Eric Ewazen

Sonata No. 1

for Cello and Piano

sample

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SONATA for Cello and Piano was the first work I wrote when I began undergraduate studies at the Eastman School of Music, studying under Joseph Schwantner. The work is gratefully dedicated to my dear friend Julie Charland, who was in my class at Eastman! I had actually played cello for several years, but was not that advanced – certainly nowhere near as advanced as the extraordinary cellists at Eastman. I will always remember Julie playing the Haydn *Concerto in D Major* for me, and I had just not heard anything so beautiful. I consequently tailored the piece for her playing, writing it section by section and getting Julie's input and inspiration.

Prior to Eastman, I had only written 4 works: *Apocalypse*, a rock musical about the Vietnam War; *Insurrection*, written for my high school orchestra; *Entrance*, for solo piano and my first 12-tone piece; and a work for chorus and woodwind quintet. Thanks to the influence of Dr. Schwantner, I plunged into the world of 20th-century American tonal music by composers such as Bernstein, Copland, and Barber. That became the harmonic language of my cello sonata, and that language has continued to influence me through this very day – but it all began with my Cello Sonata!

I composed the 3rd movement first, and it was performed at our freshman composers concert in December 1972. I then wrote the 1st and 2nd movements the following January. The work begins with an energetic and riveting 1st movement, followed by an incredibly virtuosic 2nd movement – slow, sustained, and increasingly dramatic, blossoming into bright, high energy before returning to quiet lyricism at its conclusion. The final movement is a swirling, energetic rondo in a contemporary gigue-like 6/8 rhythm, which leads to a virtuosic coda.

— Eric Ewazen

sample

Sonata No. 1

for Cello and Piano

Duration: c. 18'

ERIC EWAZEN (1973)

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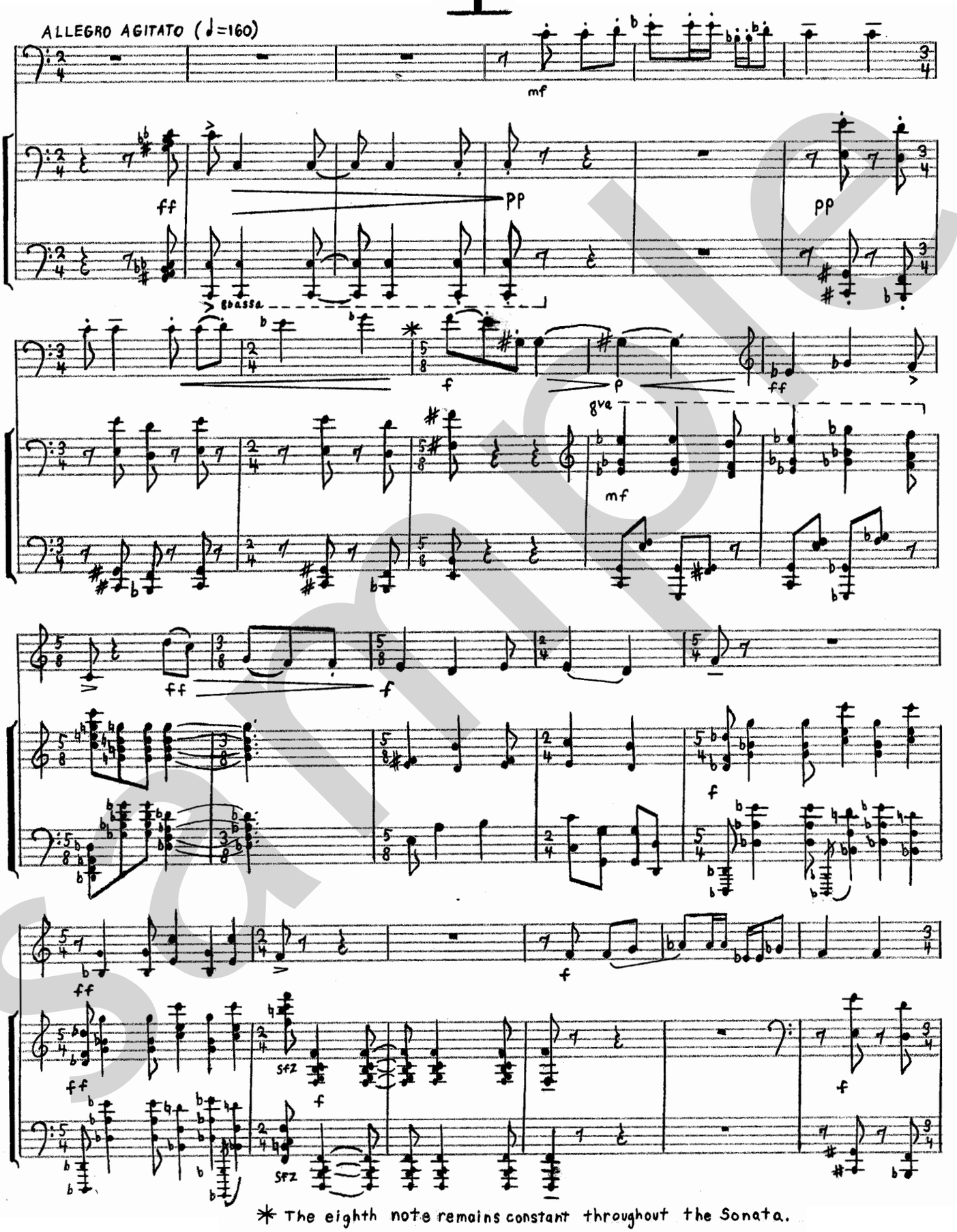

Sample

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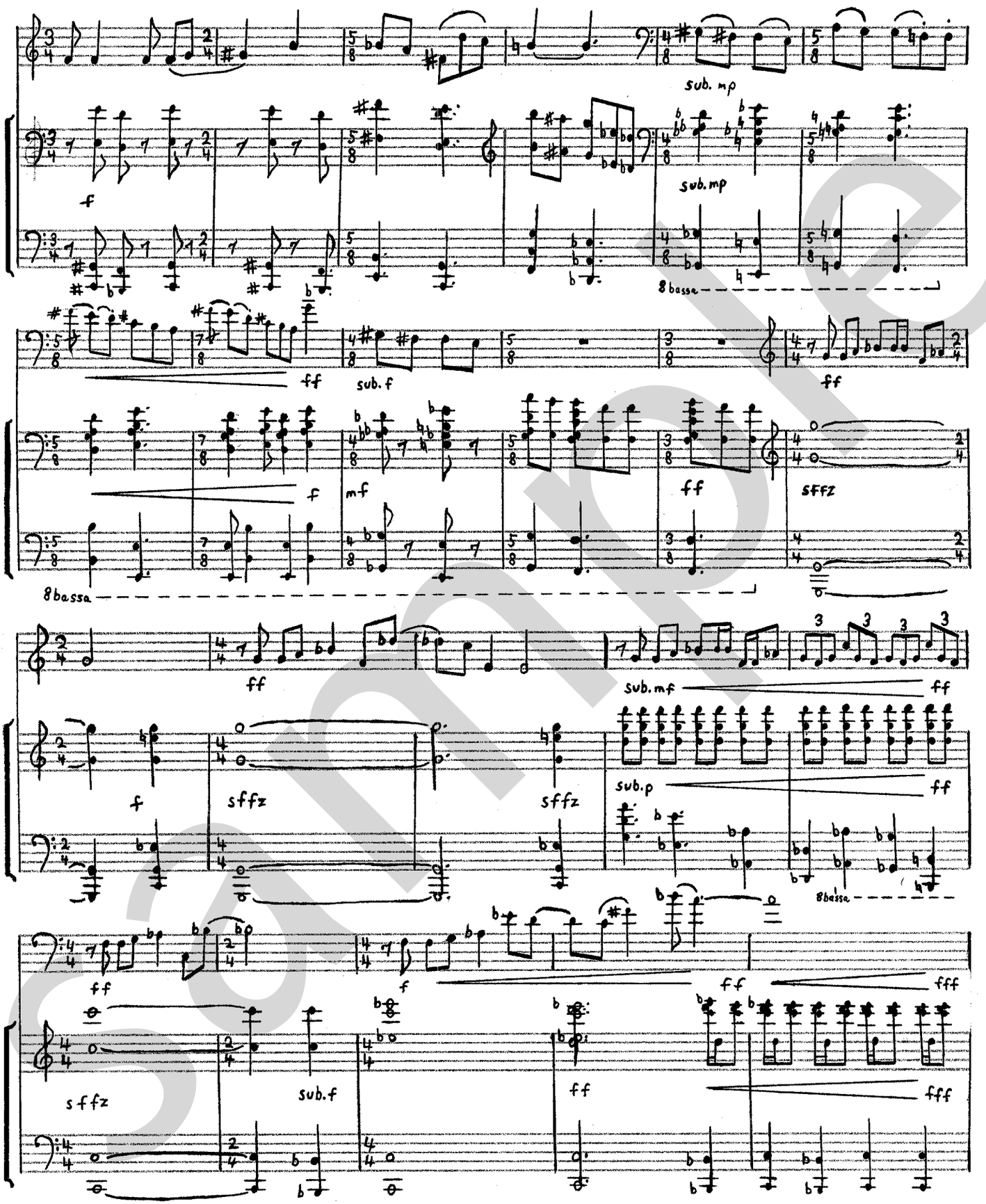
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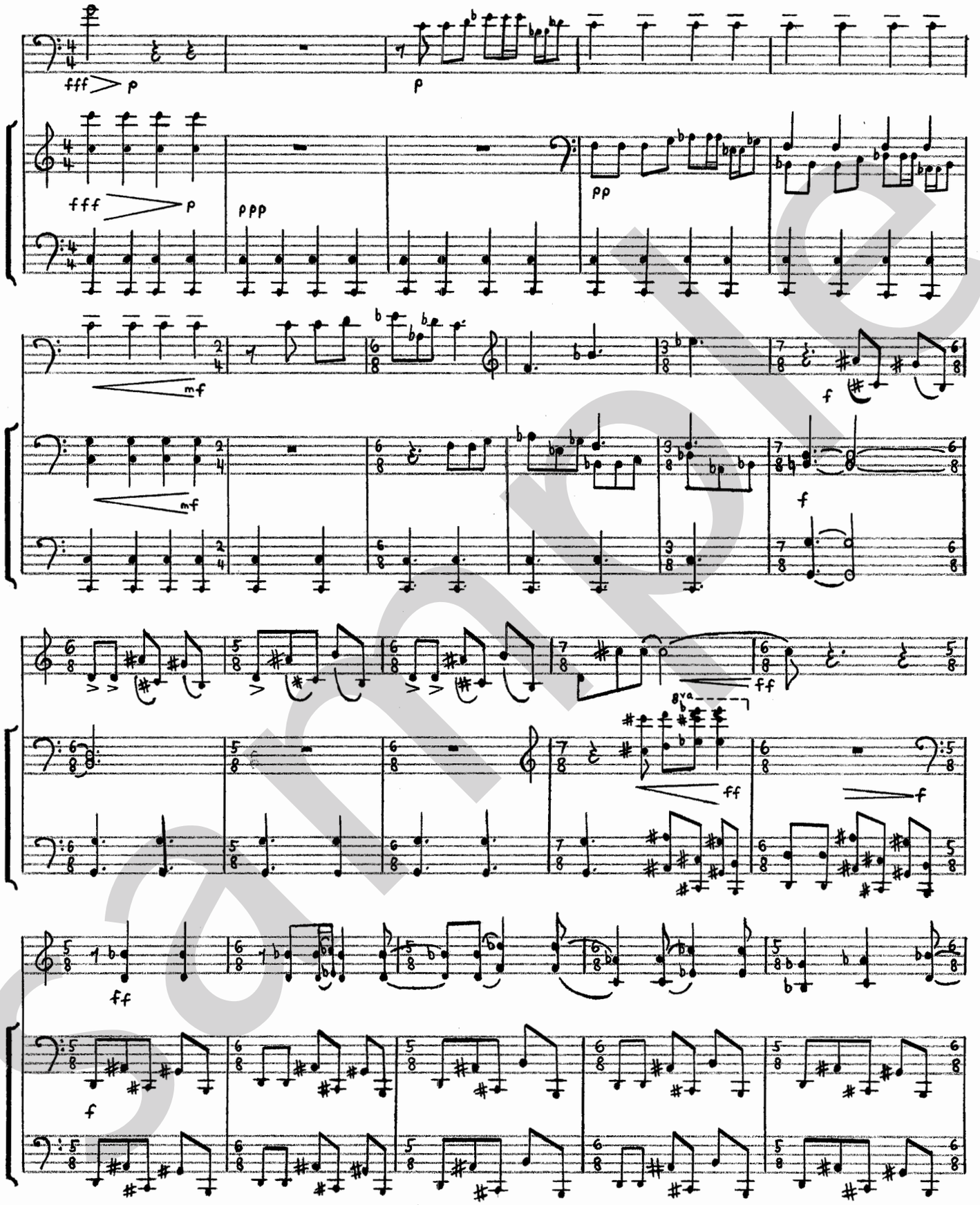

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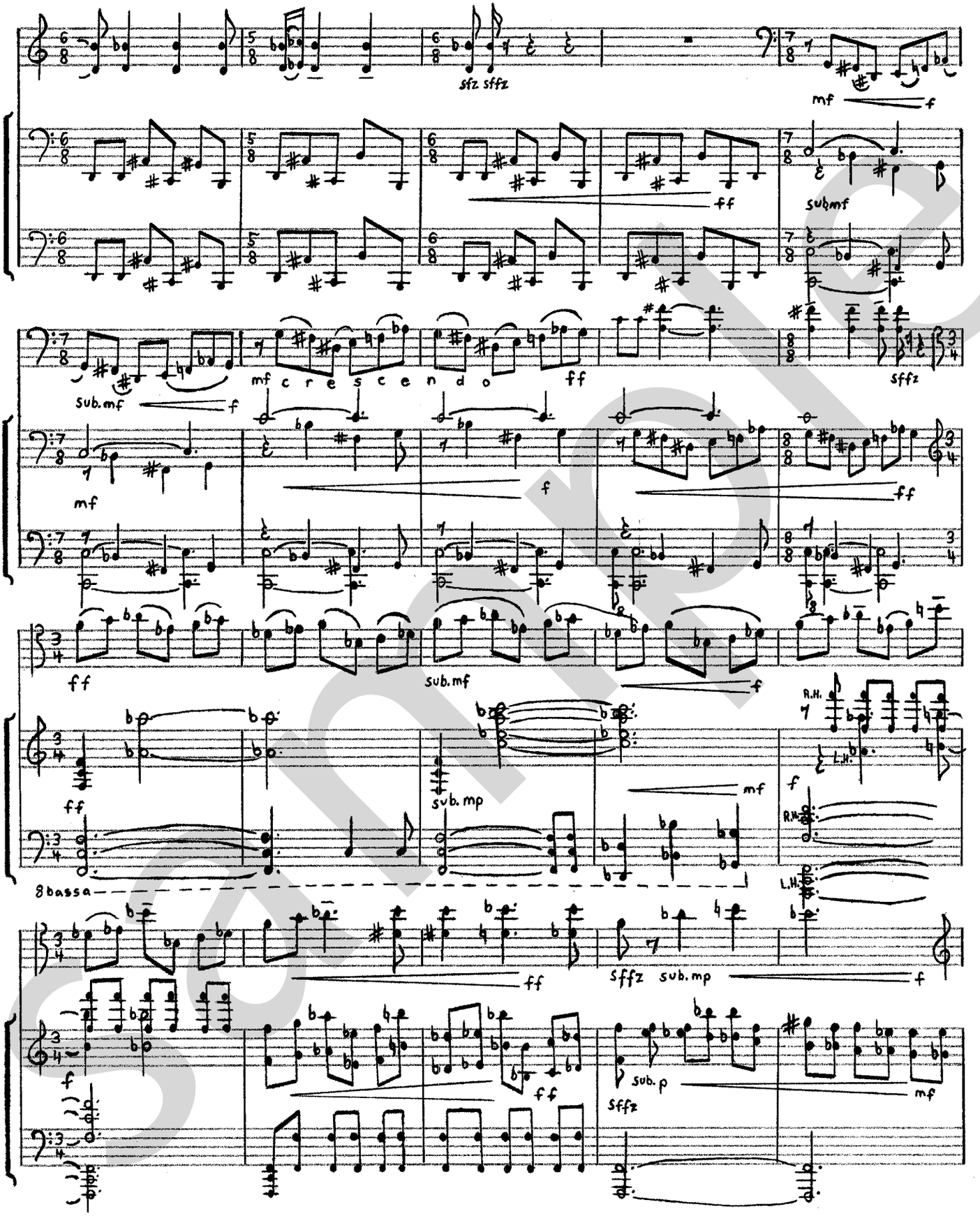
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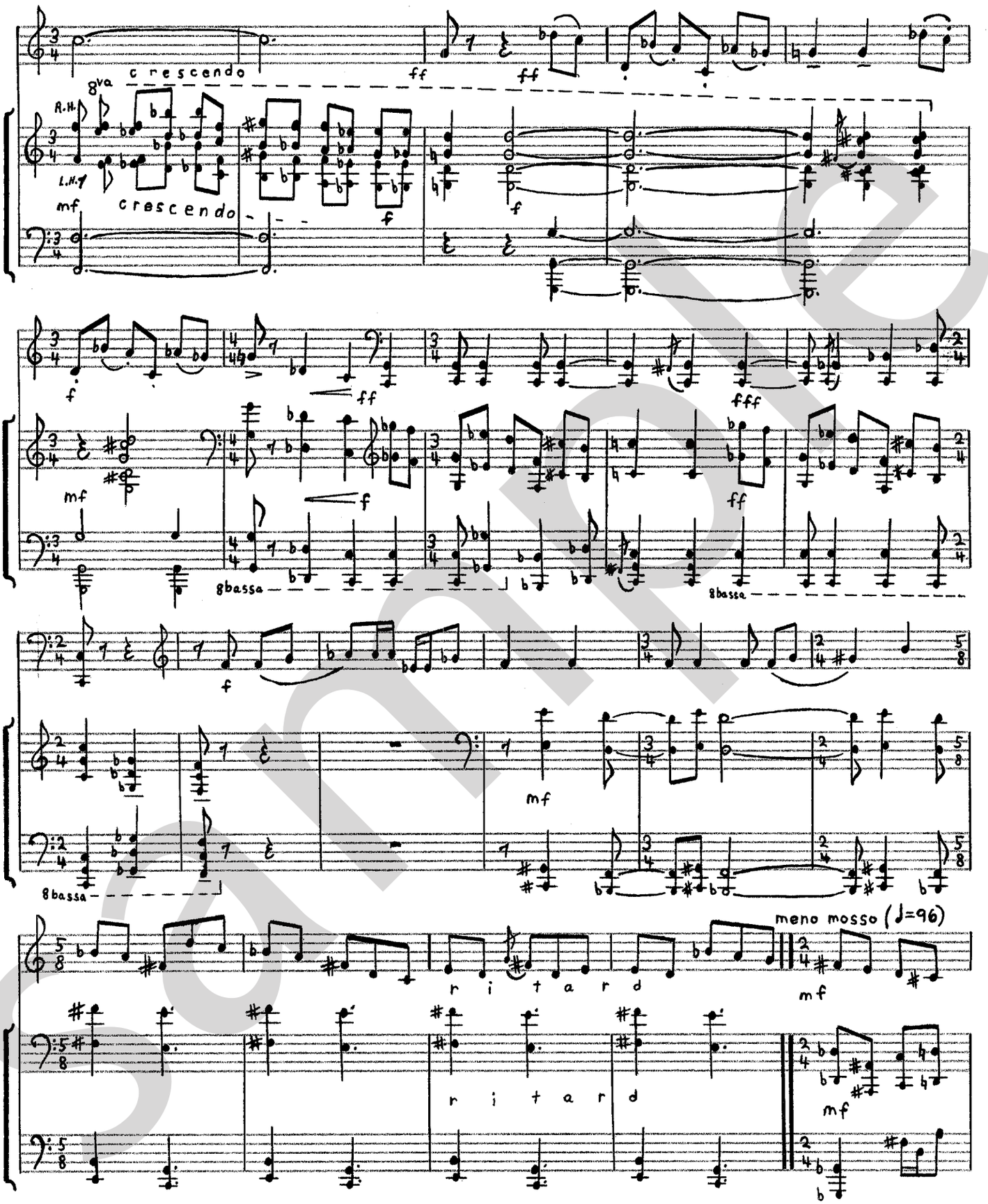
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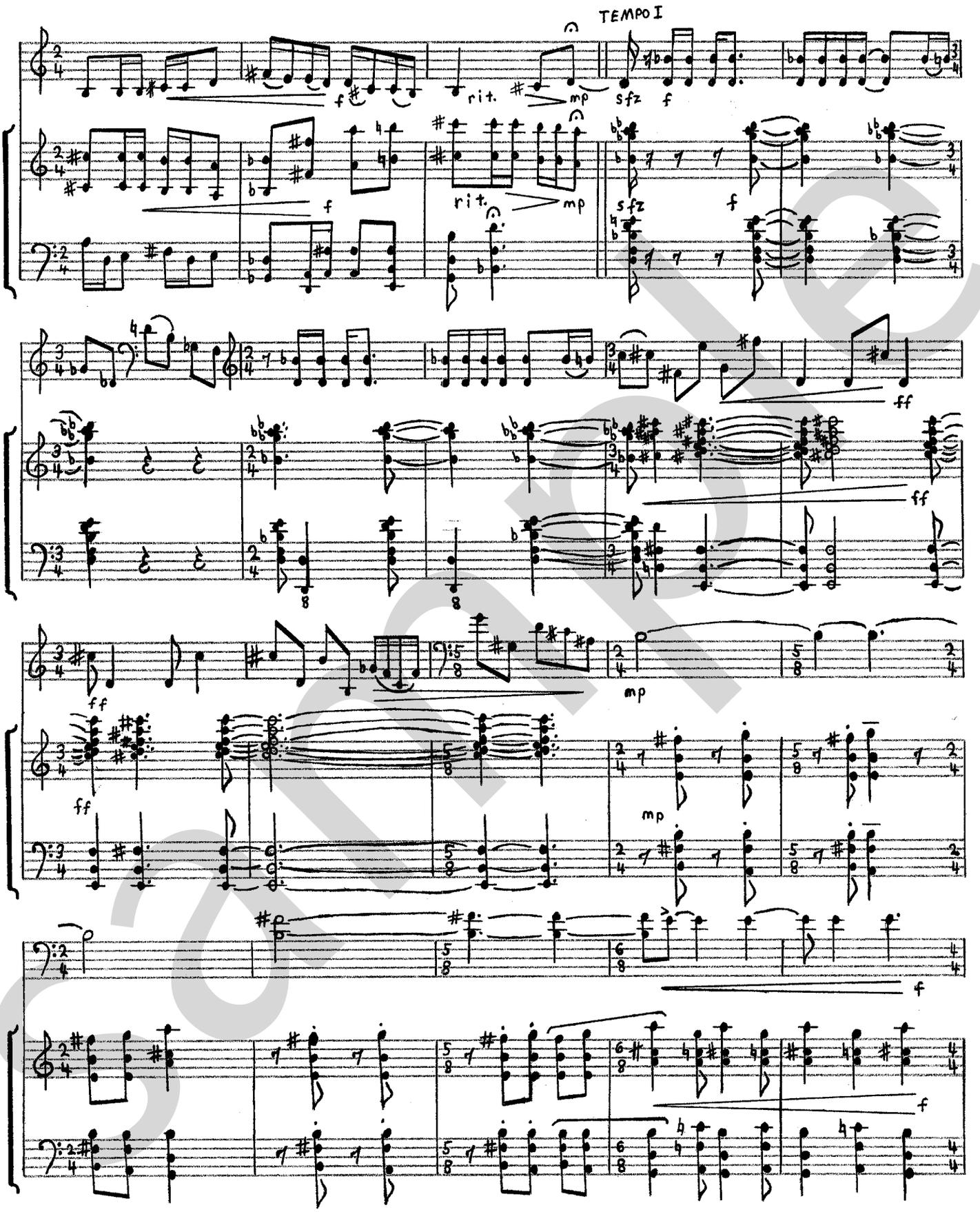
sample



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