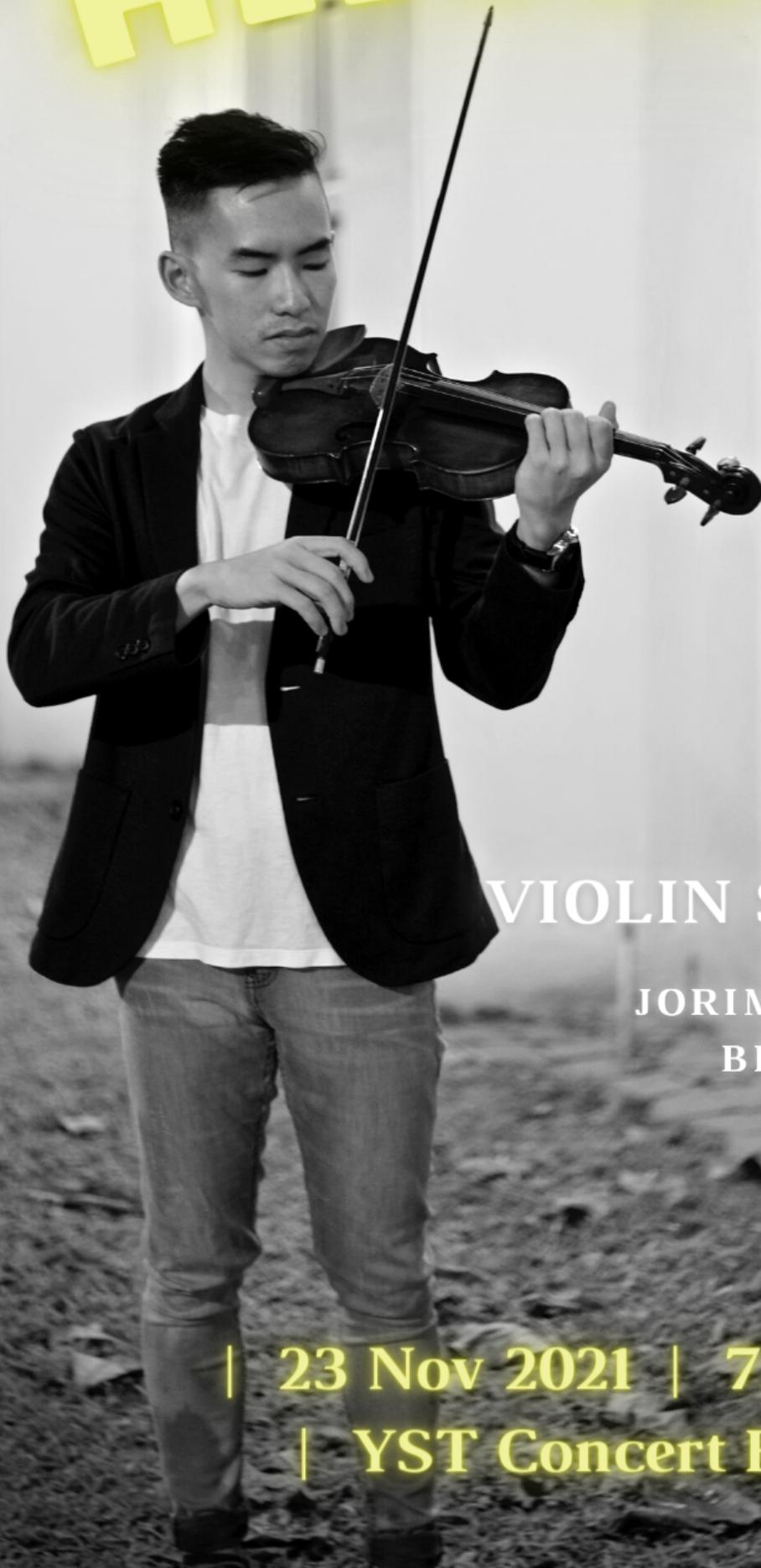


# ALLUSION



## PROKOFIEV VIOLIN SONATA NO. 2

JORIM JIREH SIM, VIOLIN  
BEATRICE LIN, PIANO

| 23 Nov 2021 | 7.40pm |  
| YST Concert Hall |

# ALLUSION

TUESDAY, 23 NOVEMBER 2021, 7.40PM

## SERGEI PROKOFIEV

Violin Sonata No. 2 in D Major, Op. 94b

1. Moderato
2. Scherzo: Presto
3. Andante
4. Allegro con brio

Jorim Jireh Sim, *violin*

Beatrice Lin, *piano*

# PROGRAMME NOTES

In the midst of writing his brooding wartime projects like *War and Peace* and *Ivan the Terrible*, Prokofiev received a commission to write his Flute Sonata in 1943, five years before his infamous denunciation by the Soviet government for ‘formalism’. Largely drawing from pre-existing melodic materials from his sketchbooks, the abstract and apolitical work was, according to Prokofiev, “perhaps inappropriate at the moment, but pleasant.” Oistrakh, violinist and close friend, encouraged Prokofiev to rearrange the sonata for violin and piano, as he believed it would “enjoy a more full-blooded life on the stage”. Valuing this advice, Prokofiev completed the rearrangement with Oistrakh’s help in the following year. Envisioned by Prokofiev to “sound in bright and transparent classical tones”, this sonata’s use of balanced phrasings and conventional adherence to forms achieves this goal successfully. Juxtaposing conventional harmonies with quirky dissonances, this sonata is not without its Prokofievian flavours.

Opening firmly in the tonic of D major, the first subject of the **Moderato** begins with the violin introducing a *semplice* melody that is supported by a Mozartian alberti bass figuration in the piano. Exuding youthful energy, the texture then transitions into a bubbly section which eventually settles into the second subject, characterised by its dotted rhythms. Led in by the piano, the violin settles in the dominant key of A major with scalic lines before the curtains are drawn on the exposition. Loudly announcing the beginning of the development, the violin begins with a military and angular solo, a distorted caricature of the opening motif. Exploring the themes presented before, both the violin and piano take turns becoming increasingly frantic as they approach the climax. The energy dies away and we are soon ushered back into the idyllic and peaceful recapitulation.

## PROGRAMME NOTES (cont.)

The piano kicks off the **Scherzo** with humorous hemiolas and mischievous dissonances. The violin then joins in the fun as both instruments propel each other with devilish leaps and rapid runs. A series of repeated 'A's sweep us into the highly lyrical and subdued Trio section. But this temporal respite does not last long as the music regains momentum and morphs back into the earlier section, as the violin and piano eventually race towards the explosive end of the movement.

The **Andante** is disarmingly expressive and is set in a ternary form. The outer sections are pastoral and tender with both the piano and violin conversing intimately. The middle section is highly chromatic and undulating. A brief shift from F major to G-flat major adds a new colour to the theme previously introduced by the violin, now presented by the piano.

The defiant finale, **Allegro con brio**, returns to the tonic key of D major and immediately boasts a sense of arrogance as the violin marches to the driving repeated quavers in the piano. The main theme eventually transforms into a slower and introspective melody. Once again, Prokofiev transforms the music back into the original military-like opening theme, this time slightly more agitated than before. The intensity of the movement ramps up towards the coda with each restatement of the sardonic main theme more insistent than the last, racing to its thrilling conclusion.

## A SPECIAL THANKS TO...

Mum and Dad, for your unceasing love and support all these years.

Mr. Ng, for inspiring and pushing me to become a better musician.

Mr. Chan, for the many years of your patient guidance and wisdom.

Prof Greg, for all the life-changing chats and for challenging me to always think about the bigger picture.

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NJC teachers and friends, for all the wonderful memories and music-making opportunities.

CHC family, for journeying alongside me in this pilgrimage.

And, last but not least, you, for being such a fantastic audience tonight!

*Soli Deo Gloria*