Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

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Program Notes

Sonata for Violoncello and Piano was written especially for Cellist Emil Miland. As a performer, Mr. Miland has frequently appeared with many of the world's finest singers, and his playing for me has always embodied many features of vocal technique, including a special kind of *portamento*, and varying speeds of *vibrati*. To that end, I fashioned in this piece long, arching melodies that are unabashedly lyrical and romantic in character.

The first movement, marked *Allegro moderato appassionato*, is cast in an expansive sonata-allegro form, and its trajectory unfolds with bold, sweeping gestures. Though firmly in D major, the entire melodic and harmonic texture of the movement is highly chromatic, giving the musical character a sense of heightened inflection and intensity.

The second movement is a *Passagaclia* in F minor built on a three-measure bass line which includes all twelve tones of the chromatic scale. The mood of the movement is predominantly solemn and serious, though there is a recurring contrasting section based on a more lyrical, expressive theme. The variations on the ground bass become progressively more rhythmically animated, leading to a climax featuring the second melodic idea. The work ends solemnly, with the cello moving from its highest register down to come to rest on its lowest note, the open C string.

The third movement I call a *Lied*, as it is modeled on songs by Schubert and Schumann. The movement is a quietly expressive Andante in the sunny and regal key of E♭ major, featuring a singing line in the cello's middle register, accompanied by steady eighth-note repeated chords in the piano. The accompaniment includes continuously rising lines in the inner voices, and the cello takes up this rising line in the climax of the movement.

The fourth movement is a spirited *Gigue* in D major and 9/8 time built on three contrasting themes: the first dance-like, the second humorous, the third broadly sung and lyrical. The first theme from the first movement is quoted in the last section of this movement, leading to a restatement of the lyrical theme and the dance theme. The movement concludes with a brisk and lively coda.

—David Conte

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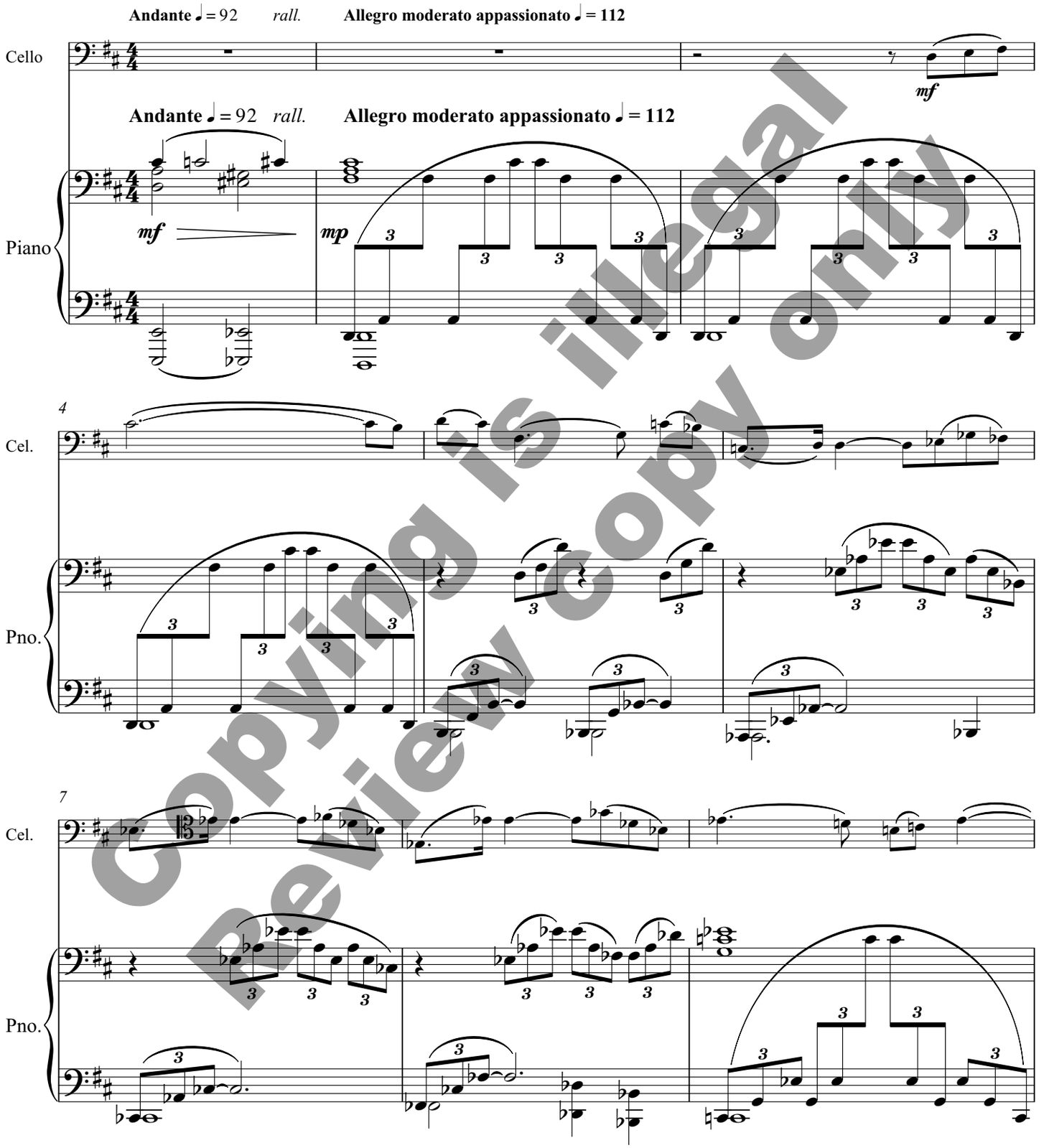
Catalog No. 8052

for Emil Miland

Sonata for Violoncello and Piano

David Conte

I.



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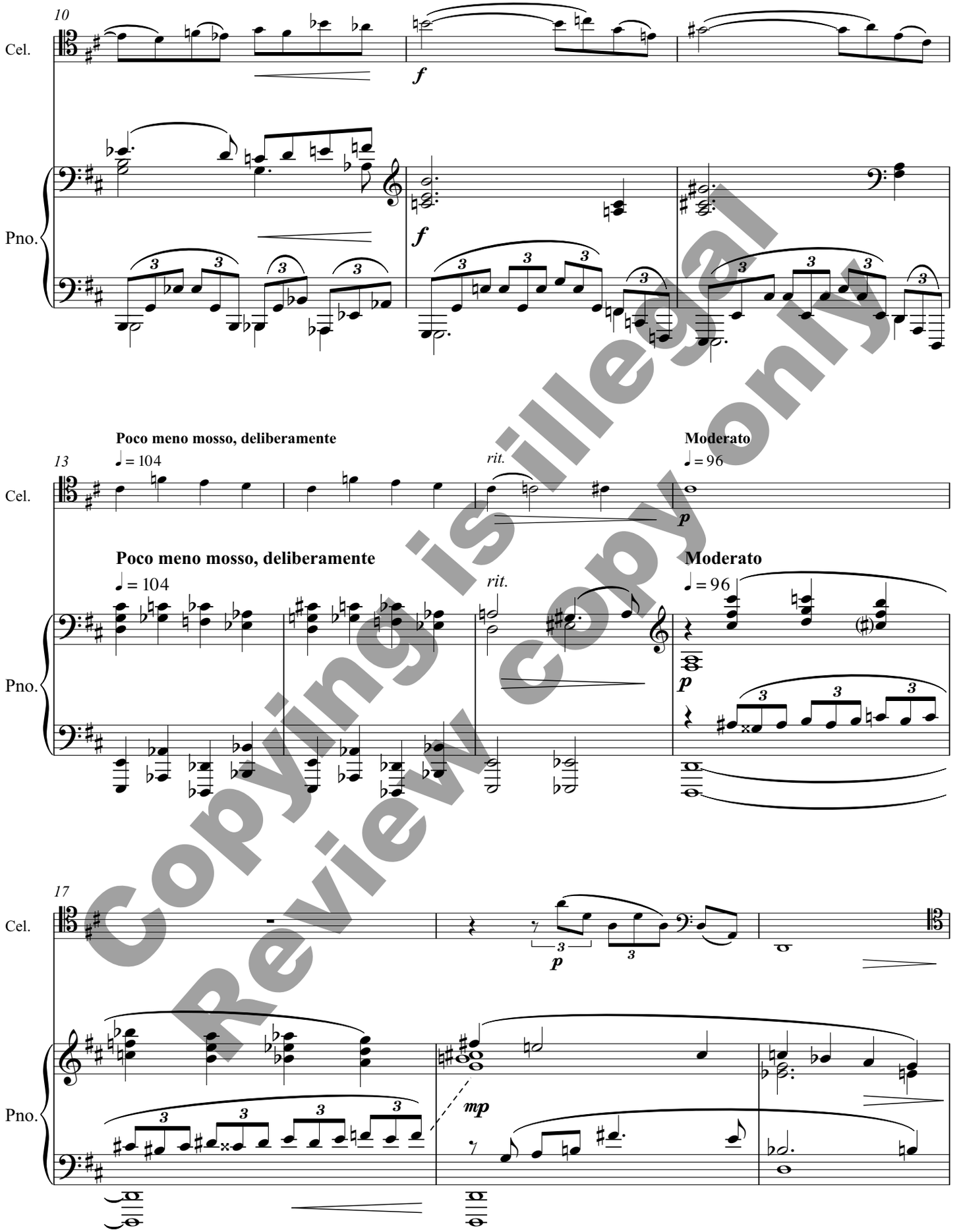

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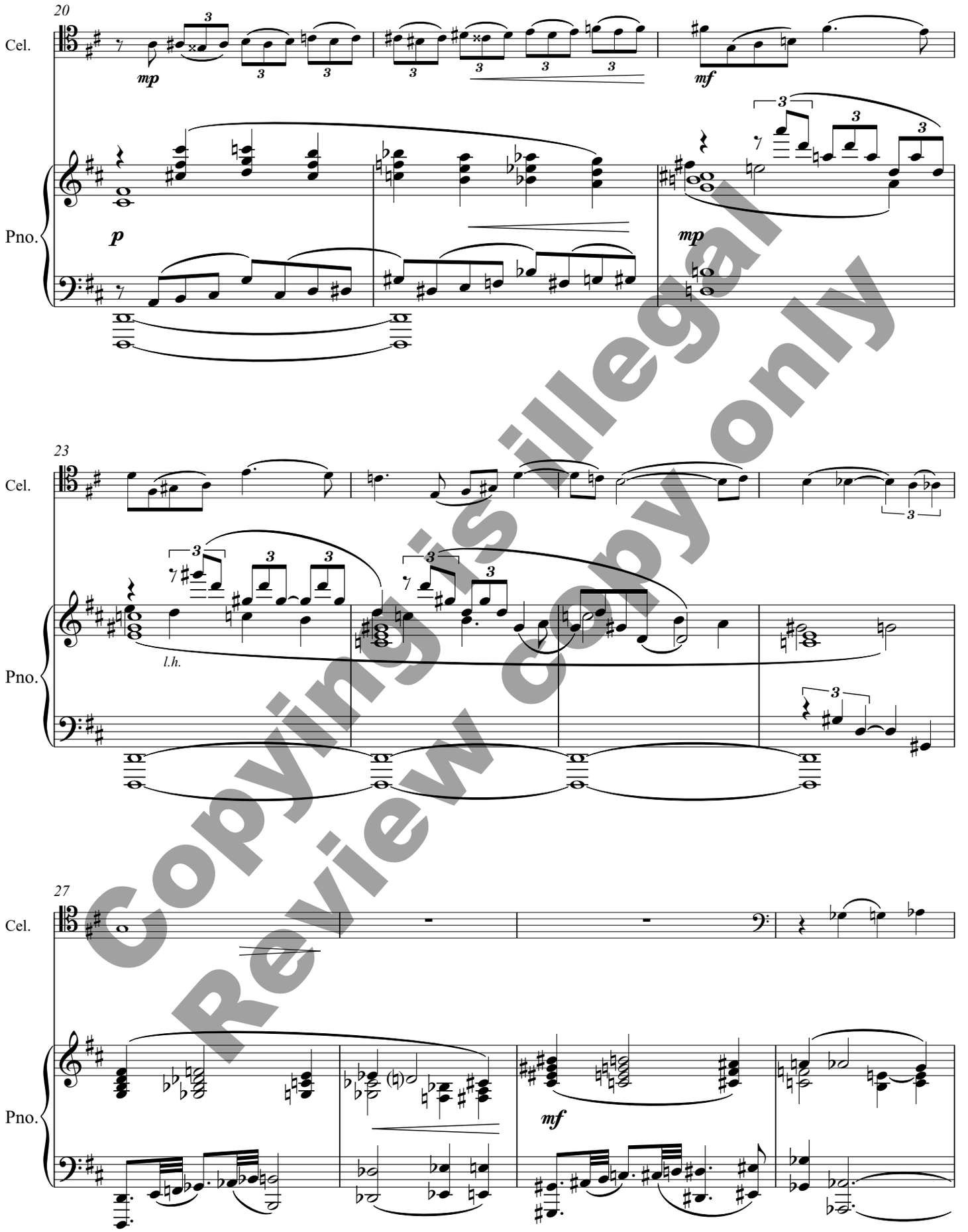

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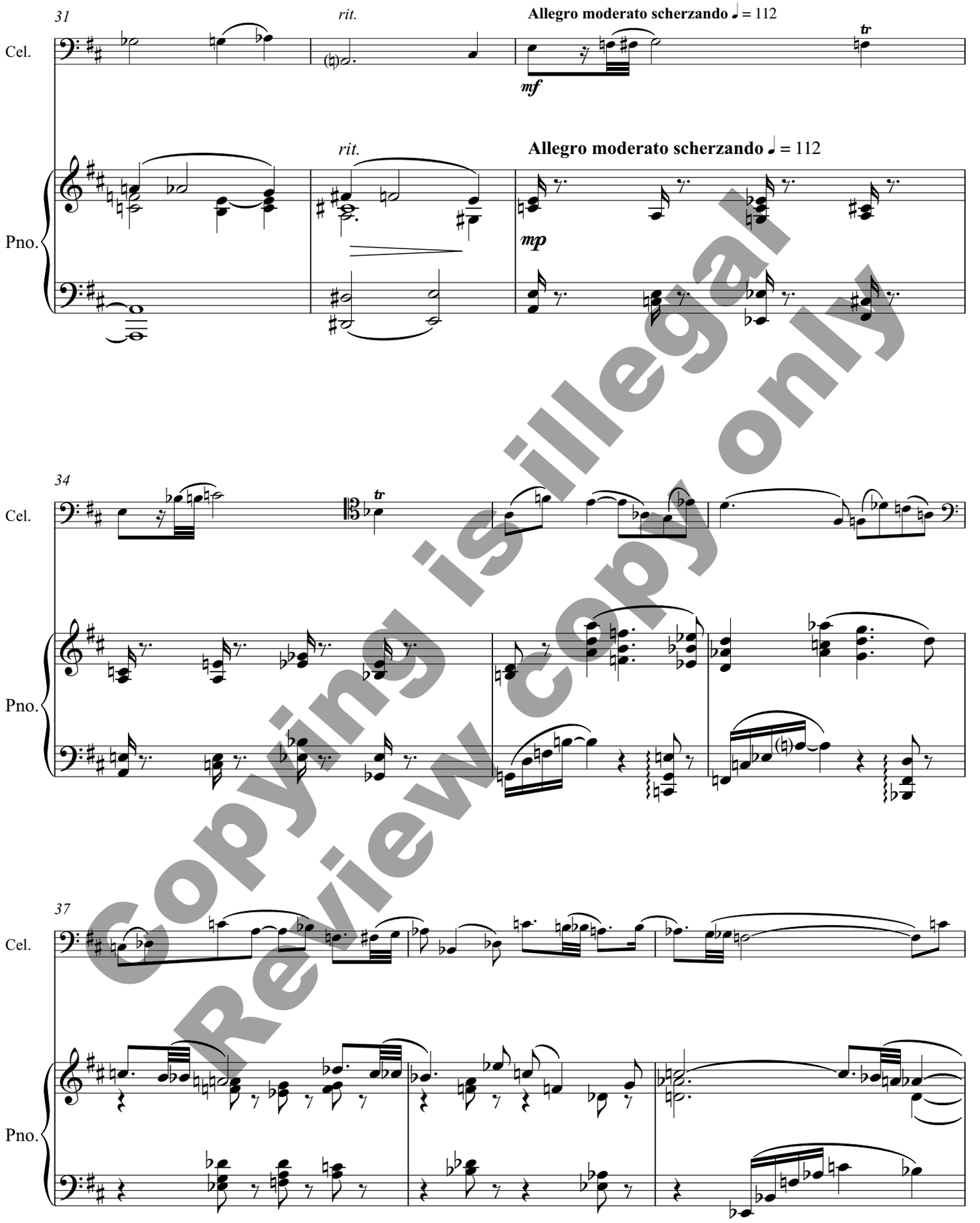

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II. Passacaglia

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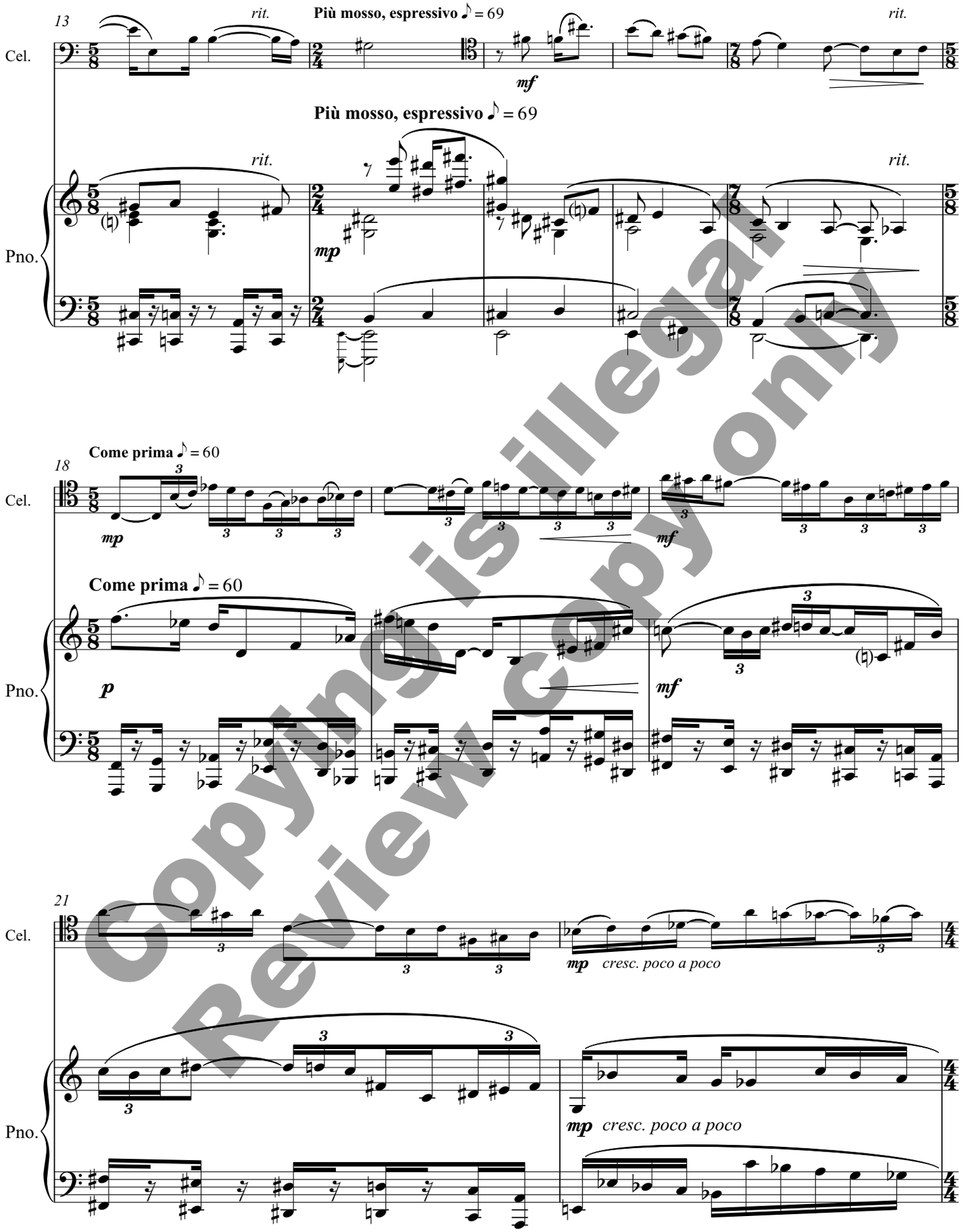

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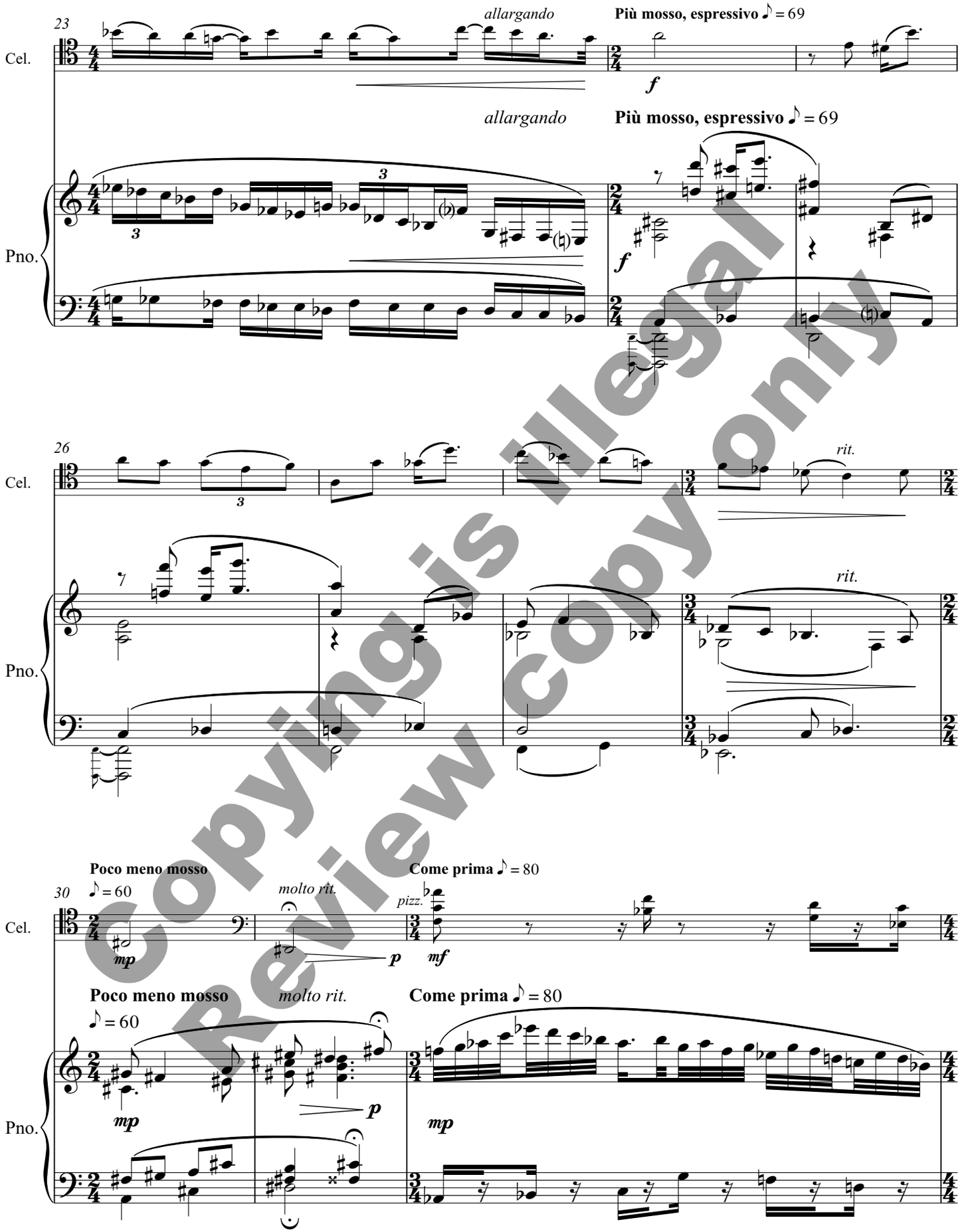

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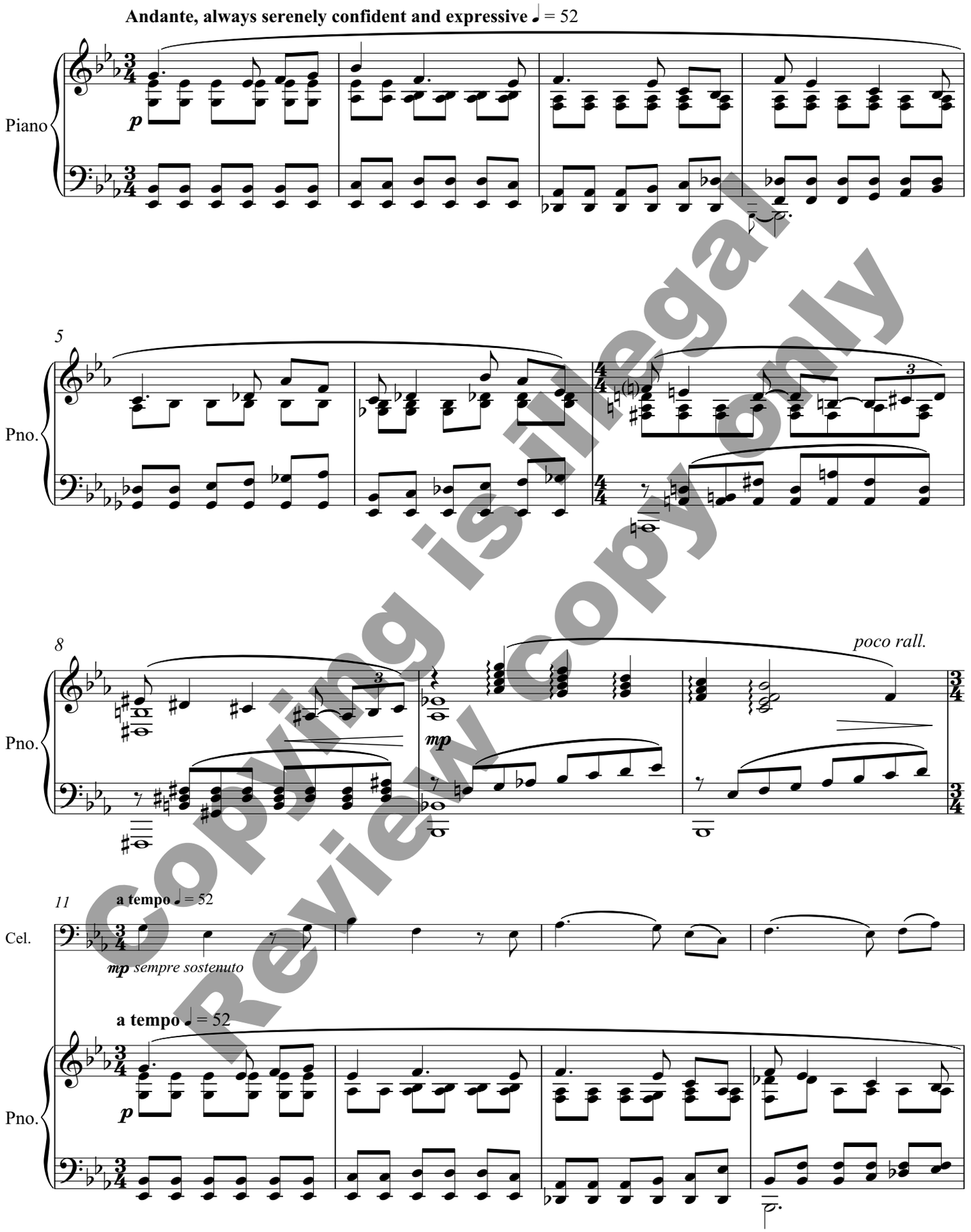
III. Lied



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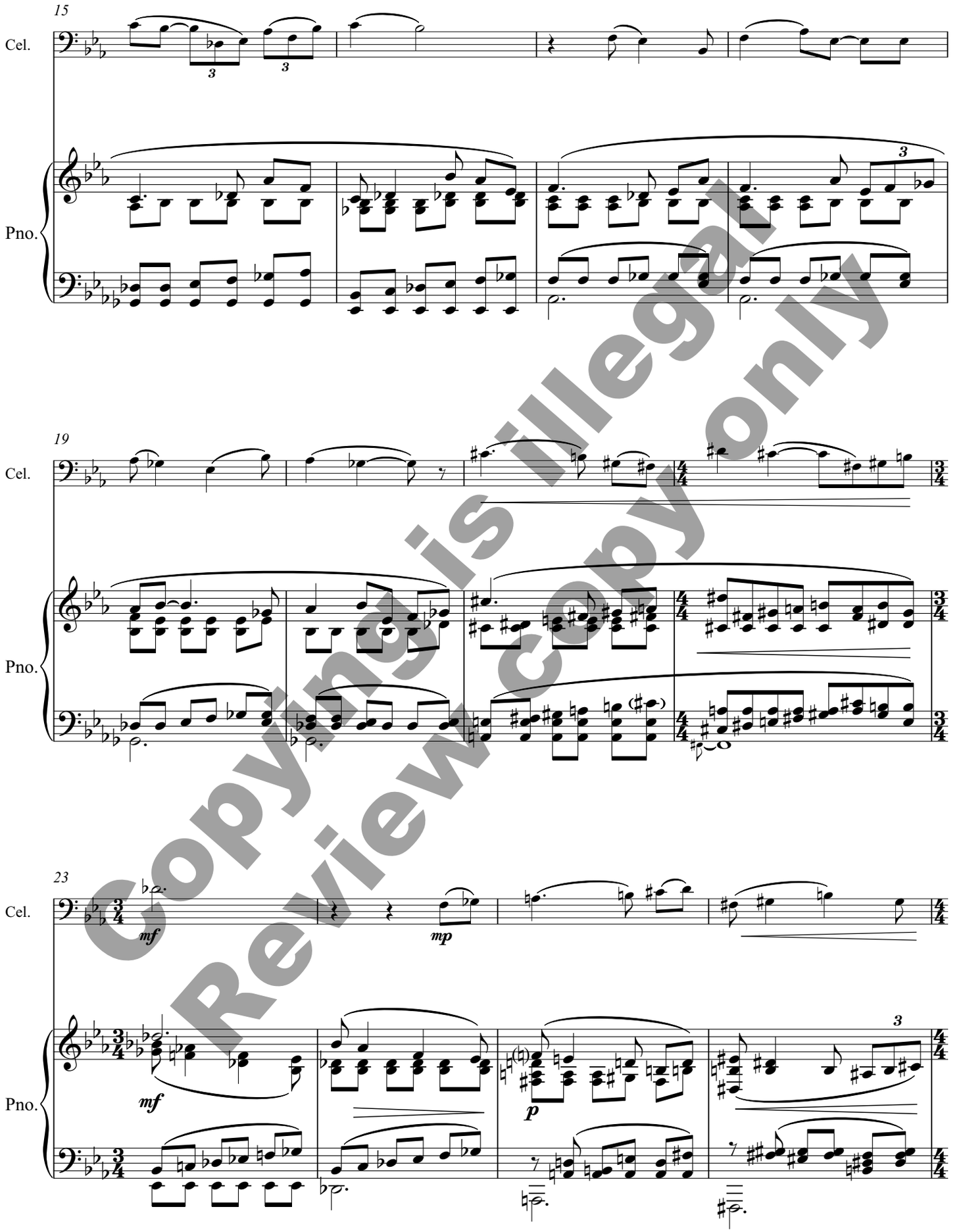

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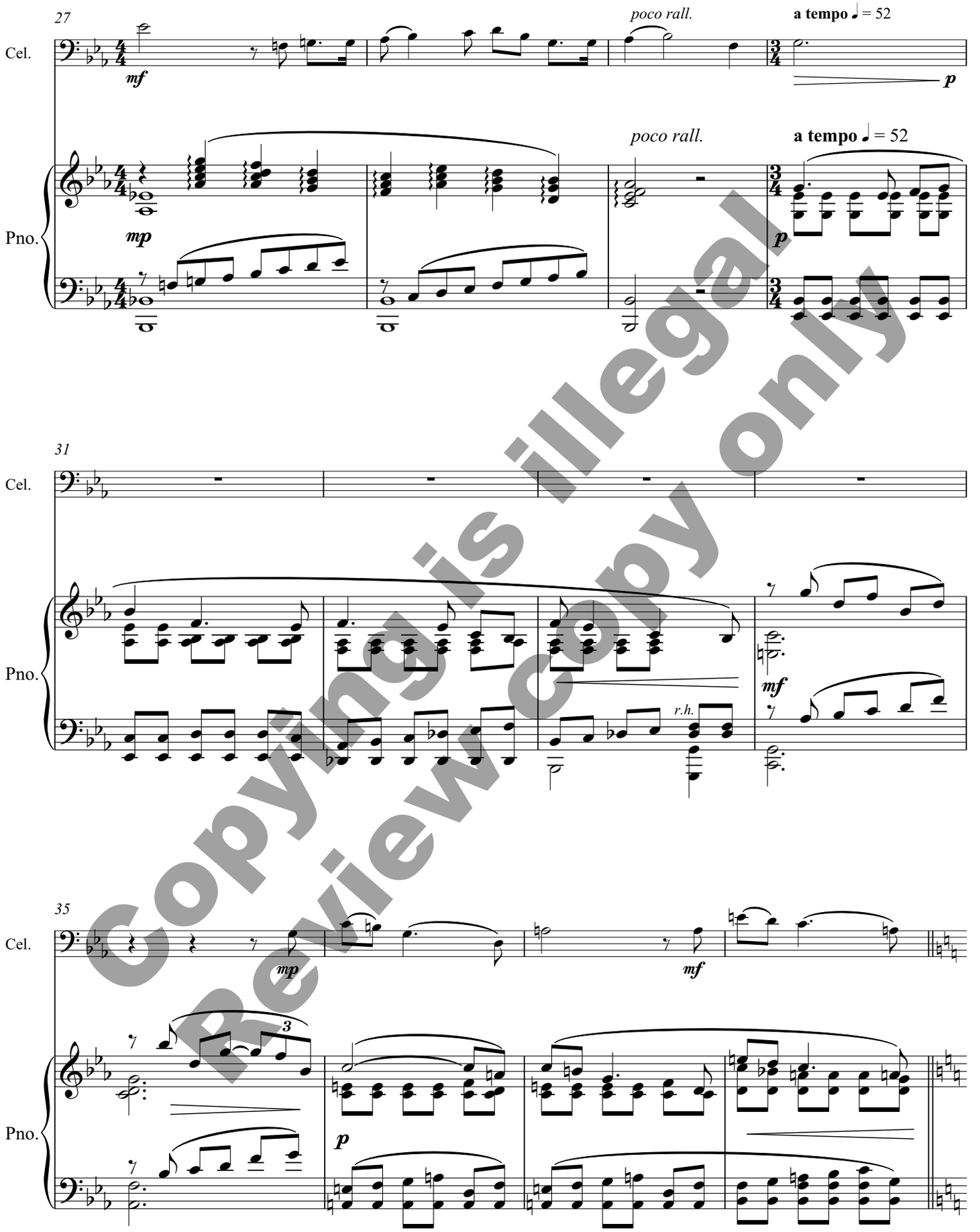

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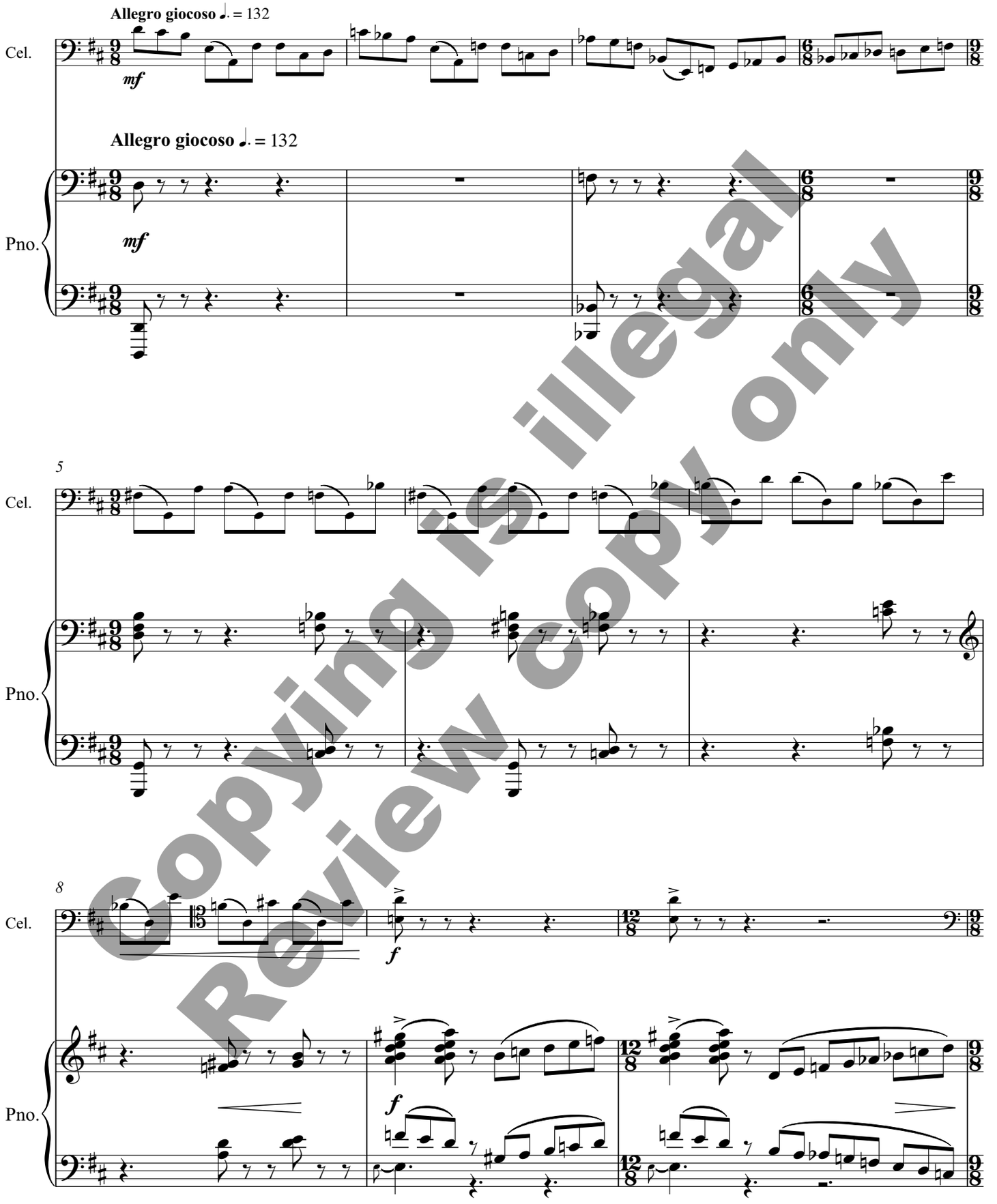
IV. Gigue



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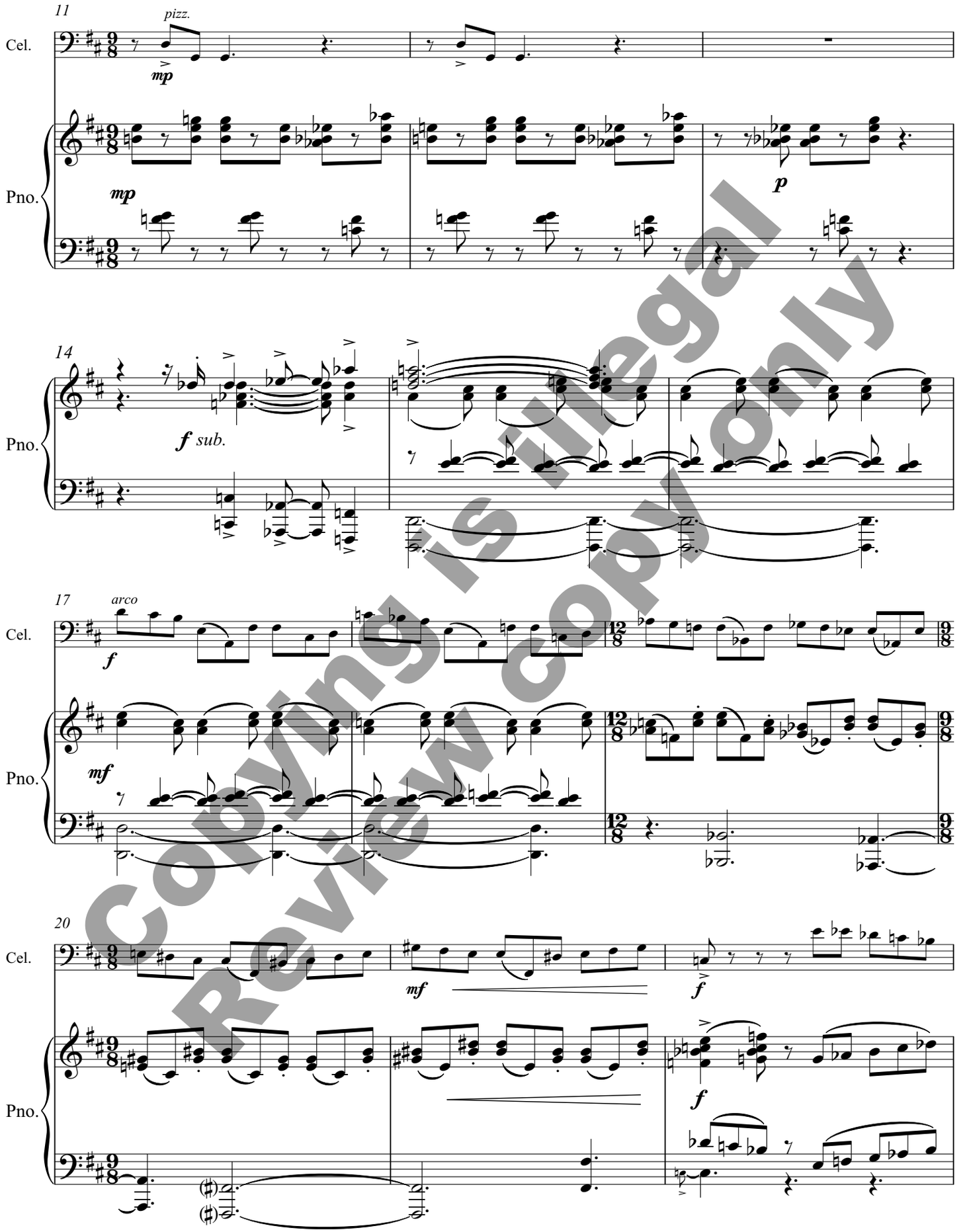

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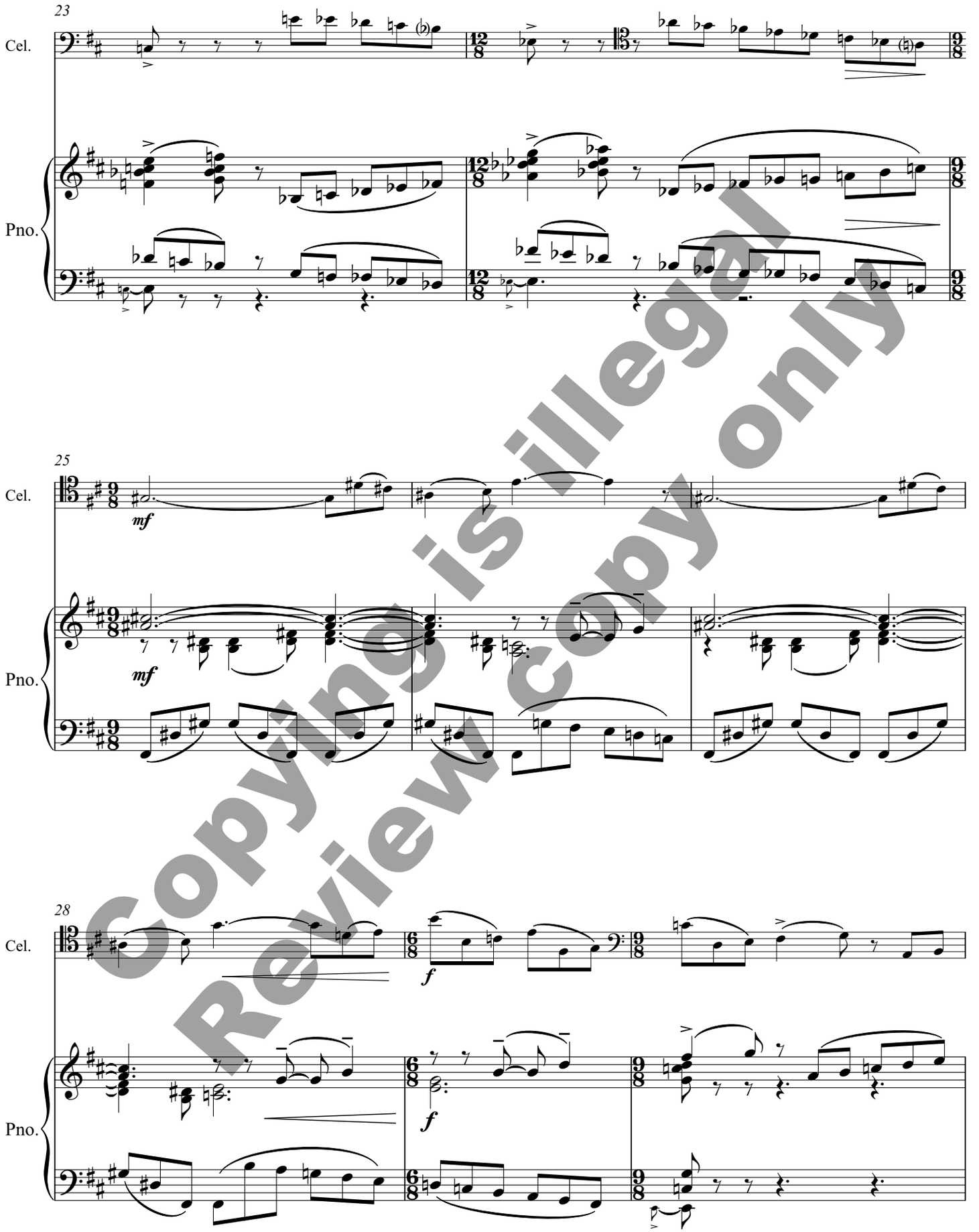

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