



Mozart

RECITAL

Su Yeon Kim

PIANO



STEINWAY & SONS

Introduction

Even after ten years of diligent studies at the Mozarteum University, which takes great pride in cultivating an authentic performing style for Mozart, I still felt like there were a few steps left before I fully understood Mozart's music and the spirit behind it. I suppose this state of mind was very much in line with this quote by the legendary pianist Artur Schnabel: "Mozart's sonatas are too easy for children and too difficult for artists." I was constantly reminded of the truth of these words whenever I played Mozart.

However, this did not prevent me from loving Mozart and feeling grateful to be able to play his music. Mozart's music is full of life and power, encompassing the full spectrum of human emotions and transcending all eras and cultural boundaries. As evident in his letters, he conveyed those emotions in a very honest, specific, detailed, and unfiltered way, which I find marvelous and highly courageous. It is also remarkable how keenly observant he was of people around him, towards whom he always remained affectionate.

Sharing this very affection with listeners in every possible form was what I had in mind throughout the process of deciding the works for the album. Accordingly, my selection ranges from two sonatas, which are both simple yet brilliant, to the Country Dance with echoes of Salzburg folklore, to the utterly humorous Variations and Gigue, grief-stricken Adagio and Allegro and supreme Ave Verum Corpus. Compiling this album brought me waves of joy, and the feeling of personal connection to Mozart's spirit.

I want to express my gratitude to Steinway & Sons and the Concours musical international de Montréal for supporting this album, as well as to my teachers, Pavel Gililov, Paul Gulda, and Yoon Kuk Lee, for all the inspiration and guidance they gave me.

— Su Yeon Kim

Mozart and the Piano

The crucial role of the piano in Mozart's life as a composer is evident from all perspectives. One brief glance at the entire list of Mozart's compositions reveals that works for piano form a chain of smooth continuum without any mentionable interruption. Even regarding the operas which he composed obsessively throughout his life, pauses lasting one to two years are evident. The longest extended break Mozart ever made within one genre is his string quartets with a gap of almost ten years between 1773 and 1782. In terms of the Köchel catalog numbers, this is a jump from K 173 to K 387, or about 200 compositions. The vacuum of ten years in the string quartets naturally created two distinctive periods of style and maturity, which cannot be said of the piano compositions. The longest break in piano music appears to have been between K 154 and K 175, merely 21 works.

Although such period divisions do not exist similarly in his piano music, the works seem to fall into four groups:

- 40 miscellaneous works, from K 1 until K 574
- 27 Piano Concertos, from K 37 to K 595
- 17 Variations, from K 24 until K 613
- 21 Sonatas and Fantasies, from K 279 to K 576

The present album includes a fine balance of well-known works and those that are more obscure. From this selection, the sonatas K 311 and K 332 are undoubtedly the pieces most frequently performed in concert. The following two in the progression are probably the Adagio, K 540, which remarkably is Mozart's only complete composition in B minor, and 10 Variations, K 455 on Christoph Willibald Gluck's Aria "Unser dummer Pöbel meint". This Mozart allegedly improvised during one of his concerts, as a tribute to Gluck who was apparently present in the audience. The least well-known works include the Gigue, K 574, the Allegro in G minor, K 312/590b and the Contredanses for Johann Rudolf Count Czernin, K 269b, which harkens to Alpine folk music. One can still hear traditionally handed-down versions of this style today at folk dance festivals in Salzburg.

The Ave verum corpus, K 618, probably the most famous sacred composition by Mozart, is presented here in a transcription for piano by Franz Liszt. It is a fitting reminder of Mozart's influence on generations of composers.

— Yoon Kuk Lee (Conductor, Artistic director of St. Gellert Festival)



“Pianist **Su Yeon Kim** captured the hearts of visitors”

(Hamburger Abendblatt, January 2023)

The Korean pianist Su Yeon Kim achieved international acclaim when she won the first prize at the Concours musical international de Montréal 2021 and the second prize at the International Mozart Competition 2020 in Salzburg. Her recent debut appearance with the Orchestre symphonique de Montréal under Maestro Osmo Vänskä in October 2022 marks a turning point in her career, after giving concerts in numerous prestigious venues throughout the world, such as Elbphilharmonie Hamburg, NDR-Sendesaal Hannover, Herkulesaal Munich, Franz Liszt Hall Budapest, Teatro alla Scala Milan, Mozarteum Grand Hall Salzburg, Salle Cortot Paris, Kennedy Center Washington D.C., Canadian Opera Company Toronto, Hamarikyu Asahi Hall Tokyo and Seoul Arts Centre, among others.

Su Yeon Kim has performed as a soloist with numerous orchestras, including the Royal Philharmonic, Slovakia Philharmonic, Orchestra dell'Accademia Teatro alla Scala, Salzburg Orchestra Soloists, Mozarteum Orchestra and Krakow Philharmonic. Her long-standing desire to learn the art of conducting an orchestra from the keyboard became a reality when the Steinway Prizewinner Concerts network invited her to participate in Paris Play-Direct Academy of the Orchestre de chambre de Paris which culminated in a performance at Philharmonie de Paris.

In 2023, Su Yeon Kim will regularly perform in Seoul as the Artist-in-Residence of Kumho Art Hall. Born in Seoul in 1994, Su Yeon Kim has studied with Choong-Mo Kang at the Korea National Institute for the Gifted in Arts, Eunok Kim and Eunju Heo. She moved to Salzburg at the age of 19 where she completed her studies under the tutelage of Pavel Gililov. In addition, she was mentored by Paul Gulda and received valuable inspiration from Alfred Brendel, Sir Andrés Schiff and Robert Levin.

MOZART RECITAL

Recorded October 12-13, 2022 at Sono Luminus Studios, Boyce, Virginia.

Producer: Dan Merceruio

Engineer: Joshua Frey

Mixing and Mastering: Daniel Shores

Equipment: Pyramix using Merging Technologies Horus Converters;
mixed and mastered through Merging Technologies Horus Converter

Microphones: DPA 4006A, Schoeps MC6/MK2

Executive Producers: Eric Feidner, Jon Feidner

Cover Photo: Suarez Portraits

Art Direction: Jackie Fugere

Design: Cover to Cover Design, Anilda Carrasquillo

Artist Liaison: Rosalie Burrell

Production Assistant: Renée Oakford

Piano Technician: John Veitch

Piano: Steinway Model D #607799 (New York)

Wolfgang Amadeus

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Su Yeon Kim, PIANO

1 Gigue in G major, K 574 "Eine kleine Gigue" 1:25

12 Contredanses for Count Czernin, K 269b

2 No. 1 in G major 1:29

3 No. 2 in G major 1:39

4 No. 3 in C major 1:12

5 No. 12 in D major 0:57

Sonata No. 9 in D major, K 311

6 I. Allegro con spirito 4:32

7 II. Andante con espressione 5:22

8 III. Rondo - Allegro 6:18

9 Allegro in G minor, K 312 4:58

10 Adagio in B minor, K 540 7:17

11 Variations on "Unser dummer
Pöbel meint", K 455 13:19

Sonata No. 12 in F major, K 332

12 I. Allegro 6:43

13 II. Adagio 4:44

14 III. Allegro Assai 5:11

15 Ave verum corpus, K 618 (Arr: Franz Liszt) 3:20

Playing Time: 68:35



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