

GEGHUNI CHITCHYAN

SONATA

FOR VIOLA & PIANO

BIM 96364

Des milliers d'enregistrements disponibles sur
Thousands of recordings available on
Tausende Aufnahmen verfügbar unter



Spotify



amazon music



Apple Music



YouTube

TÉLÉCHARGEMENT : UN CLIC, UNE IMPRESSION – À VOUS DE JOUER !

Achetez, imprimez et jouez vos partitions en toute simplicité.

DOWNLOADING : ONE CLICK, ONE PRINT – AND YOU'RE READY TO PLAY!

Buy, print and play your sheet music with ease.

DOWNLOAD : EIN KLICK, EIN AUSDRUCK – UND SCHON KANN'S LOSGEHEN!

Kaufen, drucken und spielen Sie Ihre Noten ganz einfach.

WWW.REIFT.CH



DISTRIBUTED BY EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch

SONATA

FOR VIOLA & PIANO

GEGHUNI CHITCHYAN

English

Geghuni Chitchyan's *Sonata for Viola and Piano* (1986) reveals the full richness and sensitivity of the Armenian composer's musical language. In it, weighty thoughts and feelings are distilled, and images are conjured whose brightness and strength reach beyond the intimate scale of chamber music.

The sonata is charged with a keen sense of modernity. Alongside a thoughtful lyricism, it carries the features of an active, defiant spirit. Its three-movement design is marked by a cohesive cyclic unity, a fine balance of conception and form, and a wise economy of means. Chitchyan subtly explores the melodic and expressive possibilities of the viola, to which the piano offers a constantly evolving dialogue.

The work thus gives both performers a genuine space for dialogue and expression, and is sure to appeal to players and listeners alike in search of expressive, authentic music.

Français

La *Sonate pour alto et piano* (1986) de Geghuni Chitchyan révèle toute la richesse et la sensibilité du langage de la compositrice arménienne. Pensées et émotions profondes s'y concentrent, et naissent des images dont l'éclat et la force dépassent le cadre intime de la musique de chambre.

La sonate est traversée par un vif sentiment de modernité. À un lyrisme empreint de gravité s'ajoutent les traits d'un élan actif, presque frondeur. Sa construction en trois mouvements se distingue par une unité cyclique cohérente, un équilibre subtil entre l'idée et la forme, et une sage économie de moyens. Chitchyan explore avec finesse les possibilités mélodiques et expressives de l'alto, auquel le piano répond dans un dialogue en perpétuelle évolution.

L'œuvre offre ainsi aux deux interprètes un véritable espace de dialogue et d'expression, et saura séduire les musiciens comme les auditeurs en quête d'une musique expressive et authentique.

Deutsch

Die *Sonate für Viola und Klavier* (1986) von Geghuni Chitchyan offenbart den ganzen Reichtum und die Sensibilität der Tonsprache der armenischen Komponistin. Gewichtige Gedanken und Empfindungen verdichten sich darin, und es entstehen Bilder, deren Leuchtkraft und Stärke den intimen Rahmen der Kammermusik überschreiten.

Die Sonate ist von einem scharfen Gefühl für Modernität durchdrungen. Neben einer nachdenklichen Lyrik trägt sie die Züge eines aktiven, aufbegehrenden Geistes. Ihre dreisätzige Anlage zeichnet sich durch eine geschlossene zyklische Einheit, ein feines Gleichgewicht von Konzeption und Form sowie eine weise Ökonomie der Mittel aus. Chitchyan erkundet feinsinnig die melodischen und ausdrucksvollen Möglichkeiten der Viola, der das Klavier einen sich stetig entwickelnden Dialog entgegensetzt.

So eröffnet das Werk beiden Interpreten einen echten Raum für Dialog und Ausdruck und wird Musiker wie Hörer ansprechen, die eine ausdrucksstarke und authentische Musik suchen.



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.

VIOLA

Sonata

for Viola and Piano

Geghuni Chitchyan

I

Andante rubato

Photocopying
is illegal!

5 *mf* *pp* *poco più mosso* *cresc.*

10 *mp* *p* **A**

17 *Più mosso a tempo* *allarg.* **B**

32 **C**

38

43 *sul G* **D** *poco a poco cresc.*

49 *mf*

54 **E**

BIM 96364

© COPYRIGHT BY EDITIONS BIM – EDITIONS MARC REIFT
CH-3963 CRANS-MONTANA (SWITZERLAND)
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED

www.reift.ch

Sonata

for Viola and Piano

I

Geghuni Chitchyan

Andante rubato



5

poco più mosso



10

poco a poco a tempo

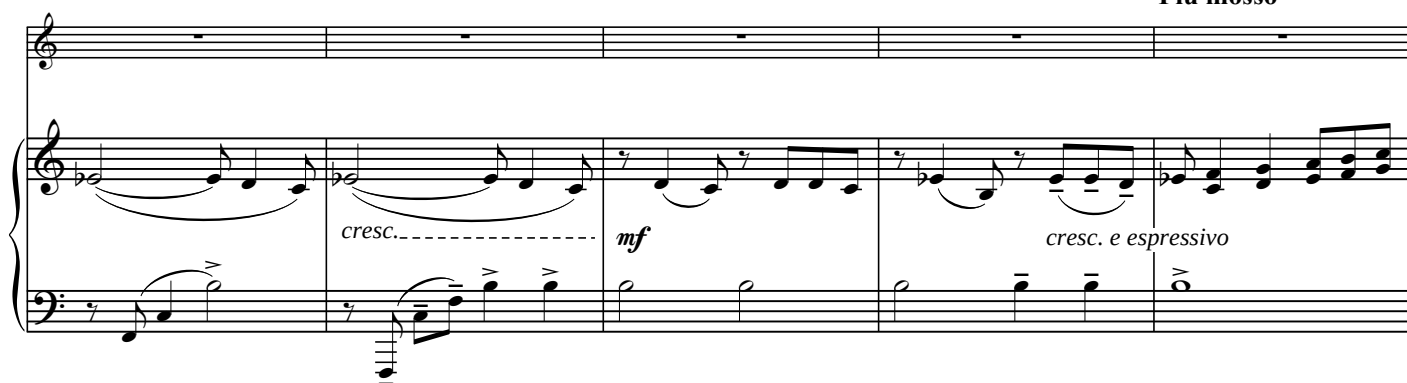


16 [A]



22

Più mosso



27

a tempo

allarg.

[B]



BIM 96364

Measures 33-38. The score is in 12/8 time. The upper staff features a melodic line with eighth and sixteenth notes, and a few quarter notes. The lower staff has a piano accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning of the section.

Measures 39-44. The score continues with the same melodic and harmonic development. A *sul G* instruction is placed above the staff at measure 42, indicating a change in the upper staff's register.

*poco a poco cresc.**mf**poco a poco cresc.**mf*

Measures 45-50. The score is marked with a 'D' section symbol. It features a gradual crescendo in both the upper and lower staves, indicated by the *poco a poco cresc.* and *mf* markings.

Measures 51-54. The score is marked with an 'E' section symbol. The melodic line in the upper staff becomes more active, featuring sixteenth and thirty-second notes. The piano accompaniment provides a steady harmonic foundation.

Più mosso

Measures 55-58. The score is marked **Più mosso** (faster). The tempo change is indicated by the text above the staff. The music continues with a more rhythmic and driving feel.

II

Presto ♩ = 190

5 A

9

13

17 B

21

21 C

sub. *p*

f *mf* sub.

25

25

f sub. *mp*

sf sub. *p*

29 D

29 D

8va

f *sf*

34

34 E

8va

mp *f*

39

39

8va

f *sf*

44 **F**

ff *sf*

49 **G**

f *sf* *mp* *sf*

54

sf *mf* *sf*

58 **H**

ff

63 **I**

f *sub. mf*

Measures 67-70 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has one sharp (F#). The melody in the treble staff consists of eighth and quarter notes. The bass staff features a complex accompaniment with many beamed sixteenth notes and some triplets. There are dynamic markings of *sf* (sforzando) at the beginning of measures 68 and 69.

J

Measures 71-74 of a musical score. Measure 71 is a whole rest in the treble staff. Measures 72-74 show a more active bass staff with eighth notes and some triplets. Dynamic markings include *ff* (fortissimo) in measure 72 and *sf* (sforzando) in measures 73 and 74. A section marker 'J' is placed above measure 72.

K

Measures 75-78 of a musical score. Measure 75 is a whole rest in the treble staff. Measures 76-78 show a more active bass staff with eighth notes and some triplets. Dynamic markings include *f* (forte) in measure 76 and *sf mf* (sforzando mezzo-forte) in measure 77. A section marker 'K' is placed above measure 76.

Measures 79-82 of a musical score. Measures 79-82 show a more active bass staff with eighth notes and some triplets. Dynamic markings include *sf* (sforzando) in measures 79 and 81.

L

Measures 83-86 of a musical score. Measure 83 is a whole rest in the treble staff. Measures 84-86 show a more active bass staff with eighth notes and some triplets. Dynamic markings include *f* (forte) in measure 84. A section marker 'L' is placed above measure 84.

III

♩ = ♩ Adagio ♩ = 56

p *sul G*

sf *sub. p* *simile*

9

A

17

mf *cresc.*

mf *cresc.*

23

B *f* **C**

f

30

poco a poco cresc.

poco a poco cresc.

MUSIC FOR AND WITH VIOLA

VIOLA

ADAMS Byron VA31	Sonata (2010/11 - 20') viola and piano
FILAS Juraj VA1	Sonata "In memoriam" (1988 - 15') viola and piano
LANE Richard VA25	Aria and Allegro (1990 - 11') viola and piano viola solo and string orchestra
VA22	Concert music (1988 - 10') 2 violas and piano
VA18	4 Duos (2004 - 7'50) 2 violas
VA13	Nocturne (1995 - 3') viola and piano
VA16	Quartet for 4 violas (1978 - 14') 4 violas
VA10	Sonata No. 1 (1979 - 11') viola and piano
VA20	Sonata No. 2 (1997 - 6') viola and piano
VA14	Sonata no. 3 (1998) (1998 - 11') viola and piano
VA19	Song and Dance (1984 - 11') viola and piano
VA11	Triptych (2002 - 3'30) 6 violas
VA9	8 Viola Duos (1985 - 8') 2 violas
MASSON Askell VA7	A voce sola (1984 - 5') solo viola
MEIER Jost	Variationen (12') viola and chamber orchestra
MINTCHEV Georgi	Monodia and Concerto grosso (2006 - 17') viola, strings, percussion (1) and cembalo
PLOG Anthony VA8	4 Miniatures (1983 - 10') viola and woodwind quintet
SHARAFYAN Vashe VA27a	Luminous silhouette of a song (2008 - 10'30) viola and piano viola and chamber orchestra
STEPTOE Roger VA28	Sonatine I (2009 - 5') viola solo
VA30	Viola Sonata (2010 - 16') viola and piano
VOEGELIN Fritz	Intermezzo scherzoso (7') viola and chamber orchestra (3-4)
	Tangencias (1997/98 - 20') viola and chamber orchestra
ZBINDEN Julien-François VA2	Poème op.84 (14') viola and piano viola and string orchestra
VA12	Solissimo II (op. 102) (2005 - 7') viola solo

VIOLA D'AMORE

LANE Richard MCX52	Serenade (1986 - 6') flute, viola d'amore and strings
VA21	Suite (1984 - 12') viola d'amore and piano
VA24	Suite (1994 - 6'30) 3 violas d'amore (3-4) in preparation
MCX53	Suite (1999 - 10'30) oboe, viola d'amore and piano

CHAMBER MUSIC

ADJEMIAN Vartan MCX81	Quintet (2009 - 13') piano, string quartet
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
CHARRIÈRE Caroline QC11	Quatuor Ophelia (2005 - 12') string quartet
FILAS Juraj	Rhapsodie in Dark Blue (1996 - 15') To the Memory of George Gershwin string quartet
QC3	L'Aube dérobée (2005 - 20') string quartet
GESSENEY-RAPPO Dominique QC8	Canzone (1957 - 4') violin, viola and piano
LANE Richard MCX54	Conversation (1986 - 5') horn in F and viola
CO72	5 Duets (1984 - 10') viola and flute
MCX76	Trio (1993 - 17') viola, cello and piano
MCX55	Transcontinental Postcards (2007 - 20') string quartet
LISJAK Vanja QC10	Melodie (2005 - 8') viola and marimba
MASSON Askell VA26	3 Vitraux "Francesco di Assisi" (2002 - 14') percussion and string quartet
MEIER Jost PERC14	4 Motifs en 3 Mouvements (1965) string quartet
QC1	Klavierquartett (2001 - 20') violin, viola, cello and piano
MCX27	Lamentations (12') string quartet
QC2	Fantasia on a Virtual Chorale (2003 - 7') string quartet
POST David QC16	Piano Quintet (2007 - 27') string quartet and piano
MCX78	String Quartet No. 3 (2003 - 20') string quartet
QC14	Passage (1979 - 10'30") trumpet (flugelhorn) and viola
SAMPSON David TP172	String Quartet no. 2 (1986 - 12') 2 violins, viola and cello
SARYAN Lazar QC5	Croquis (1999 - 4') viola, violoncello, contrabass and percussion
SCHLAEPFER Jean-Claude MCX86	Piano Quartet (2001 - 21') violin, viola, cello and piano
STEPTOE Roger MCX67	String Quartet No. 3 (2002 - 25') string quartet
QC12	String Quartet No. 4 (2003 - 25') string quartet
QC13	Fantasie (1975 - 12') organ, viola obbligata and string orchestra
VOEGELIN Fritz	Signos para cuerdas (12') cembalo, 2 guitars, mandolin, hp, 2 string sextets
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