann's Duo Sonata TWV 40:120**, has three brief movements, each of which is a "Melodious Canon." It is the third in a set of six such duo sonatas, the "XIIX Canons Mélodieux ou VI Sonates en duo," published in Paris in 1738, and designed to be played by two flutes, two violins or two viola da gambas. Though the violin was Telemann's primary instrument as a performer, he valued versatility in musicians, and did much to make music more widely available to audiences and players. Accessible melodies and dance rhythms, in a context of masterful counterpoint, are characteristics of his music that remained consistent over the course of his career. Telemann's prodigious output as an esteemed composer over six decades, and his influence in his native Germany and elsewhere in Europe, spanned the late Baroque era and the transition into the *galant* style and early classicism.

Grace and gallantry characterize the opening movement of the **Duet in G, Op. 5 No. 1** from **Luigi Boccherini's** set of six duets for violin duo. The Italian cello virtuoso and prolific

composer is acknowledged to be the major representative of Latin instrumental music in the late 18th century, during the flowering of Viennese Classicism. This style is unmistakable in the two short movements following the opening *Grazioso*; an energetic *Allegro* and a lively, dance-like *Presto*. Boccherini's lyrical gifts and attention to melodic detail, well suited for chamber music, developed into an increasingly original style, always idiomatic for string instruments.

French-Swiss composer **Arthur Honegger**, a member of "les six" was celebrated for his large-scale works, although the **Sonatine for Two Violins**, which appeared in 1920, demonstrates his ability to create fascinating art in small forms. Honegger began his musical career as a violinist; and his mastery of string writing is evident throughout the *Sonatine*. In the first two movements of this concise neo-Classic work, close intervals with some dissonant "bite" create the musical tension in the opening passages, giving way in each movement to a lovely French melody. In the brief, energetic final movement, chromatic counterpoint is woven throughout, building to a dramatic conclusion.

The great Belgian violin virtuoso and composer **Eugène Ysaÿe** was one of the last 20th century proponents of the romantic style in violin writing. Ysaÿe had studied with Wieniawski

and Vieuxtemps; and as a violin virtuoso, inspired composers such as Franck and Chausson to write concert works for him. Debussy and Franck dedicated their string quartets to Ysaÿe, as the force behind the widely recognized Ysaÿe Quartet. Ysaÿe composed a number of instrumental poems (*Poème élégiaque*, *Poème de l'Extase*, *Chant d'hiver*, *Poème nocturne*), but his best-known opus was the set of six sonatas for solo violin (1924).

Ysaÿe was evidently in a class by himself when it came to enabling a violin duo to create the illusion of a string quartet, or at the very least a trio, for the duration of a 25-minute work. The magnificent **Duo Sonata for Two Solo Violins** from 1915 unfolds in the confident fullness of a string quartet, and it is sometimes difficult to remember that there are only two people playing. The rich harmonic texture requires multiple stops played in sustained lyrical manner, with simultaneous highlighting of important and highly expressive melodic material throughout. To quote Dmitri Kogan: "It is the sound of a string quartet that we hear in this Sonata, with its rich polyphony. Ysaÿe combines the expressiveness of Romantic and Impressionist styles, and uses a wide range of masterly string techniques: the sound of open strings, double stops and complicated strikes. The virtuoso fugato, and the monumental development of the First part, is followed by the meditative Second part. It has

a translucent softness that reminds us of the beauty of dawn colored by a touch of melancholy. The triumphant finale of the Sonata is bright and exalting, with brilliant techniques and colorful passages."

The Sonata's original publisher thought the work too difficult to be performed by two violinists, and created an easier version that made a trio out of the rich texture, allocating some of the lines to a viola. To this day, the work is not performed often in its original version because of its difficulty. Russian musical royalty finally took up the cause of the Sonata over four decades after its creation: the world premiere recording took place in 1964, performed by none other than the great Russian violin virtuoso Leonid Kogan and his wife Elizaveta Gilels, the virtuoso violinist sister of legendary pianist Emil Gilels. Virtually neglected since that time, Ysaÿe's remarkable Sonata is now championed by their grandson, Dmitri Kogan, and his duo partner, Marianna Vassilieva.

Born in 1978 to a the family of renowned musicians — his grandfather was the world-famous violinist Leonid Kogan — **Dmitri Kogan** began to study violin at the age of six at the Central Music School of the Moscow Conservatory and continued his musical education at the Moscow Conservatory and the Sibelius Academy of Music in Helsinki, where he studied with Igor Bezrodniy and Tuomas

Haapanen. Dmitri made his first public appearance with a symphony orchestra at the age of 10, and at 15 his first recital took place with orchestra under Arnold Katz at the Great Hall of the Moscow Conservatory.

In 1997 Dmitri made his British debut in the Birmingham Symphony Hall with the Tchaikovsky Violin Concerto, and at 20, in the USA with the Utah Symphony Orchestra. He has toured extensively throughout Europe, Asia, USA, the Middle East, Far East, and in the former USSR and Baltic countries, appearing as a soloist with major symphony orchestras and distinguished conductors. He has also appeared at numerous festivals, including Summer in Austria, the Perth festival in Scotland, the Tchaikovsky festival, the Russian Winter and Musical Kremlin Festivals, as well as festivals in Athens, Hong-Kong, Tbilisi, and Istanbul.

Violinist **Marianna Vassilieva** was born into a family of musicians in St. Petersburg, Russia, in 1986. At the age of four she began studying the violin under the supervision of her father. In 1994 she joined Vladimir Ovcharek's class in the Music School at the Rimsky-Korsakov St. Petersburg State Conservatory. Her debut appearance in a public concert at the age of seven was the first of a series of successful performances, which included a concerto performance in Germany at the age of ten.

In 1997 Marianna won the International Virtuoso Competition in St. Petersburg. This was followed by another victory at the 2001 Glazunov International Contest in Paris. She also became laureate of two major European violin competitions in Germany in 2002. One of them, The Spohr Violin Competition, brought Marianna a special award — a violin by a well-known German master. The young violinist has toured Russia, Austria, Canada, Germany, Switzerland and the USA. She has been a frequent guest at music festivals, among them the Valery Gergiev Festival in Finland.

Marianna's discography began in 2001 with "The Violin of the White Nights" recordings. She has received grants from a number of foundations including such renowned organizations as the Herbert von Karajan Foundation and Vladimir Spivakov's Foundation. From 1995 to 2005 Marianna studied at The Vienna Higher School of Music with Professor Dora Swarzburg. Vladimir Ovcharek was once again her teacher when she re-entered the Rimsky-Korsakov St. Petersburg State Conservatory in 2005. Marianna has also studied with Zakhar Bron at the Higher School of Music in Cologne.

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and Maxim Shostakovich are both Russian musical royalty. Dmitri is the grandson of Leonid Kogan and Elizaveta Gilels; Maxim Shostakovich is the son of the great composer. Maestro Shostakovich says, "Dmitri's performance is characterized by deep penetration into the composer's ideas, perfect technical skills, and passion."

SHOSTAKOVICH-THE 2 VIOLIN CONCERTOS

DMITRI KOGAN MAXIM SHOSTAKOVICH



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