**Prokofiev violin sonata no.2 op.94a**

Originally conceived as the Sonata for flute and piano (1943), Prokofiev transformed the work into a violin sonata at the prompting of his close friend violinist David Oistrakh.

The first movement is marked Moderato and opens with a lovely melody on violin that seems to float lazily amid the clouds. The music springs to life in a jovial bridge passage leading to the alternate theme, also a lyrical, bright melody, but one that seems to hopscotch about. Both themes are repeated then developed, though in their working out they divulge relatively little transformation, but do show a more energetic sense. A reprise and lovely coda close out the movement.

The ensuing Scherzo, marked Presto, features that typical Prokofievian drive and mischievous abandon, the piano often seeming to propel the violin along. There are two themes in the outer sections, the first busy and impish, the second carefree and a bit less breathless. The brief trio is calmer and quite lovely in its subdued lyricism.

The Andante third movement features, in the outer sections, a lovely soaring theme on violin, which is just as beautiful when taken up by the piano. But it is the deliciously exotic middle section that seduces the ear: the violin's somewhat jazzy lilting theme receives a beguiling, almost Gershwinian response from the
piano's upper register, forging a truly memorable melodic creation.

The finale, marked Allegro con brio, opens with a chipper melody whose festive character seems to turn to chuckles with the appearance of a bouncy second theme. An angular third melody soon appears, and there follows some imaginative development of the material and a reprise. The coda is ecstatic in its joy and wild abandon.

Chausson Poème

Poème was written in response to a request from Eugène Ysaÿe for a violin concerto. Chausson felt unequal to the task of a concerto, writing to Ysaÿe: I hardly know where to begin with a concerto, which is a huge undertaking, the devil's own task. But I can cope with a shorter work. It will be in very free form with several passages in which the violin plays alone.

It was commenced in April 1896 and finished on 29 June, and was written while Chausson was holidaying in Florence, Italy.

He wrote three different versions of Poème: with orchestra; with piano accompaniment (later rewritten by other hands); and a recently discovered version for violin, string quartet and piano, a companion to his Concert in D for piano, violin and string quartet, Op. 21
The solo violin parts of these versions are identical except for one minor detail. The work is notionally in the key of E-flat, and lasts about 16 minutes. It was dedicated to Ysaïe, who gave its early performances.

Khachturian Adagio from Spartacus

Spartacus remains one of Khachaturian's greatest creations, and its most memorable theme continues to be a concert favorite for orchestras everywhere. Robert Longfield has transformed the glorious adagio love theme into a superb setting for string orchestra.