

A man with dark hair and glasses, wearing a blue coat over a dark turtleneck, stands in a dark, moody environment. The lighting is dramatic, highlighting his face and the texture of his coat. In the top right corner, there is a yellow parallelogram logo with the text 'hänssler CLASSIC'.

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BEETHOVEN

JULIAN JAEYOUNG KIM

OPUS 2 NO.3 | WALDSTEIN | LES ADIEUX

B E E T H O V E N

Beethoven Piano Sonata Op. 2 No. 3 in C Major

The Sonata in C Major, Op. 2 No. 3, the final work in Beethoven's Op. 2 series, represents a monumental achievement in his early career. This piece showcases both his extraordinary pianistic skill and his symphonic ambitions. Composed in 1795 and dedicated to his mentor Joseph Haydn, the piece showcases an extraordinary orchestral vitality.

The first movement, *Allegro con brio*, begins with an imposing opening that seamlessly transitions back to the theme. Broken double octaves echo an orchestral effect to close the exposition with strength and clarity. The movement's virtuosic demands and dynamic contrasts display Beethoven's mastery of sonata form, offering brilliance and structural balance.

In the second movement, Beethoven shifts to the luminous key of E major, bringing a reflective and lyrical quality to the work. The main theme subtly echoes the opening movement's primary subject,

particularly in moments of heightened tension that resolve back to C major. A poignant minor episode, marked by a distinctive 'rocking' rhythm, leads into expressive passages filled with nuanced appoggiaturas and intricate hand crossings.

The third movement, a playful *Scherzo*, introduces a contrapuntal theme enriched by delicate arpeggios in the Trio section. Beethoven adds an unexpected twist with a descending octave in the final bar, paving the way for the dazzling Rondo finale. This movement brings the sonata to a virtuosic close, featuring energetic scales and cascading runs that exuberantly conclude the piece.

Beethoven Piano Sonata Op. 53 in C Major 'Waldstein'

Beethoven's *Waldstein* Sonata, Op. 53, marks a pivotal moment in the evolution of the piano sonata. Composed during his "heroic period" (1803–1804), it exemplifies his expanding artistic vision and ambitious exploration of the piano's

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expressive possibilities. Dedicated to Count Ferdinand von Waldstein, a key patron in Beethoven's early career, the sonata is a profound artistic statement, transcending mere virtuosic display.

The opening movement, *Allegro con brio*, bursts with kinetic energy, driven by repeated notes and dynamic contrasts. Its unique rhythmic propulsion creates a sense of urgency, while Beethoven masterfully manipulates the sonata form by introducing themes that evolve organically and interact unexpectedly. The movement's harmonic daring and wide keyboard range exemplify Beethoven's innovative use of the fortepiano's capabilities. Instead of a traditional slow movement, Beethoven offers a meditative *intro: Adagio molto*. This brief but profound section is a psychological pivot between the vigorous first movement and the expansive finale. Chromatic harmonies and suspended phrases evoke a sense of introspection as if capturing a moment of stillness before a storm. The *intro* invites listeners into an intimate space, setting

the stage for the grandeur of the final movement.

The third movement, *Rondo: Allegretto moderato – Prestissimo*, begins with a theme of elegant simplicity that evolves into one of Beethoven's most expansive and jubilant finales. Enhanced by shimmering textures, intricate counterpoint, and virtuosic runs, this rondo builds in intensity until it culminates in a thrilling *prestissimo* conclusion – a euphoric release of energy and optimism.

With its sweeping scope and revolutionary style, it remains a touchstone for pianists and audiences, offering an ever-renewing experience of Beethoven's artistic vision.

Beethoven Piano Sonata No. 26, Op. 81a "Les Adieux"

Beethoven's Sonata in E-flat Major, Op. 81a, known as *Les Adieux*, is unique among his piano sonatas as it is his only example of program music. The title, "*The Farewell*", reflects its emotional and narrative core. Composed in 1809 during the French invasion of Vienna, the work is

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dedicated to Archduke Rudolph, Beethoven's student, benefactor, and close friend. The movements' labels – *Das Lebewohl* (The Farewell), *Die Abwesenheit* (The Absence), and *Das Wiedersehen* (The Return)– trace the emotional journey of the Archduke's departure and eventual return.

The first movement, *Adagio-Allegro*, begins with a horn-call motif marked with the syllables "Le-be-wohl" (farewell). This motif becomes the thematic cornerstone, symbolizing Beethoven's grief at the Archduke's departure. Chromaticisms, sighing figures, and abrupt harmonic shifts heighten the emotional weight, while the *Allegro* captures the bustling anxiety of a hurried farewell. Beethoven's focused use of thematic material here foreshadows his later compositional innovations.

The second movement, *Andante espressivo*, reflects the loneliness of absence. Its song-like melody and sparse textures evoke quiet longing, while subtle harmonic tensions mirror the composer's inner turmoil. This introspective move-

ment serves as the emotional heart of the sonata, bridging the sorrow of parting with the joy of reunion.

The final movement, *Vivacissimamente*, bursts with unrestrained exuberance, celebrating the Archduke's return. Joyful leaps, cascading runs, and bell-like motifs convey a sense of jubilant homecoming. Beethoven balances this vitality with moments of lyrical dialogue, suggesting the heartfelt reconnection of close friends. The movement's dynamic contrasts and playful counterpoint culminate in a triumphant conclusion.

Les Adieux remains a profound testament to Beethoven's ability to capture human emotion through music. Its synthesis of personal narrative and structural innovation offers audiences an intimate glimpse into the composer's world, making it a cornerstone of the piano repertoire.

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"Julian's flexible and intelligent interpretations reflect his command over rhythmic tension and tonal detail, evoking echoes of masterful pianists like Nelson Freire."

Gramophone

"Julian Jaeyoung Kim masterfully interprets Brahms with lyrical expression and virtuosic flair in his debut, promising a bright future in classical music."

Interlude Magazine

"Julian Kim's technical brilliance shines in every piece as he draws out the full richness of the piano's sound. With style, precision, and sensitivity, he navigates dramatic, heroic, entertaining, and humorous moods with ease and elegance."

Klassik Heute

Julian Jaeyoung Kim, a South Korean-born pianist, is hailed as a marvelous virtuoso. His performances embody a deep sense of commitment and a relentless curiosity about uncovering the true essence of music. These qualities have earned him critical acclaim and recognition in prestigious international piano competitions and concert venues worldwide.

Julian's dedication and talent have garnered him numerous accolades and prizes in international piano competitions. Notably, he has achieved first prizes in esteemed competitions such as the Orbetello International Piano Competition and the "Citta di Barletta" International Piano Competition in Italy. His exceptional performances have also earned him second prizes in the Julius Zarębski International Piano Competition in Poland, Paul Badura-Skoda International Piano Competition in Vienna, the "Citta di San Donà di Piave" International Piano Competition, the Ischia International Piano Competition, and the "Citta di Sarzana" International Piano Competition in Italy. Furthermore, Julian has advanced as a finalist

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or semi-finalist in prestigious competitions, including the Pietro Argento International Piano Competition, Verona International Piano Competition, Neapolitan International Piano Competition, George Gershwin International Piano Competition, Seattle International Piano Competition, Ricard Vines International Piano Competition, and Campillos International Piano Competition. Julian Jaeyoung Kim, as a Bechstein Artist, has captivated audiences worldwide with performances that combine technical brilliance, emotional depth, and artistic sensitivity. As part of the prestigious Bechstein Concert Series, Julian has performed in numerous cities, including Frankfurt, Nürnberg, Düsseldorf, Berlin, Paris, and Manchester, showcasing their exceptional talent on the finest instruments.

Julian's artistry has graced some of the world's most iconic venues. Highlights include performances at Ehrbar Saal by C. Bechstein in Vienna, Austria, and the renowned Klavierhaus in New York City, USA. Julian's talent has been celebrated in Norway at the Kabuso Art Center and the

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historic Troidhaugen Concert Hall in Bergen. Other notable European performances include appearances at the Teatro Jofre in Ferrol, Spain, the Bellini Theatre in Catania, and the G. Rossini Theatre in Pesaro, Italy.

Julian's connection to Germany has been influential, with memorable performances at the Olberg Kirchengemeinde and the Ev. Apostel-Paulus Church in Berlin, and Palais Lichtenau in Potsdam. Julian has brought their artistry to life in the United Kingdom at venues such as St. Marylebone Parish Hall in London.

Julian has left an indelible mark in Italy with performances at the Villa Sandra Hall in Milano, the E.F. Dall'Abaco, and the Nuovo Montemezzi Auditorium in Verona. Their artistry has also resonated with audiences at prestigious North American venues, including Steinway Hall, Loewe Theatre, Opera America Hall in New York City, and the Gateway Theatre in Vancouver, Canada.

Beyond Europe and North America, Julian has charmed audiences in the Netherlands

with performances at the Lutherse Kerk Hall in Haarlem, the Remonstrants Kerk Hall in Alkmaar, the Slot Hall in Schagen, and the Ruinekerk Hall in Bergen. In Finland, their talent was celebrated at the Mäntän Klubi Hall in Mänttä.

As a recording artist, in 2023, the label KNS Classical released his debut album, 'Brahms Resonances.' This work features an exquisite selection from Johannes Brahms' oeuvre, including the Piano Sonata No. 3 in F minor, Op. 5, and the intricately structured Variations on a Theme by Paganini, Op. 35 Books I and II. The album garnered widespread acclaim, receiving laudatory reviews from numerous prominent publications in the classical music sphere, including Gramophone, Interlude HK, Klassik Heute, and Fanfare.

In 2024, he signed a contract with Hänssler Classic, a distinguished label in the classical music world. His album, featuring an array of Beethoven's piano sonatas, is slated for release under this prestigious imprint. C. Bechstein and Bärenreiter sponsor this project. Julian is a C. Bechstein Artist.

Recordings: 11/11/24 - 11/12/24, Tonstudio Ölberg-Kirche, Berlin
Recording Engineer/Editor/Mastering Engineer/Producer: Sören Lukas Schirmer
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