

Ludwig van Beethoven(1770 – 1827)

The Violin Sonata No. 3 in E-flat major, the third of his Opus 12 set, was written in 1798 and dedicated to Antonio Salieri. The third sonata features a sense of grandeur, power and majesty found in few other works of Beethoven's early years. In addition, the piano writing is often of near-heroic proportions, by far the most substantial in the first three sonatas, and scarcely equalled in any of the subsequent sonatas. The violin is far from idle, but much of the piano work might just as well have been channeled into a sonata for solo piano. The second movement constitutes the emotional centre of gravity in this sonata. This is the first adagio we encounter in the traversal of these sonatas, and one of the finest slow movements in early Beethoven. To Abram Loft, it is music of "wonderful, timeless tranquillity ... a lovely bouquet, fragrant with gracious melody and luxuriant turns and roulades." The finale is a rollicking, joyous rondo with a catchy if hardly distinctive main theme. Frequent contrasts of dynamics and register are a constant feature of the movement.

Franz Schubert (1797 – 1828)

The Violin Sonata No. 4 (also known as the Duo or Grand Duo) in A major, Op. posth. 162, D 574, for violin and piano by Franz Schubert was composed in 1817. This sonata, composed one year after his first three violin sonatas, was a much more individual work, showing neither the influence of Mozart, as in these previous works, nor of Rossini, as in the contemporaneous 6th Symphony.

Aram Khachaturian(1903 – 1978)

Khachaturian composed the first Armenian ballet music, symphony, concerto, and film score. He is considered the most renowned Armenian composer of the 20th century. While following the established musical traditions of Russia, he broadly incorporated Armenian and, to lesser extent, Caucasian, Eastern and Central European, and Middle Eastern peoples' folk music into his works. He is highly regarded in Armenia, where he is considered a "national treasure".