



CHAN 6659(4)

**Lydia
Mordkovich**

plays
Violin Sonatas
with

**Gerhard
Oppitz** at the piano

Johannes Brahms (1833–1897)

COMPACT DISC ONE

| | | |
|---|--|--------------|
| | Sonata No. 1 in G major, Op. 78 | 29:26 |
| 1 | I Vivace ma non troppo | 11:14 |
| 2 | II Adagio | 8:51 |
| 3 | III Allegro molto moderato | 9:16 |

| | | |
|---|---|--------------|
| | Sonata No. 2 in A major, Op. 100 | 20:24 |
| 4 | I Allegro amabile | 8:23 |
| 5 | II Andante tranquillo – Vivace | 6:37 |
| 6 | III Allegretto grazioso (quasi andante) | 5:21 |

| | | |
|----|---|--------------|
| | Sonata No. 3 in D minor, Op. 108 | 21:41 |
| 7 | I Allegro | 8:29 |
| 8 | II Adagio | 4:33 |
| 9 | III Un poco presto e con sentimento | 2:46 |
| 10 | IV Presto agitato | 5:39 |
| | TT 71:44 | |

COMPACT DISC TWO

Sergey Sergejevich Prokofiev (1891–1953)

| | | |
|---|--|--------------|
| | Sonata No. 1 in F minor, Op. 80 | 29:31 |
| 1 | I Andante assai | 7:01 |
| 2 | II Allegro brusco | 7:01 |
| 3 | III Andante | 7:57 |
| 4 | IV Allegrissimo | 7:23 |

Sonata No. 2 in D major, Op. 94a **23:52**

| | | |
|---|---------------------|------|
| 5 | I Moderato | 8:10 |
| 6 | II Presto | 4:40 |
| 7 | III Andante | 3:50 |
| 8 | IV Allegro con brio | 7:02 |
| | TT 53:34 | |

COMPACT DISC THREE

Franz Schubert (1797–1828)

| | | |
|---|---|--------------|
| | Sonata in A major for Violin and Piano, Op. post. 162 D574 | 21:43 |
| 1 | I Allegro moderato | 8:21 |
| 2 | II Scherzo and Trio | 4:04 |
| 3 | III Andantino | 4:13 |
| 4 | IV Allegro vivace | 4:58 |

| | | |
|---|---|--------------|
| 5 | Fantasie in C major for Violin and Piano, Op. post. 159 D934 | 25:41 |
|---|---|--------------|

Richard Strauss (1864–1949)

| | | |
|---|---------------------------------------|--------------|
| | Sonata in E flat major, Op. 18 | 32:02 |
| 6 | I Allegro ma non troppo | 12:24 |
| 7 | II Improvisation. Andante cantabile | 10:09 |
| 8 | III Finale. Andante | 9:20 |
| | TT 79:41 | |

COMPACT DISC FOUR

Robert Schumann (1810–1856)

Sonata No. 1 in A minor, Op. 105

| | | |
|---|-----------------------------------|-------|
| 1 | I Mit leidenschaftlichem Ausdruck | 17:22 |
| 2 | II Allegretto | 8:42 |
| 3 | III Lebhaft | 3:51 |
| | | 4:43 |

Sonata No. 2 in D minor, Op. 121

| | | |
|---|------------------------------|-------|
| 4 | I Ziemlich langsam – Lebhaft | 32:13 |
| 5 | II Sehr lebhaft | 13:04 |
| 6 | III Leise einfach | 4:17 |
| 7 | III Bewegt | 5:44 |
| | | 9:00 |

Gabriel Fauré (1845–1924)

Sonata No. 1 in A major, Op. 13

| | | |
|----|-------------------------|-------|
| 8 | I Allegro molto | 28:00 |
| 9 | II Andante | 10:14 |
| 10 | III Allegro vivo | 7:44 |
| 11 | IV Allegro quasi presto | 3:53 |
| | | 5:56 |

TT 77:49

Lydia Mordkovitch violin

Gerhard Oppitz piano

Violin Sonatas

Johannes Brahms

Brahms's veneration of older musical forms is clearly revealed in his work, and it is at once a strength and a weakness. It made possible the popularly accepted grouping of 'The Three B's' (Bach, Beethoven and Brahms), by the great conductor and contemporary of Brahms, Hans von Bülow. It also ensured that the great North German's art was, in a sense, backward-looking, and, therefore, incapable of the sort of stylistic development to be found in the works of Beethoven.

Not only a musician of genius, Brahms was also a man of the greatest integrity, and a true, realist, such that in a letter of 1878 he was able to express his understanding of his own position with appealing candour: 'That people in general do not understand and do not respect the greatest things, such as Mozart's concertos, helps our kind to live and acquire renown. If they would only know that they are getting from us by drops what they could drink there to their heart's content.'

Indeed, the shadow of Beethoven was to haunt Brahms throughout his life, and his first violin sonata seems to begin where Beethoven stopped; the latter's last violin sonata and Brahms's first even share the same key.

Brahms's **Sonata in G major**, his first in this genre, appeared in 1880. The master's acknowledgement of the past extended to the emulation of classical practice by putting the piano first in the title, as was also the case with his cello sonatas, but modern scores usually disregard this. There is little doubt that the composition of the masterly Violin Concerto, which took place almost contemporaneously, led to Brahms writing his First Violin Sonata with particular understanding.

The characteristic and beguiling rhythm of the Viennese waltz haunts the music from its very beginning. The felicities of the first movement's construction are manifold and it contains many delightful surprises, such as the delayed entry of the recapitulation.

The central, slow movement is in E flat and, like the first, is truly lyrical with a decorated song from the violin which disguises a simply laid-out formal scheme.

Based on his *Regenlied* (Rain Song), the last movement reflects the pattering precipitation referred to in the song's lyrics and, generally, the nostalgia for a new baptism to which Brahms was to return in his superb *Sapphic Ode*.

In the finale the main theme is repeated, suggesting that a rondo shape is to be employed. Not so, for the theme from the second movement now appears and is imaginatively developed. The 'rain' music returns and eventually the home key is reached in a quiet and beautiful ending which employs harmonies and rhythms from the first movement.

Sonata No. 2 in A major was a product of the summer of 1886, written in a flower-bedecked villa by the lake at Thun. It reflects the idyllic nature of the environment in which it was conceived and echoes in its textures some of the master's songs.

The first movement opens with some characteristically irregular phrasing and the second subject is an adaptation of the song 'Wie melodien', whose sentiments liken love to imagined melody and the ephemeral scent of flowers. The second movement, in which the expressively beautiful violin melody is repeated with alternating *Vivace* episodes, combines the functions of both slow movement and scherzo. The use of two tonal centres sustains harmonic ambiguity until the very end.

The finale is a form of rondo yet defies precise formal identification since the opening thirty bars are followed by an apparently unrelated passage of piano arpeggios which lead back to the main theme. A somewhat

impulsive melody in the minor occupies the middle of the movement and is heard again in the coda. The lyricism of this sonata led Elisabeth von Herzogenberg to illuminatingly and succinctly observe... 'the whole sonata is a caress'.

The last of the three sonatas, **Sonata No. 3 in D minor**, was begun as early as 1886 but not completed until two years later. Dedicated to Hans von Bülow, the work forms a most apposite culmination of the composer's thinking in this genre. The compelling sweep of the outer movements and the contrasting sentiments of the middle movements combine to form a remarkably unified whole.

The opening movement begins with the marking *sotto voce*, though it is not long before the restless piano part and the violin's dramatic undertones lead to a *forte* section. The sonata is a masterpiece of musical construction: the first movement's development section consists of a forty-six bar discourse on the main subject delivered over a dominant pedal struck on all 184 crotchet beats. In the coda a similar technique is employed, this time over a tonic pedal.

The *Adagio* is a profound and affecting movement, seamlessly constructed, and containing echoes of the Violin Concerto. Apparently light in style, the third movement soon evokes mystery, venturing into distant harmonic regions from which it returns with

wit. As is not uncommon with Brahms, he here succeeds in creating a final movement which equals the first in terms of creative achievement. Its fiery eloquence is expounded within a disciplined framework and imaginative ideas abound. The development section employs considerable syncopation and, in the final pages, the virtuoso piano writing recalls that of the composer's earlier days when the incipient genius of the young Brahms was first recognised and hailed by Schumann.

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Sergey Prokofiev

Homesickness seems to have a particularly strong impact on exiled Russians. In Prokofiev's case his absences from Soviet Russia were less traumatic than more recent cases, since he was allowed to leave in May 1918 at his own wish. At the time he felt that his radicalism had little place in the new Russia, and in this he was proved absolutely correct. Nevertheless, he convinced himself, and the authorities, that he would only be gone for a few months.

In the USA the twenty-seven-year-old Prokofiev found himself lionised, both as piano virtuoso and composer, but at the same time he was constantly under pressure to live up to other ex-patriot Russians living in the United States, notably Stravinsky and

Rachmaninov. He never really settled down into American life, and even the initial success of *The Love for Three Oranges*, in Chicago in 1921, was not followed up in New York, where the reviews were far from warm.

In the Spring of 1922 Prokofiev's principal supporter, Mary Garden, resigned her directorship of the Chicago Opera, and the season which had opened with such rosy hopes ended in disappointment. Prokofiev decided to move to Paris, where his mother was then living, leaving the USA 'with a thousand dollars in my pocket and an aching head'. For eighteen months he and his mother settled in a house in the Bavarian Alps, from which he made forays into Europe as a pianist, as well as devoting time to composition. In September 1923 he married the Spanish-born singer Lina Llubera, by which time he had been invited to Leningrad, where *The Love for Three Oranges* was the culmination of a string of his works which had been successful in Soviet Russia. The arrival of children, however, prevented Prokofiev from accepting, but it was made obvious that he was welcome, even as a visitor, and in January 1927 he arrived back home after an absence of nine years, giving a triumphant tour of twenty-one concerts in three months. He was treated as a celebrity and must have felt absolutely at home. At Odessa he attended a concert in his honour at which a young eighteen-year-old violinist

named David Oistrakh played the Scherzo from the composer's First Violin Concerto. Evidently not to Prokofiev's satisfaction, however, for he suddenly leapt from his front row seat onto the platform, interrupting the performance and shouting 'No, that is not the way to play it, young man', then sitting down at the piano and playing the work as he wished it to sound, before leaving the violinist to carry on as best he could in the circumstances. This unique meeting between giants was eventually to lead to the two Violin and Piano Sonatas.

In October 1929 Prokofiev was back in Russia, but this time an injury to his hands from a motor accident prevented him from playing, while giving him ample opportunity to listen to music by Russian composers and to cement friendships with Russian artists. This stimulation was reflected in the music he was writing, and added greatly to his recognition in Western countries. Although commissioned in Europe, many of his works were conceived for the Soviet Union, and some were even premiered there. Prokofiev increasingly felt the need to be a Russian among Russians and from 1932 to 1936 he was slowly brought back into the fold. His first commissions in Russia were the film music to *Lieutenant Kijé* in 1933, with *Romeo and Juliet* the following year. In Spring 1936 Prokofiev and his family took up permanent residence in Moscow,

unfortunately at about the same time as critical censorship of the arts was beginning to cut into the freedom of artists in developing their work. However, Prokofiev was full of hope, and was feeling at home again.

In 1937 he took part in a public chess tournament at the Central Art Workers' Club in Moscow, chess being almost the Russian national game. His opponent was David Oistrakh, by then recognised as the finest violinist in the country, in the year that marked the start of his great international career after he had won the Queen Elisabeth Prize in Brussels. In fact, only seven of the ten projected games were completed, but Oistrakh took the opportunity to remind Prokofiev of their confrontation in Odessa, doubtless enjoying Prokofiev's understandable embarrassment. Happily their great mutual admiration led to a deep friendship.

It was David Oistrakh who inspired the **Sonata in F minor**, and it was Oistrakh, too, who convinced Prokofiev that the **Sonata in D major**, which was originally composed for flute and piano, would be enhanced if rescored for violin and piano. Prokofiev's relatively small quantity of chamber music included very little for violin and piano, although there was an early unpublished sonata composed in 1903, and in 1925 he had made a violin and piano transcription of the *Five Songs* of Opus 35, retitled *Five*

Melodies, Opus 35 *bis*. In 1932 he composed a Sonata for Two Violins. However, the two Violin and Piano Sonatas are his only major works in the genre.

Work on the F minor Sonata was begun in 1938, following the film music for Eisenstein's film *Alexander Nevsky*. Sketches were put down at that time, and then laid on one side for the composition of the opera *Semyon Kotko* in 1939. To what extent Prokofiev returned to his sketches during the next seven years is not certain. The Flute and Piano Sonata was composed in 1943 as Opus 94, the Violin and Piano Sonata version being made in 1944 as Opus 94 *bis*. Prokofiev had already allotted the F minor Sonata the Opus 80, as his First Violin and Piano Sonata, even though it was not yet ready for performance, presumably on the basis that it was already fully sketched. It was finally completed and performed for the first time on 23 October 1946, in the Small Hall of the Moscow Conservatoire, the players being David Oistrakh and Lev Oberin. As it was the second of the works premiered, while entitled No. 1, there ensued some confusion with the numbering.

Prokofiev told his wife that the F minor Sonata owed its shape and musical inspiration to Handel's work in the genre in D major, the slow-fast-slow-fast structure being used for both sonatas. In many ways the F minor work

is more innovative and the D major more immediately attractive, although both works contain passages of great charm and beauty.

Among the audience at the premiere of the F minor Sonata was the famous Hungarian violinist Joseph Szigeti, who wrote that he was struck by the unfailing impact that sonata has on every type of audience. The hushed absorption with which people listen to those *pizzicato* chords of the violin and to their réplique in the piano (an extraordinary feat of 'scoring' by the way!) at the end of the first movement, struck me at every performance. The heroic drive of the *Allegro*, the magical atmosphere of the muted slow movement and that marvellously integrated last one, never failed to communicate itself to the listeners.

Prokofiev himself was more straightforward: In mood it is more serious than the Second. The first movement, *Andante assai*, is severe in character and is a kind of extended introduction to the second movement, a *Sonata allegro*, which is vigorous and turbulent, but has a broad second theme. The third movement is slow, gentle and tender. The finale is fast and written in complicated rhythm.

To Oistrakh, during early rehearsals, Prokofiev described the passage-work for the violinist in the first movement as 'like the wind in a graveyard'.

The D major Sonata opens in serious mood, which is dispersed by the good humour and

charm of the scherzoid second movement, with its highly imaginative little trio, contrasting time, key and tempi. The final movement is full of harmonic surprises and brilliant scoring, amply demonstrating that inventive musicianship and audience appeal can be compatible.

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Franz Schubert

Though Schubert played both the violin and piano with equal proficiency, the discrepancy in his output for the two instruments is striking. To pianists, he bequeathed a cornucopia of delights, including twenty-one sonatas, the famous *Wanderer* Fantasy, three sets of impromptus, the *Moments Musicaux*, a treasury of duets and an astonishing profusion of dances. For violin and piano, on the other hand, he composed a mere half dozen works, including four sonatas, none of which was published during his lifetime, and all of which stubbornly refused to be called by their proper name. The first three, specifically designated as sonatas by their composer, were published in 1836 as 'Sonatinas, Op. 137' (presumably in the hope that a connotation of ease would encourage wider sales), while the **Sonata in A major** was issued in 1932, fifteen years after its composition, as the 'Duo, Op. 162'. None, perhaps, gives us the composer at

his greatest or most original, but each has a distinctively Schubertian charm, and the fourth, in particular, recorded here, is a substantial work, offering much lovely and graceful material to both players, and giving fair notice of that mercurial approach to key which was to become a hallmark of the later Schubert's style. One needs neither perfect pitch nor a knowledge of form to detect the tonal wanderlust evinced in the opening movement, as it meanders from A to E major (then minor), on through G to B major, and finally back to E, with scarcely a thought for the traditional claims of the 'home' key. After the Scherzo, which flouts convention by coming second, the slow movement (an *Andantino* with variations) begins in the unlikely key of C major, only to relinquish it after a mere eight bars en route to the far-distant key of D flat – a procedure tantamount to travelling from one end of London to the other by way of Glasgow. The last movement, typically Schubertian in its breadth and dance-like character, is at once a satisfying finale and kind of undercover scherzo, confirming the wisdom of the earlier displacement.

Whatever the merits of the sonata, few would deny that we move into another world, and onto another plane, with the great **Fantasia in C** – Schubert's last composition for violin and piano, composed late in 1827, when the thirty-year-old composer had less

than a year to live. As in the *Wanderer* Fantasy, written five years earlier, Schubert departs from the Classical sonata principle to explore another approach to large-scale form. The work is an extended one-movement structure, comprising four main sections and (again like the *Wanderer* Fantasy) drawing on an earlier song – 'Sei mir gegrüsst' (D741) – for a series of variations, most of them reserved for the third main section but with a final retrospect inserted into the lively finale. The work calls for considerable virtuosity from both players, but even this – and in the age of Paganini, too – was not enough to endear it to Schubert's fellow Viennese. A critic at its first performance observed most of the audience leaving well before the end, and with commendable honesty, but imperfect integrity, confessed to following their example. Today, happily, we tend to give the work its due.

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Richard Strauss

Recent history has too often given a misleading view of art and artists only later to be revised by a more dispassionate and accurate viewpoint. Whilst an artist is in living memory much is written and said that is not germane to a true understanding of his achievement. An appropriate instance of the pot calling the kettle black was Stravinsky's

assertion that Strauss '...is not a composer, he is a connoisseur'. Composers in particular are prone to adulation for a handful of works whilst many fine pieces are all but ignored. Early works often suffer in this way, sometimes for no good reason.

Richard Strauss's early works, even though written in the period known as his 'radiant dawn', are no exception to this. That they give little evidence of outstanding originality does not gainsay, in many instances, their truly expressive charm. His models from whom he learned his craft were those in the Classical-Romantic tradition, among them Mendelssohn, Schumann and Brahms. It is hardly surprising, therefore, that tapping so rich a vein of musical experience should have inhibited the young composer in terms of originality of expression. He was, of course, feeling his way, unhappy within the confines of Classical sonata form, a situation he was later to resolve in the more flexible structure of the symphonic poem.

The **Violin Sonata in E flat major** is quite simply a masterwork, the last of Strauss's classically-designed compositions and deserving of far greater recognition than it has hitherto been accorded. Many of its themes have much in common with the breadth and vivacity of those to be found in *Don Juan*, the symphonic poem on which the composer had already begun work. The

connection is not only thematic, both works share a level of inspiration which represents for Strauss a new level of artistic achievement.

The broadly-proportioned opening movement achieves an impressive climax of near operatic dimensions. The central *Andante cantabile (Improvisation)* was the last of the three movements to be composed. Its gracefully elegant outer sections frame a stormy middle episode in which the piano part closely resembles the accompaniment to Schubert's *Erkönig*. So close is the resemblance that it precludes any thought that it could be coincidental. References to the style of Chopin's Nocturnes may be observed in the return to the main subject of the movement and even the coda contains memories of the *Adagio* from Beethoven's *Pathétique* Sonata. Such quotations, (together with the 'Tristan' allusion in the Finale), of other composer's ideas was for Strauss a legitimate and fruitful source of inspiration – an idea now fashionable, nearly one hundred years on, in the work of some contemporary composers.

The Finale interestingly begins with a solemn introduction, to be followed with passages of great brilliance, interposed with scherzo-like ideas and soaring melodies of a type that would not be out of place in a concerto.

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Robert Schumann

A child of his time, Robert Schumann soon revealed a typically Romantic enthusiasm for music and literature. Unsurprisingly, his favourite authors were those poets of fantasy, E.T.A. Hoffmann and Jean Paul. Such literary studies, combined with taste and talent, led Schumann to become an eloquent and persuasive apostle of the Romantic movement. His dream was to reconcile Beethovenian traditions with the tenets of Romanticism and in this pursuit he brought into being a responsive, reflective and sensuous art, peopled with characters from his extraordinary imagination.

Of these, the two most important were 'Florestan' and 'Eusebius', embodied in his own dual personality, the vehement and strong and the gentle and poetic, between which 'Raro' appeared as an arbiter in the frequent clashes of opinion by the principals. The name Raro is formed by joining the names of Clara and Robert, using the last two letters of Schumann's wife's name and the first two of his own.

These personages were to form the nucleus about which was built the bizarre association known as the 'Davisbündler', Schumann's imaginary league of musicians. It was one of his happiest inventions, named after King David, famous as a poet and musician who invented (so significantly in this case) a musical cure for mental complaints and who, it

will be remembered, smote the Philistines hip and thigh – a punishment Schumann and his colleagues on the 'New Journal for Music' sought to bring to bear on those considered 'philistines' in artistic matters.

Whilst the composer in his articles exploited his natural tendency to veil the commonplace with mystical aspects, his editorship of the magazine was inspired, and casts a new light on one considered to be a 'dreamer'. The ability to organize and the flair for business he showed as editor of the 'New Journal for Music' was a real revelation. Not only this; to his ability to appreciate the qualities of his contemporaries such as Chopin, Berlioz and Brahms must be added Schumann's appreciation of the last quartets of Beethoven. In 1838, thirty-two years before the appearance of a book by Wagner which reputedly evaluated Beethoven's last quartets for the first time, Schumann wrote a review of the Quartets Opp. 127 and 131:

those treasures of the first magnitude for whose greatness we can find no words... they seem to me to stand at the uttermost limits which man's art and imagination have yet attained.

The spectre of Schumann's mental illness, which led to his early death in 1856, inevitably haunted the works of his last years. Happily, the First and Second Violin and Piano Sonatas prove that all was not yet lost in 1851, the year of their creation.

The first of these sonatas, **Sonata No. 1 in A minor**, sympathetically reveals the characteristics of the two instruments concerned in some virile writing which largely dissipates the effects of a slight excess of doubling. It was composed in September 1851 at a time when, according to the composer, he was 'very angry with certain people'. The first and last movements certainly have an agitated character and may well relate to the forebodings that clouded Schumann's last years, forebodings that can only have been aggravated by the unpleasant quarrels he had at this time when planning the forthcoming winter concerts with the civil authorities in Düsseldorf. The slow movement, however, provides a welcome contrast in its lyrical simplicity and, as Joan Chissell eloquently describes in her book on Schumann, 'comes as near human speech as music ever can'. The finale incorporates a scherzo element with a first subject that characteristically employs rhythmic alterations of 6/8 and 3/4.

Sonata No. 2 in D minor, completed in the first days of November 1851, is nearly twice as long as the A minor work and covers, in its four movements, a wider range of emotions. Of particular interest is the way in which Schumann connects the two central movements. The second, a scherzo in B minor, introduces the theme of the slow movement

just before its end, whilst the succeeding slow movement in turn quotes from the scherzo to considerable effect. The main subject of the slow movement is the chorale 'Gelobt seist du, Jesu Christ', a tune that Bach harmonised several times, but is here turned into triple time and used as the basis for some sensitively scored variations in which such effects as *sul ponticello* and *una corda* are called for. The finale is a considerable achievement employing a first subject made up of three elements that are ingeniously and inventively worked in a movement of real substance.

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Gabriel Fauré

To say that Fauré was a composer of reticence, reflecting French civilisation at its most fastidious, is to be both truthful and, in a sense, misleading. In our times such a conclusion may be judged as bordering on the negative, but Fauré's strikingly individual music could never be so described. There are too many positive virtues in his art, in particular his use of melody, harmony and texture.

The melodic inspiration which gave rise to such as the hauntingly beautiful song, 'Après un rêve' was, surprisingly, dependent on the harmonic scheme that underpinned the vocal

line – a manner of composition allied to the Classical tradition, wherein thematic material arises from harmonic structure.

Fauré's harmony is memorable for its subtle use, not of newly devised chords, but of chords susceptible to normal harmonic analysis. What is so personal in his music is the use of progressive modulation, which lies beyond the guidelines of text-book procedures, but which illuminate his music with a strange and beguiling light. The texture of Fauré's piano writing is also individual in its use of broken-chord figures which achieve the status of a fluid counterpoint, self-supporting, on which the music buoyantly floats.

The *Sonata No. 1 in A major* for Violin and Piano was the first of two such works that Fauré produced, part of a body of chamber music less well-known than it deserves to be, which engaged the master's imagination throughout his long life. The sonata dates from 1876, two years after the first exhibition of the Impressionist painters in Paris. Although Fauré eschewed the dramatic and the grandiose in his music, the vehemence and conviction of the opening *Allegro molto* is a denial of criticisms that his work lacked substance and depth. Particularly noteworthy in this movement are the remote harmonic horizons glimpsed in the development section. There follows an *Andante* of considerable

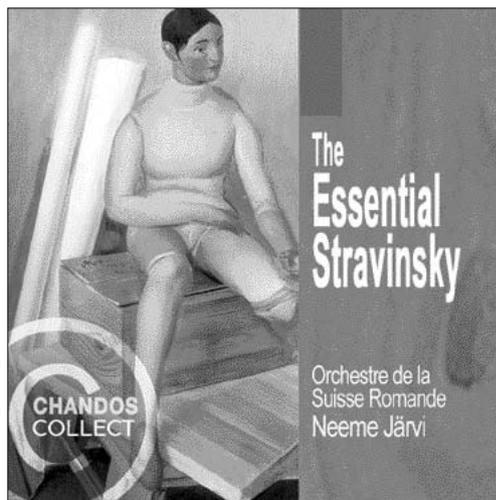
maturity in which the concentrated and anguished nature of the music gives way to a moving expression of repose and serenity.

The third movement is a scherzo of freshness and humour, using tonal ambiguities that would have undoubtedly raised a few eyebrows at the time of the sonata's first appearance. The trio section forms a graceful

and quiet interlude and is considered by some critics to be reminiscent of Schumann. The vigorously rhythmic finale provides both an apposite contrast to the preceding *Andante* and a fitting end to a work of undoubted stature.

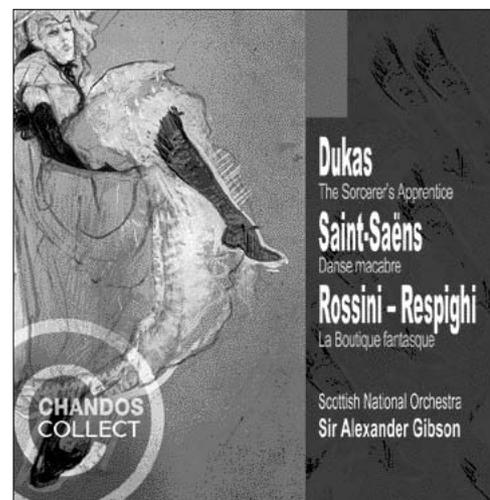
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VIOLIN SONATAS

MORDKOVITCH/OPPITZ



CHANDOS DIGITAL

CHAN 6659(4)

COMPACT DISC ONE

Johannes Brahms (1833–1897)

- 1-3 Sonata No. 1 in G major, Op. 78 29:26
 - 4-6 Sonata No. 2 in A major,
Op. 100 20:24
 - 7-10 Sonata No. 3 in D minor,
Op. 108 21:41
- TT 71:44

COMPACT DISC TWO

Sergey Sergeevich Prokofiev
(1891–1953)

- 1-4 Sonata No. 1 in F minor,
Op. 80 29:31
 - 5-8 Sonata No. 2 in D major,
Op. 94a 23:52
- TT 53:34

COMPACT DISC THREE

Franz Schubert (1797–1828)

- 1-4 Sonata in A major for Violin and
Piano, Op. post. 162 D574 21:43
- 5 Fantasie in C major for Violin and
Piano, Op. post. 159 D934 25:41

Richard Strauss (1864–1949)

- 6-8 Sonata in E flat major, Op. 18 32:02
- TT 79:41

COMPACT DISC FOUR

Robert Schumann (1810–1856)

- 1-3 Sonata No. 1 in A minor,
Op. 105 17:22
- 4-7 Sonata No. 2 in D minor,
Op. 121 32:13

Gabriel Fauré (1845–1924)

- 8-11 Sonata No. 1 in A major, Op. 13 28:00
- TT 77:49

Lydia Mordkovitch violin

Gerhard Oppitz piano



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