

GEGHUNI CHITCHYAN

SONATA

VIOLONCELLO & PIANO

BIM VC13

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SONATA

GEGHUNI CHITCHYAN

English

This *Sonata* for cello and piano is a concert work in three movements, of deep lyricism and fine expressive intensity. Rooted in a post-Romantic tradition and tinged with the melodic colours of the Armenian school, it combines warmth of song with rhythmic energy.

The first movement opens with a contemplative *Andante sostenuto*, a long cantilena in the cello carried by an expressive piano, before gathering momentum towards a more animated and impassioned *Allegro*. The second movement, *Andante*, offers a moment of meditation and tenderness, in which the melodic line unfolds with moving simplicity. The finale, *Allegro vivace*, brilliant and lively, sweeps the two instruments into a spirited dialogue, right up to an exhilarating conclusion.

Combining expressive depth with virtuosity, this Sonata offers both performers a rich and rewarding work that showcases the singing power of the cello as much as the richness of the piano.

Français

Cette *Sonate* pour violoncelle et piano est une œuvre de concert en trois mouvements, d'un lyrisme profond et d'une belle intensité expressive. Ancrée dans une tradition post-romantique et teintée des couleurs mélodiques de l'école arménienne, elle allie chaleur du chant et énergie rythmique.

Le premier mouvement s'ouvre sur un *Andante sostenuto* recueilli, longue cantilène du violoncelle portée par un piano expressif, avant de gagner en élan vers un *Allegro* plus animé et passionné. Le deuxième mouvement, *Andante*, offre un moment de méditation et de tendresse, où la ligne mélodique se déploie avec une émouvante simplicité. Le finale, *Allegro vivace*, éclatant et vif, entraîne les deux instruments dans un dialogue plein de verve, jusqu'à une conclusion enthousiasmante.

Alliant profondeur expressive et virtuosité, cette Sonate offre aux deux interprètes une œuvre riche et gratifiante, qui met en valeur autant la puissance chantante du violoncelle que la richesse du piano.

Deutsch

Diese *Sonate* für Violoncello und Klavier ist ein Konzertwerk in drei Sätzen, von tiefer Lyrik und schöner ausdrucksvoller Intensität. In einer spätromantischen Tradition verwurzelt und von den melodischen Farben der armenischen Schule getönt, verbindet sie Wärme des Gesangs mit rhythmischer Energie.

Der erste Satz beginnt mit einem besinnlichen *Andante sostenuto*, einer langen Kantilene des Violoncellos, getragen von einem ausdrucksvollen Klavier, bevor er Schwung gewinnt und in ein bewegteres, leidenschaftlicheres *Allegro* übergeht. Der zweite Satz, *Andante*, bietet einen Moment der Besinnung und Zärtlichkeit, in dem sich die melodische Linie mit ergreifender Schlichtheit entfaltet. Das Finale, *Allegro vivace*, brillant und lebhaft, reißt die beiden Instrumente in einen temperamentvollen Dialog hinein, bis hin zu einem mitreissenden Abschluss.

Ausdruckstiefe und Virtuosität verbindend, bietet diese Sonate beiden Interpreten ein reiches und lohnendes Werk, das die sangliche Kraft des Violoncellos ebenso zur Geltung bringt wie den Reichtum des Klaviers.



Geghuni Chitchyan

Français:

Geghuni Chitchyan est née en 1929 à Leninakan en Arménie. Diplômée de l'école musicale secondaire des enfants doués de Erevan dans les classes de piano et de composition. En 1953 elle a obtenu son diplôme au Conservatoire de Erevan, dans la classe de composition de G. Yegiazaryan. Membre depuis 1955 de l'Union des compositeurs de l'ex URSS, puis de l'Union des compositeurs arméniens. Geghuni Chitchyan a composé dès son enfance et ses premières pièces ont été publiées alors qu'elle avait dix ans. Elle est l'auteur d'oeuvres symphonique et chorales, de musique de chambre, de théâtre ainsi que des musiques pour enfants.

Elle a donné différents concerts de présentation de ses propres oeuvres à San Francisco, Toronto, London, Sofia, etc.

Ses oeuvres ont été fréquemment distinguées à l'occasion de divers concours. Elle conjugue ses activités créatives avec l'enseignement, qu'elle prodigue au Conservatoire de Erevan et - pour la composition - dans une école de musique. Elle a été élevée au rang d'Artiste Emérite d'Arménie par le gouvernement.

English:

Geghuni Chitchyan was born in 1929 in Leninakan, Armenia. She graduated from the Yerevan secondary music school for gifted children in the classes for piano and composition. In 1953 she graduated from the Yerevan Conservatoire in the composition class of G. Yegiazaryan. From 1955 she was a member of the Union of Composers of the USSR, and later of the Union of Armenian composers. Geghuni Chitchyan has been composing since childhood and her first pieces were published when she was 10 years old. She is the author of symphonic, choral, chamber and vocal works, and has written music for the theatre and for children.

She has given a number of concerts featuring her own works in San Fransico, Toronto, London, Sofia, etc.

Her best works have frequently been awarded prizes in a variety of competitions. She combines her creative activities with teaching, both as professor at the Yerevan Conservatoire and as teacher of composition in a music school. She has been rewarded by the government with the title of Honoured Artist of Armenia.

Deutsch:

Geghuni Chitchyan, geboren 1929 in Leninakan in Armenien, lernte Klavier und Komposition in der Begabtenklasse des Musikgymnasiums von Eriwan. Ihr Examen für Komposition absolvierte sie 1953 in der Klasse G. Yegiazaryan am Konservatorium von Eriwan und wurde 1955 Mitglied des Komponistenverbands der Ex-UdSSR, dann des armenischen Komponistenverbands. Geghuni Chitchyan komponiert seit ihrer Kindheit; ihre ersten Werke wurden veröffentlicht als sie zehn war. Sie schrieb symphonische und Chor-Werke, Kammer-musik, Musik für Theater und für Kinder.

Diverse Konzerte zur Präsentation ihres Schaffens gab sie in San Francisco, Toronto, London, Sofia u.a.m.

Ihre besten Werke wurden an verschiedenen Wettbewerben immer wieder ausgezeichnet. Ihre schöpferische Arbeit kombiniert sie mit Unterrichten am Konservatorium von Eriwan und an einer Musikschule (Komposition). Die armenische Regierung zeichnete sie als Verdiente Künstlerin Armeniens aus.

Sonata

VIOLONCELLO

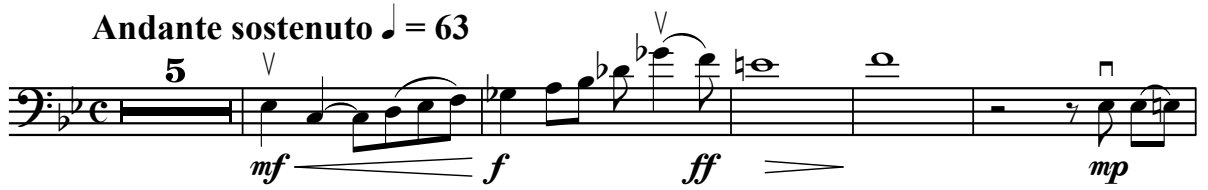
for Violoncello & Piano

I

Geghuni Chitchyan

Andante sostenuto $\text{♩} = 63$

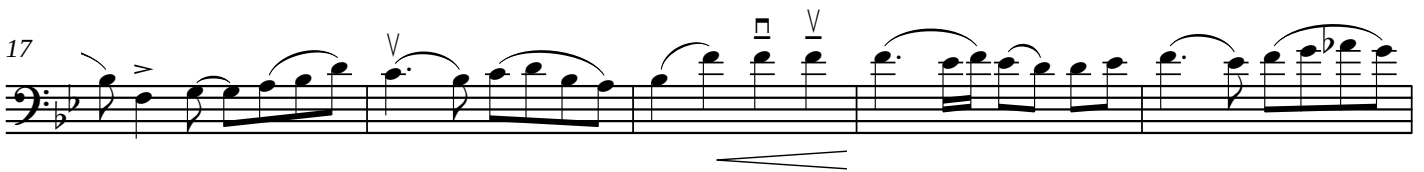

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11



17



22



27



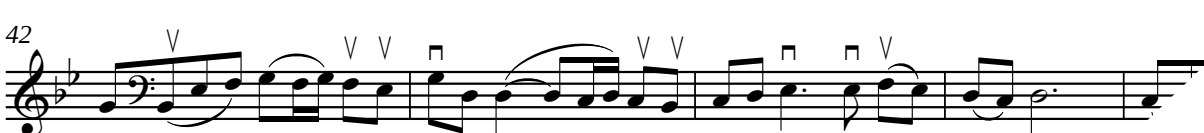
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Sonata

for Violoncello & Piano


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I

Geghuni Chitchyan

Andante sostenuto $\text{♩} = 63$

Violoncello

Piano



The musical score is written for Violoncello and Piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante sostenuto' with a quarter note equal to 63 beats per minute. The score is divided into measures, with measure numbers 5, 10, and 15 indicated. Dynamics include *f* (forte), *mp* (mezzo-piano), *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and articulation marks. At measure 15, the tempo changes to 'Allegro' with a quarter note equal to 152 beats per minute, indicated by a bracket and the letter 'A'.

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20

8va

24

8va

p

28 **B**

p

8va

33

cresc.

8va

f

cresc.

f

37

8va

42

46

50

55

(poco rit.)

60

Measures 65-69. The score is in B-flat major (two flats). The bass line starts with a rest, then a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The dynamic marking *mp* is present.

Measures 70-74. The bass line continues with a half note D2, then a half note C2, and then a half note B1. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *mp* is present.

Measures 75-80. The bass line continues with a half note A1, then a half note G1, and then a half note F1. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *mp* is present.

Measures 81-86. The bass line continues with a half note E1, then a half note D1, and then a half note C1. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *f* is present. A box labeled 'E' is above the bass line in measure 81.

Measures 87-91. The bass line continues with a half note B0, then a half note A0, and then a half note G0. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *cresc.* is present. The score ends with a double bar line and a repeat sign. The dynamic marking *sf* is present.

93

93

cresc.

sf sf

98

98

poco accel.

sub.p

f

sub.p

f

103

103

rit.

F *a tempo*

ff

f

ff

f

107

107

112

112

mp

mp

II

Andante ♩ = 60

Measures 1-4 of the musical score. The piece is in 3/4 time, marked Andante (♩ = 60). The key signature has two flats (B-flat and E-flat). The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. Dynamics are marked *p* (piano) in measure 1, *mp* (mezzo-piano) in measure 2, and *f* (forte) in measure 3.

5

Measures 5-8 of the musical score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment consists of chords. Dynamics are marked *mp* (mezzo-piano) in measure 5 and *p* (piano) in measure 7.

10

Measures 9-14 of the musical score. The right hand features triplets and slurs. The left hand accompaniment includes chords and a triplet in measure 10. A dynamic marking of *8va* (octave) is present in measure 10. The piece concludes with a double bar line in measure 14.

15

Measures 15-18 of the musical score. The right hand plays a melodic line with slurs. The left hand accompaniment consists of chords. A dynamic marking of *mf* (mezzo-forte) is present in measure 17. The piece concludes with a double bar line in measure 18.

19 **A**

Measures 19-23. Measure 19 includes a bass line with a quarter note and a half note, and a piano introduction with chords. Measures 20-23 show a piano melody with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics include *f* and accents.

Measures 24-27. Measures 24-27 feature a piano melody with eighth notes and triplets, and a bass line with eighth notes. Dynamics include *f* and accents.

Measures 28-31. Measures 28-31 show a piano melody with eighth notes and a bass line with eighth notes. Dynamics include *ff* and accents. Performance markings include *Sostenuto*, *poco rit.*, and *a tempo*.

Measures 32-35. Measures 32-35 feature a piano melody with eighth notes and triplets, and a bass line with eighth notes. Dynamics include *mp dolce*, *mf*, and *cresc.* markings.

Measures 36-39. Measure 36 includes a bass line with a quarter note and a half note, and a piano introduction with chords. Measures 37-39 show a piano melody with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics include *mf* and accents.

III

Allegro vivace ♩ = 160

ff

sub. *p*

cresc.

5

f

ff

mp

8

p

p

12

sub. *p*

p

3

A

8va

V

8

3

16

sub.p

p

20

B

cantabile

24

29

34

ff

ff

C

Measures 39-43 of Section C. The score is in 12/8 time with a key signature of two flats. The upper staff contains a melodic line with a fermata over measure 40. The piano accompaniment features a steady eighth-note bass line with triplets in the right hand.

Measures 44-48. The piano accompaniment continues with eighth-note patterns and triplets. The upper staff has a melodic line with a fermata over measure 45. Measure 48 includes an 8va marking for the right hand.

D

Measures 49-52 of Section D. The upper staff begins with a melodic line marked *f* *risoluto*. The piano accompaniment features a steady eighth-note bass line and chords. Measure 50 includes an 8va marking for the right hand. Measure 51 has a *sf* marking for the right hand.

Measures 53-55. The upper staff has a melodic line with a fermata over measure 54, marked *mp*. The piano accompaniment continues with eighth-note patterns and chords. Measure 55 has a *mp* marking for the right hand.

E

Measures 56-58 of Section E. The upper staff has a melodic line with a fermata over measure 57, marked *f*. The piano accompaniment features a steady eighth-note bass line and chords. Measure 58 has a *f* marking for the right hand.

Music for Cello

CELLO		
COLOMER Juan J. VC13	Realidades Disipadas (Boceto 1) (2002 - 4'15) cello and piano	
LANE Richard VC11	Canzona (1987 - 5') cello and piano	
	Elegy (1961 - 5') 12 violoncelli	
VC14	Four Short Duets (1992 - 5') 2 violoncelli	
VC17	Sonata (1968 - 14') violoncello and piano	
LEONTCHIK Svetlana VC19	Hrim (1978 - 7') cello solo	
MASSON Askeff VC12	Twilight (2000 - 5') cello and darabuka	
VC15	Cello Concerto (2018 - 26') cello and piano cello and orchestra	
MEIER Jost VC1a VC1b/c	Concertino (1986 - 14') guitar, cello and piano (particella) guitar, cello and strings	
CONC1a	Concerto breve (14') cello and piano cello and string orchestra	
	Fantasia über "O Haupt voll Blut und Wunden" (Hommage à J.S.B.) (2000 - 17') cello solo	
	12 Pieces (1985 - 26'30) cello and piano	
	Senti-metal Concerto (25') cello and symphony orchestra	
	Short Meditation (2010 - 3'45) 12 violoncelli	
	Dialogue (1989 - 5') cello solo	
	Ile de Ré (1996 - 9') cello and piano	
	Sonatine II (2009 - 8') cello and piano	
	Flirts (2010 - 8') cello and piano	
	Concerto (25') cello and orchestra	
	Ephod cello and piano	
CHAMBER MUSIC		
ADJEMIAN Vartan MCX81	Quintet (2009 - 13') piano, string quartet	
MCX63	Sonata (1984 - 14') flute and cello	
MCX82	Trio No.1 (1986 - 13') violin, violoncello, piano	
MCX83	Trio No. 2 (2005 - 15') violin, violoncello, piano	
BALISSAT Jean QC4	L'or perdu (1995 - 19' / incl. narr. 27') string quartet and narrator (ad lib.)	
QC6	Quatuor à cordes n° 1 (1958-2003 - 17') string quartet	
BARTLES Alfred H. TU66	Beersheba Neo-Baroque Suite tuba and cello	
CHARRIÈRE Caroline QC11	Quatuor Ophelia (2005 - 12') string quartet	
FILAS Juraj CONC3b	Concertino-doppio per virtuosi (1996 - 15') violin, cello and string orchestra	
QC3	Rhapsodie in Dark Blue (1996 - 15') To the Memory of George Gershwin string quartet	
TC1	Trio d'Amour (1999 - 33') violin, cello and piano	

GESSENEY-RAPPO Dominique QC8	L'Aube dérobée (2005 - 20') string quartet
LANE Richard MCX54	Canzone (1957 - 4') violin, viola and piano
MCX77	Short Suite (1998 - 5'30) flute, violin and cello
MCX55	Trio (1993 - 17') viola, cello and piano
LISJAK Vanja QC10	Transcontinental Postcards (2007 - 20') string quartet
MASSON Askeff MCX31	Piano trio (1995 - 12'30) violin, cello and piano
MEIER Jost PERC14	3 Vitraux "Francesco di Assisi" (2002 - 14') percussion and string quartet
QC1	4 Motifs en 3 Mouvements (1965) string quartet
MCX27	Klavierquartett (2001 - 20') violin, viola, cello and piano
QC2	Lamentations (12') string quartet
POST David QC16	Fantasia on a Virtual Chorale (2003 - 7') string quartet
MCX78	Piano Quintet (2007 - 27') string quartet and piano
QC14	String Quartet No. 3 (2003 - 20') string quartet
SARYAN Lazar QC5	String Quartet no. 2 (1986 - 12') 2 violins, viola and cello
SCHLAEPFER Jean-Claude MCX86	Croquis (1999 - 4') viola, violoncello, contrabass and percussion
MCX19	Trio "à Karin" (1999 - 5'50") violin, cello and piano
SOLTI Arpad QC7	ABBA (2019 - 7') string quartet
STEPTOE Roger MCX67	Piano Quartet (2001 - 21') violin, viola, cello and piano
MCX68	Piano Trio (2007 - 20') piano, violin and cello
QC12	String Quartet No. 3 (2002 - 25') string quartet
QC13	String Quartet No. 4 (2003 - 25') string quartet
VARGA Judit QC15	Ombres densément tissées (2019 - 11') 3rd string quartet
VOEGELIN Fritz	Signos para cuerdas (12') cembalo, 2 guitars, mandolin, hp, 2 string sextets
WINKELMAN Helena MCX62	Rondo mit einem Januskopf (2000 - 8') violin and cello
ZBINDEN Julien-François QC9	Alligun op. 69 (1983 - 5') string quartet
TC10	Mouvements op. 75 (1986 - 15') violin, viola and cello
QC17	Quatuor no. 2 op. 108 (2011 - 29') string quartet -2 violins, viola and cello
MCX57	Sonate en trio op. 46 (1969 - 12') viola, cello and piano