



B³

Johann Sebastian Bach (1685–1750)
Partita Nr. 6 in e-Moll BWV 830 / Partita No. 6, E minor, BWV 830

01	Toccata	08:45
02	Allemanda	03:32
03	Corrente	04:27
04	Air	01:12
05	Sarabande	08:37
06	Tempo di Gavotta	02:12
07	Gigue	05:38

Johannes Brahms (1833–1897)

08	Intermezzo in h-Moll op. 119/1 / Intermezzo in B minor, Op. 119/1	03:46
09	Intermezzo in E-Dur op. 116/4 / Intermezzo in E Major, Op. 116/4	04:39
10	Intermezzo in a-Moll op. 76/7 / Intermezzo in A minor, Op. 76/7	03:52
11	Intermezzo in A-Dur op. 118/2 / Intermezzo in A Major, Op. 118/2	05:58

Ludwig van Beethoven (1770–1825)
Sonata Nr. 8 in c-Moll op. 13 „Pathétique“ / Sonata No. 8, C minor, Op. 13 „Pathétique“

12	Grave – Allegro di molto e con brio	07:51
13	Adagio cantabile	03:47
14	Rondo: Allegro	04:30

Total time / Gesamtspielzeit / Durée totale / 総合演奏時間 69:10

Alexei Kornienko Piano

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B³ Works by Bach, Brahms & Beethoven	TXA 18118	PC: 01Q
	1 CD	
Alexei Kornienko – piano	2018	

At the center of our present recording lies the “romantic” perception and since strictly speaking, only Brahms can be counted to the romantic period, it is much rather the interpretation of very personal and intimate pieces, Bach and Beethoven included. In my personal opinion there is no so-called authenticity in interpretation, which explains the maybe not so traditional but rather romantic approach to Bach and Beethoven.

From an early age on, I developed a special relationship to Brahms, played and performed many of his works, and in this context it was very interesting for me to create my own cycle of his Intermezzi. Although they are from different times from Brahms’s life and thus from different emotional phases, it feels to me that they harmonize ideally with each other, as well as in the overall program. They form the core of the idea for this CD.

Specifically, the Partita No.6 by Bach has a very personal touch – even the Fuga does not sound as strict as one is used to it otherwise, but rather leads to the romantic empathy. Stylistically, the work differs from the romantic, but in spirit it is very similar.

The same applies to Beethoven’s Sonata – the first movement is a classical Allegro, the second feels like an aria, for which the composer is actually so esteemed and known. Lyrical melodies dominate the whole piece and he appears almost as a relative to the intermezzi.

Each program has a heart and this is basically a concert program and not a classic CD production. So I would like to encourage you, my dear listeners, to actively respond to the programmatic content and especially to the soul of the music. (Alexei Kornienko)