

## **Ludwig van Beethoven (1770–1827) Sonata for Cello and Piano No.3 in A Major, Op.69**

Beethoven totally wrote five cello sonatas throughout his life. The third sonata was created in 1808, stands as a remarkable piece during his middle period. In this period he also composed his Fifth and Sixth Symphonies, along with his Fifth Piano Concerto, famously known as the "Emperor." Unlike traditional pieces where one instrument typically supports the other, this sonata shows an equal relationship between the cello and piano. Both instruments share the charming melody and amazing musical dialogue. Beethoven dedicated to this Cello Sonata to famous cellist Baron Ignaz von Gleichenstein.

The first movement cello gives an soft introduction, then the piano joins to play the echoes. Then the cello and piano gradually reach to a high point. The first movement is strongly symphonic in character

The second movement, a scherzo in the tonic minor, features a syncopated main theme contrasted by a more lyrical trio section.

The finale begins with a brief, slow introduction that harks back to the opening of the first movement, setting a contemplative mood. It soon gives way to the main body of the finale – a lively and energetic Allegro in A major. The movement combines light-heartedness with lyrical beauty, concluding the sonata on an uplifting note.

## **Johannes Brahms (1833–1897) Cello Sonata No.1 in E minor, Op.38**

"Cello Sonata in E Minor, Op. 38," initially entitled "Sonate für Klavier und Violoncello," reflects Brahms' belief in the equal importance of both the piano and cello throughout the piece. Composed in the summer of 1862 and completed three years later in 1865, this sonata underwent a transformation from its original conception as a four-movement work to its final three-movement form, excluding the initially planned "Adagio" movement.

The first movement of the sonata is marked by its deep expressiveness and expansive melody, which seems to draw inspiration from Johann Sebastian Bach, particularly echoing themes from Bach's "The Art of the Fugue" and "Musical Offering." This opening movement employs the sonata form, a nod to the structures favored by Brahms' Viennese predecessors, melding historical reverence with his unique expressive depth.

The second movement showcases Brahms' playful engagement with the minuet, a dance form originating from the Baroque period that was popular in the Classical era. This movement stands out as one of the few minuets composed by Brahms, who typically preferred the scherzo for his middle movements. The choice of a minuet here highlights Brahms' versatility and willingness to explore traditional forms with a fresh perspective.

The finale is a vigorous and dynamic fugue, drawing inspiration once again from Bach, Contrapunctus 13 of "The Art of the Fugue," a piece renowned for its intricate counterpoint. Brahms integrates a broader, more characteristic second theme into this movement, effectively weaving together the two ideas with the piano often leading. The work concludes dramatically, revisiting the opening fugal theme in full before descending to a final, flourished close.