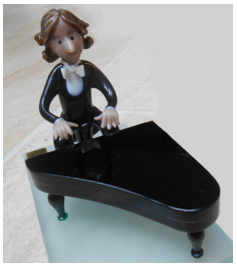
“FOSSETTE”

Sonata for Pianoforte



Kerry Milan

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“FOSSETTE”

Sonata for Pianoforte

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Introduction

Stafford, March 2020, like so much of the world in almost total lock-down because of the coronavirus pandemic.

Hidden away, forgotten for over sixty years, have lain manuscripts dating back to my time at school and college, the then Royal Scottish Academy of Music and Drama, among them a song cycle *A Voice of Music,* which was performed at the Scottish Academy in June 1963, and this piano sonata, never performed and only now unearthed.

Although living near Glasgow I had been set to go to the Royal Academy in London where my father had studied - also rediscovered, a programme from June 1935 with him singing in the *Die Meistersinger* there under Barbirolli - but father must have recalled his own financial struggles (he was second footman to the Charrington family) and it was eventually decided not to take up the London offer and for me to stay in Glasgow. Since the age of eleven I had been a pupil (the only pupil) of the Scottish National Orchestra leader Jean Rennie, thanks to a letter of introduction from Barbirolli who was the Scottish Orchestra's conductor there from 1933 - 36, before going to the New York Philharmonic, and then in 1943 to the Hallé.

In the late 50s, when still at school, I played in a university student orchestra conducted by Jimmy Loughran, who at the time was Industrial Concerts Organiser for the Scottish National Orchestra. About the RSAMD audition I can recall very little. Of my violin audition pieces I have no recollection, except that Jean Rennie had arranged for my accompanist to be a youngish Bryden Thomson! I do though remember what I performed for my piano audition - the opening pages of this as yet very incomplete piano sonata, which I obviously continued working on through my first and second years at college, since the manuscript is dated 1961.

Unlike John Purser, though, whose own piano sonata was also performed at the 1963 students' concert, composition was not officially part of my performer's course, though Frank Spedding, whose doctorate I remember we all cheered at this time, kept an interested, or perhaps amused, eye on me!

(Coincidentally I still have files from 1999 when we were both in the Central Composers' Alliance, Frank having by then retired to Nottingham. He wrote Joan Dickson a 'cello concerto and a brilliant *toccata a tre* for the Glasgow (later Scottish) trio of Louis Carus, Joan Dickson and Wight Henderson, all of whom taught or coached me.

Among my manuscripts there is even one in Frank's own hand of a violin dance which he wrote for me to play in 1962 as part of a Drama department production of Christopher Fry's *The Lady's not for Burning.*)

I remember John Purser once saying to me that once he had put a note down on paper he never changed it! I wonder, is that still the same now? This newly printed edition of my piano sonata, I can likewise say, has not had a single correction or alteration from the original manuscript, even down to the layout in its smallest details, some of which have proved something of a challenge to replicate on the computer. I had completely forgotten that the tone row makes its first appearance not in the final movement but in the previous Scherzo; nor have I any recollection of borrowing the slow movement's second theme for the third song of the *A Voice of Music* song cycle.

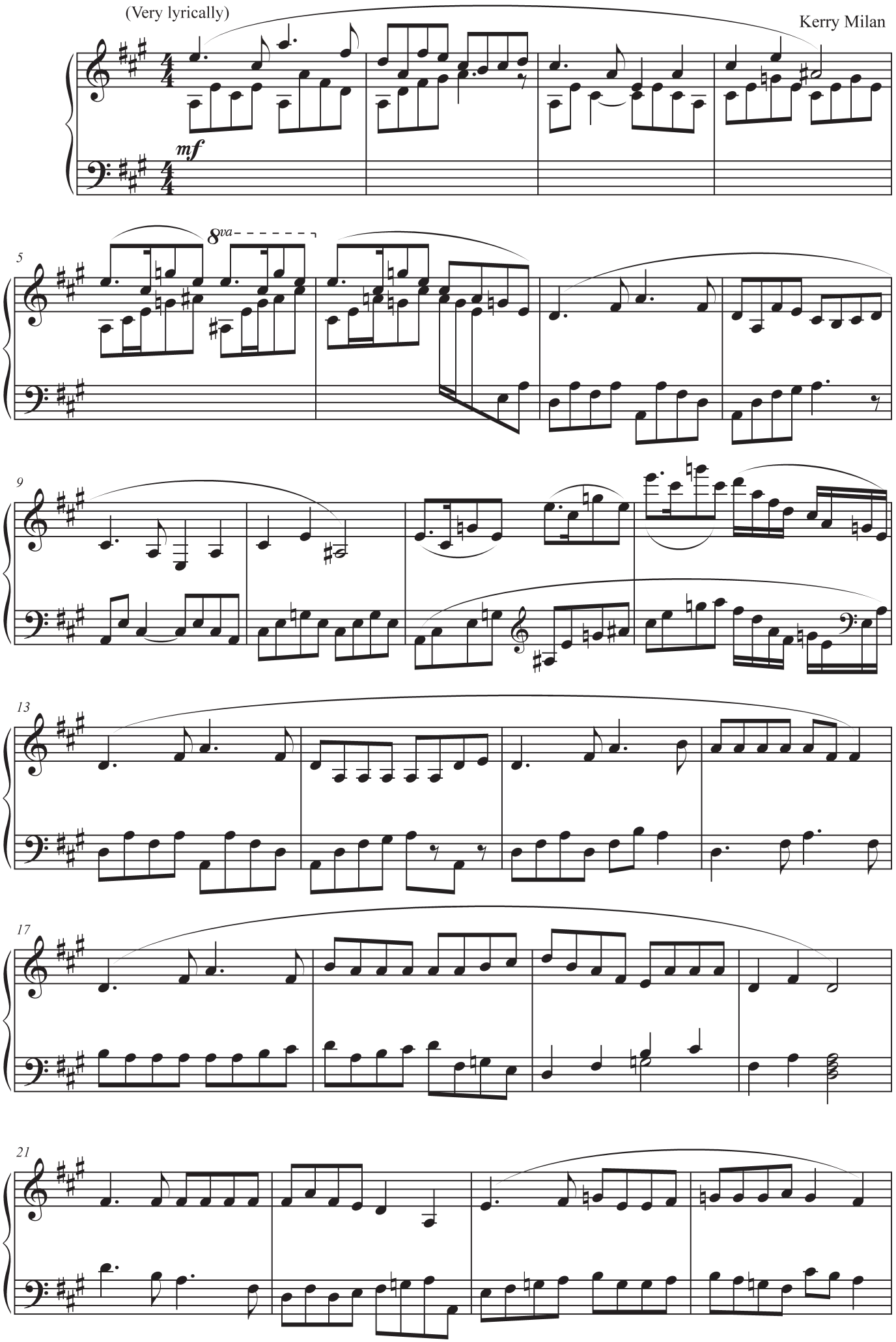
One of my set works for Highers was the Mozart K488 piano concerto, and one of the set works we studied at the Scottish Academy was the Berg violin concerto, so it is perhaps not surprising to see the sonata's own development, ending with a Webern-short last movement complete with tone rows; though as Frank Spedding was amused to observe, the ending almost manages to get back to A major!

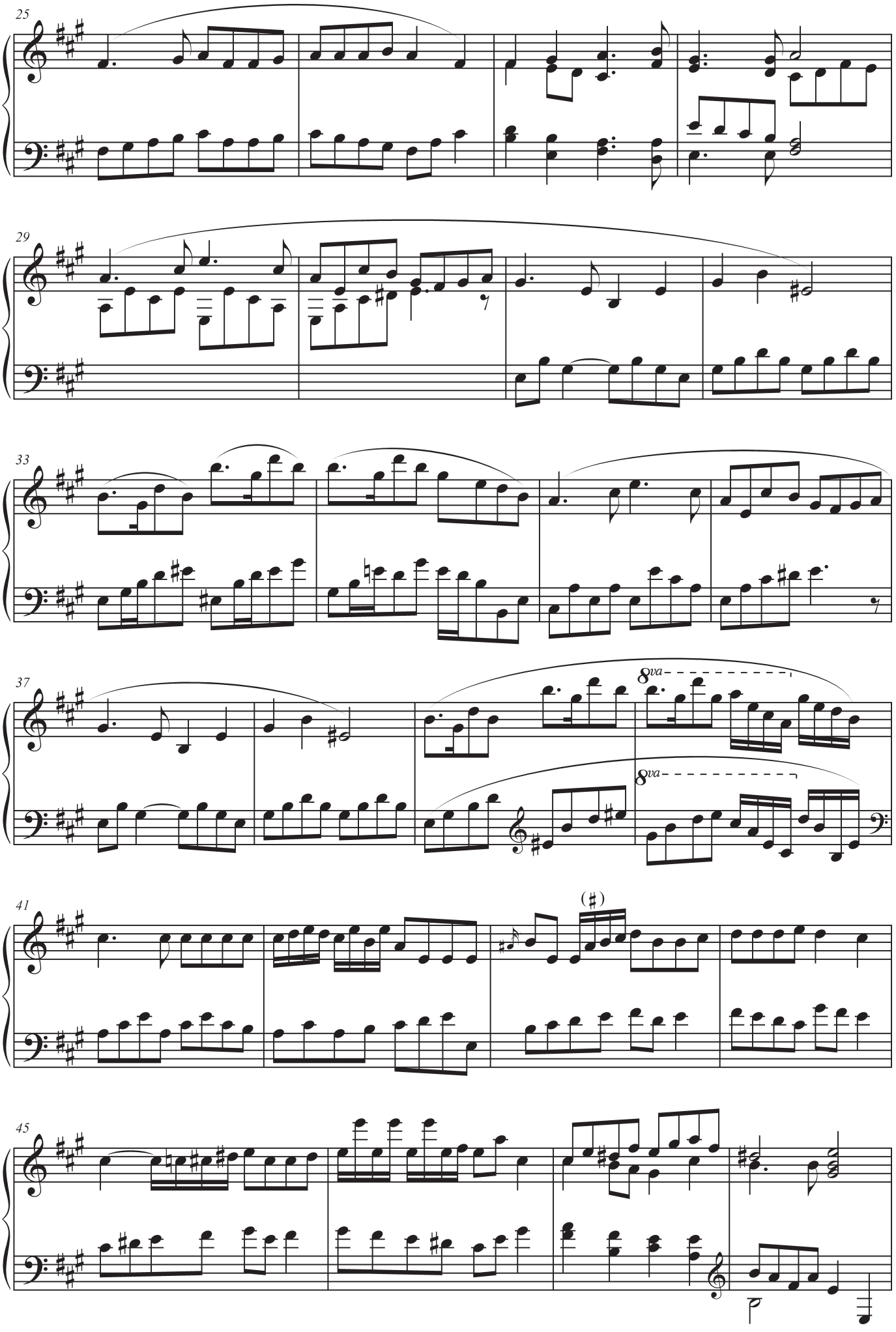
And who could have foreseen that 55 years later this would lead to a substantial fully-serial song cycle, *Rapture,* with Yvonne Howard and Scott Mitchell (FRCS) being recorded at the now named Royal Conservatoire of Scotland. *Kerry Milan*

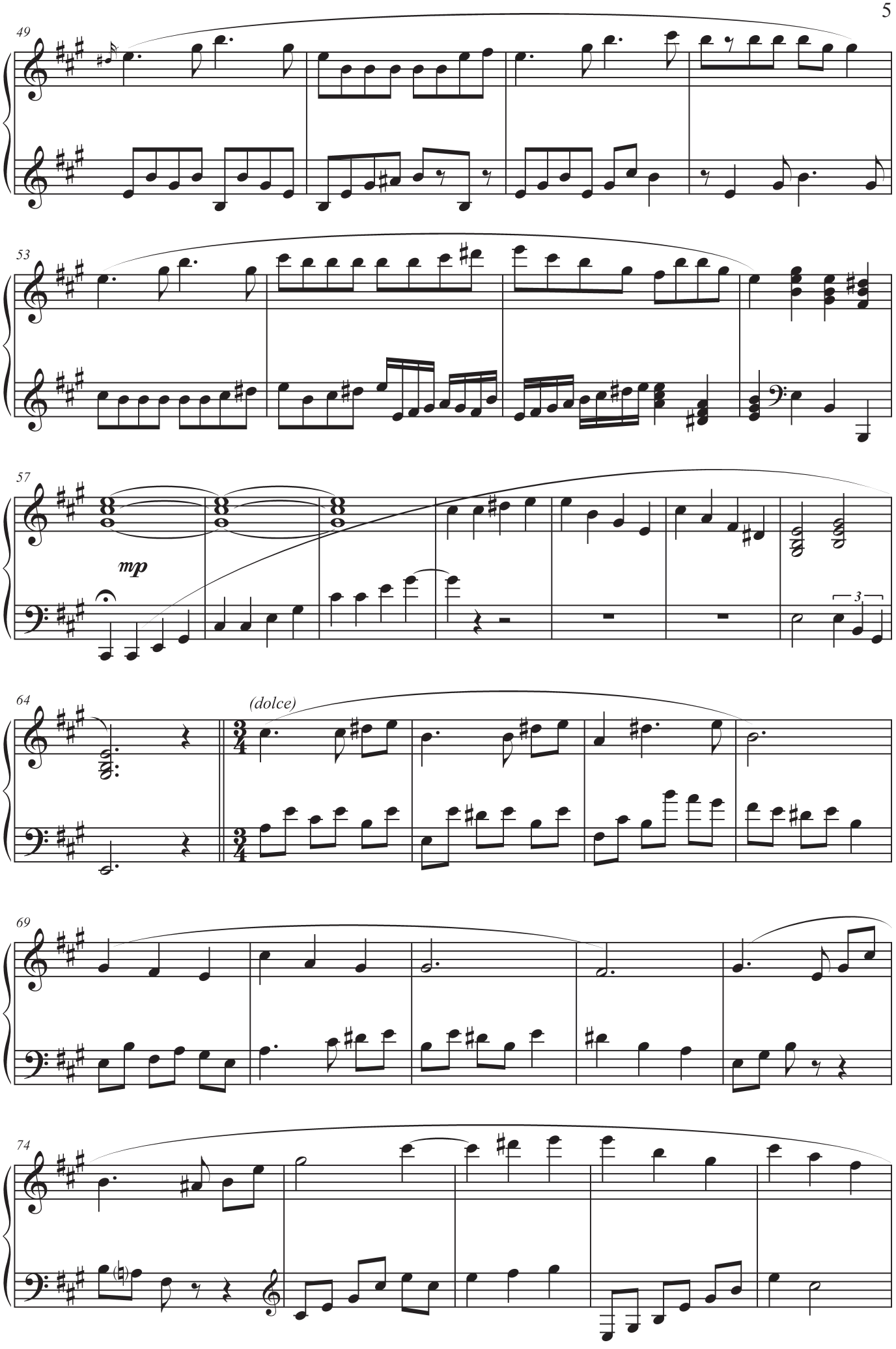
I

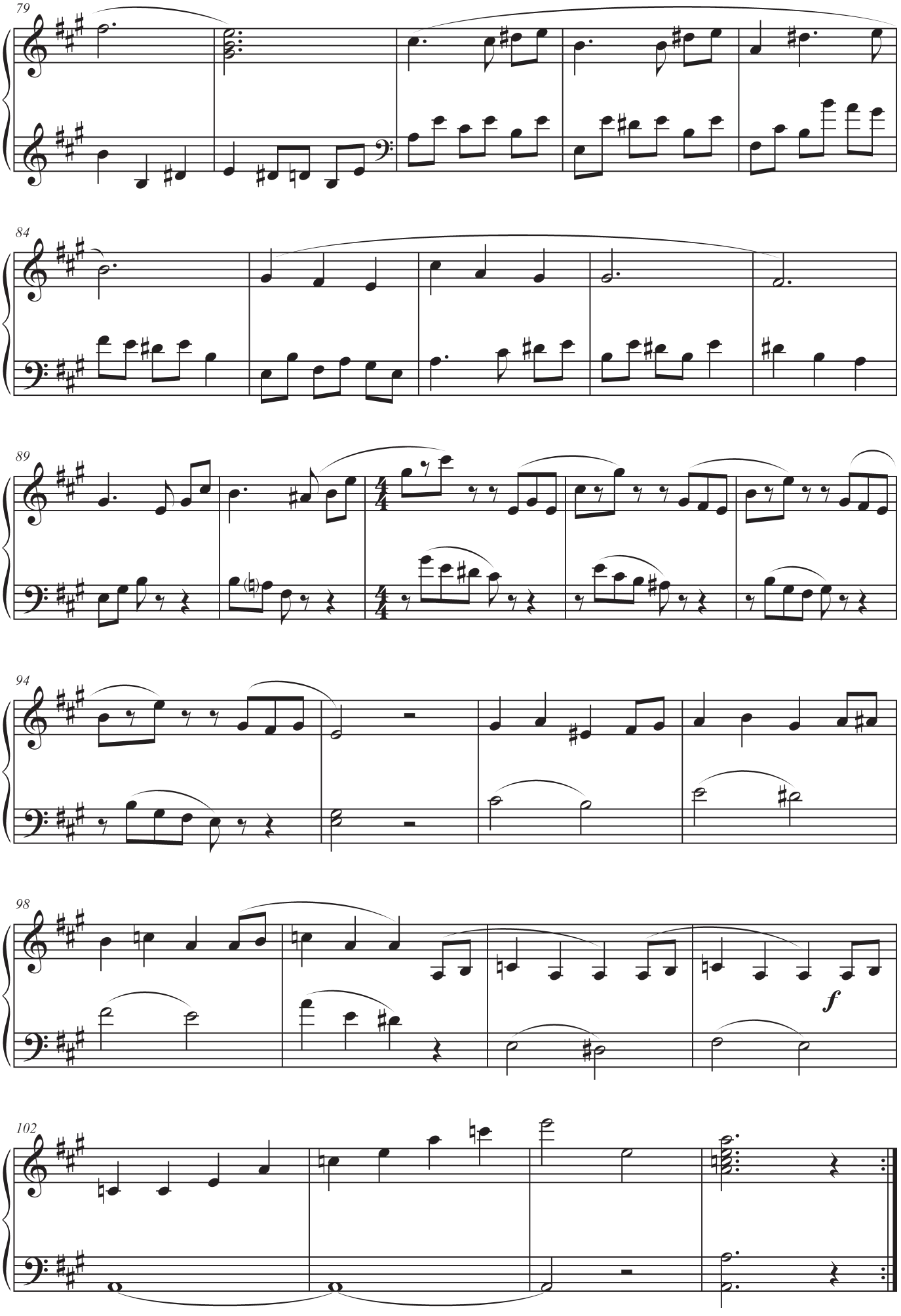
(Very lyrically)

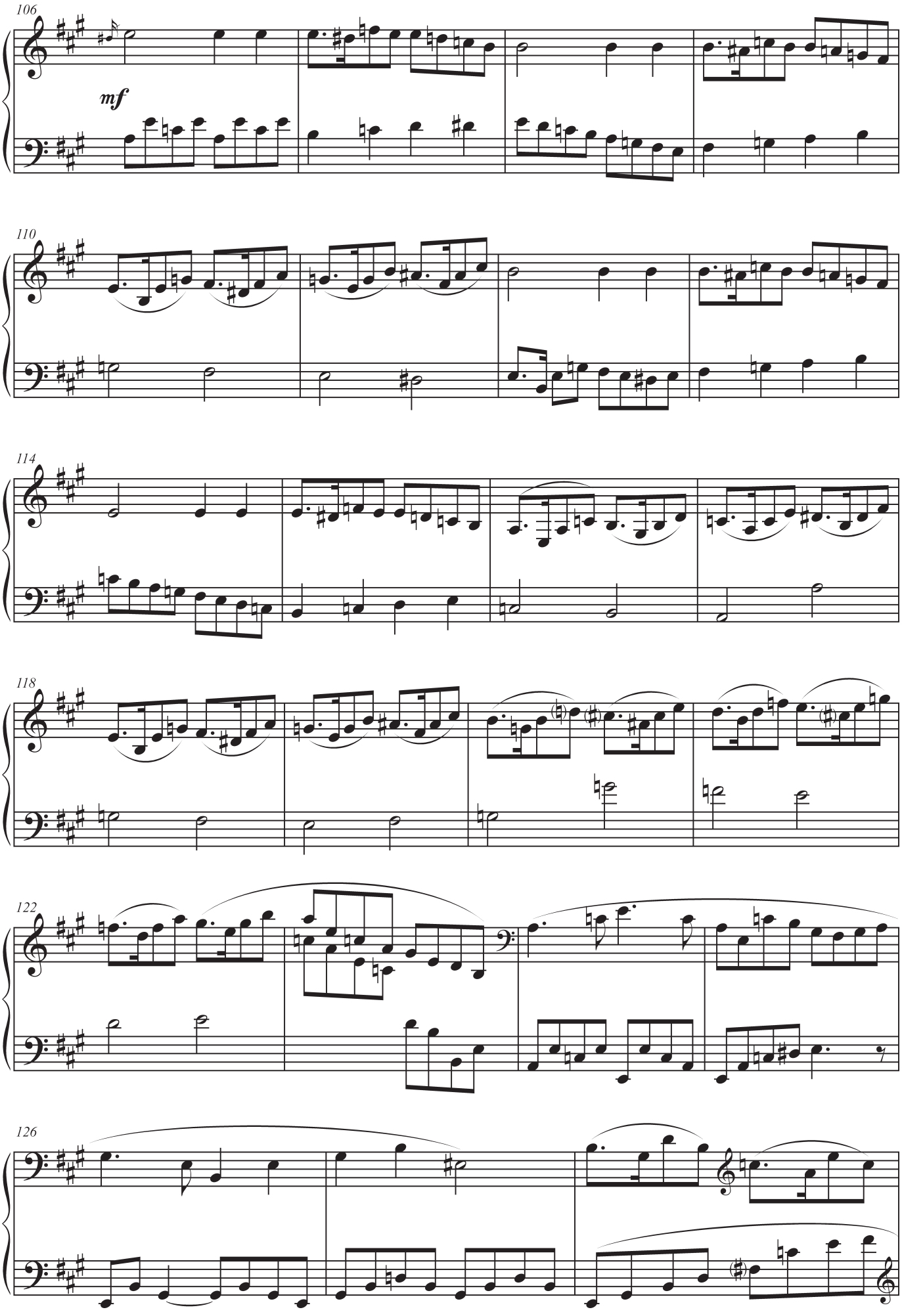
Kerry Milan

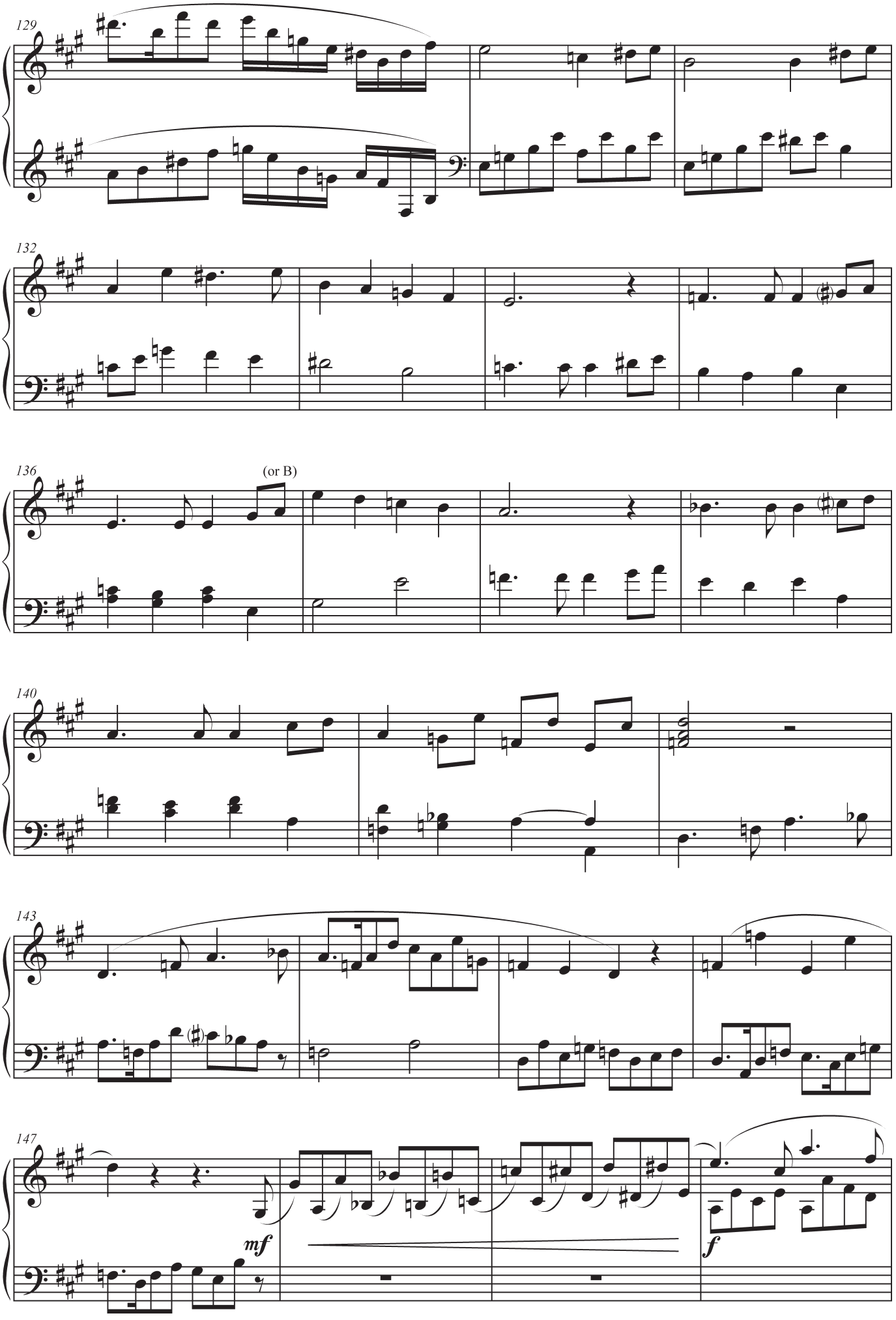


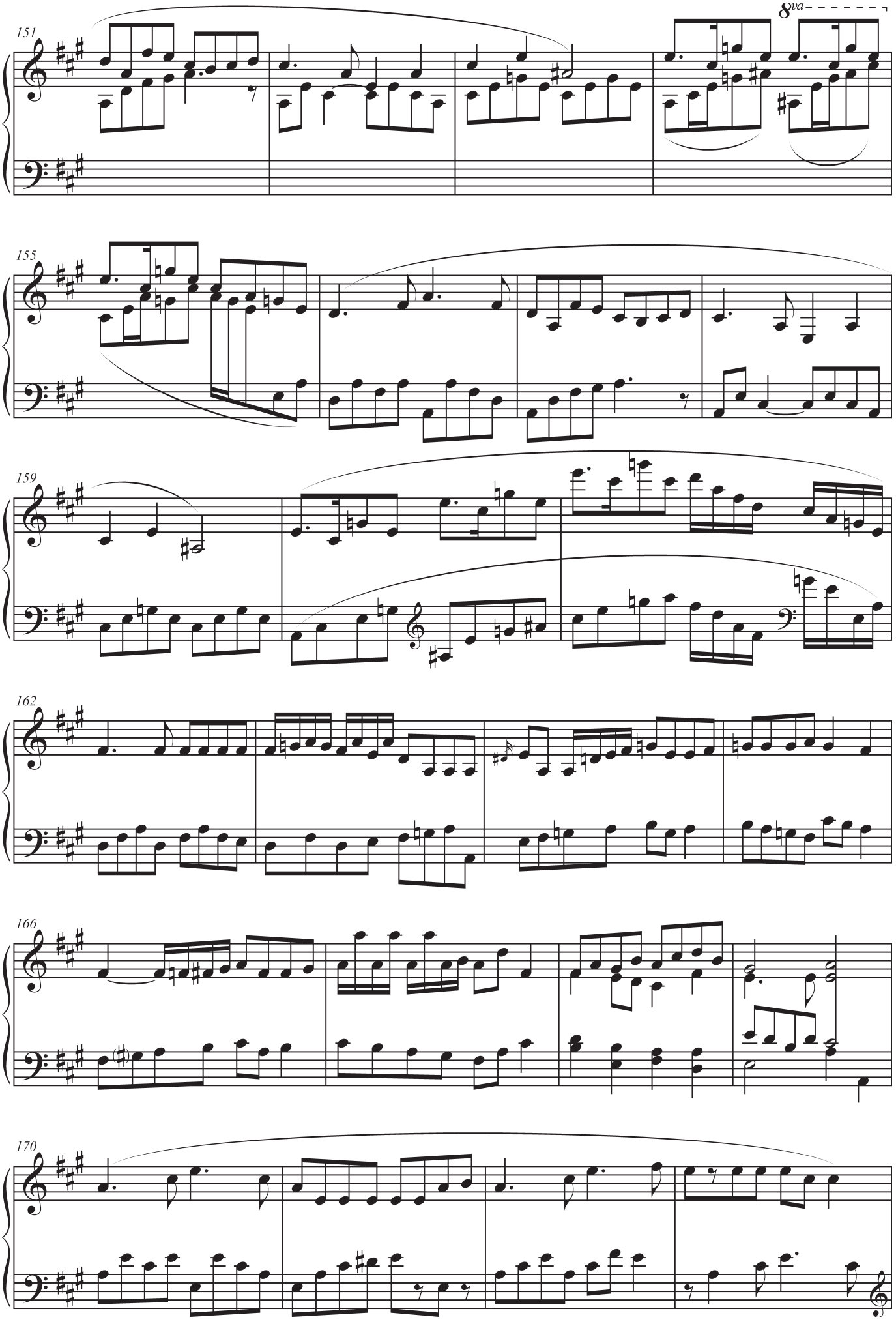

25
29
33
37
8va
8va
41
(♯)
45

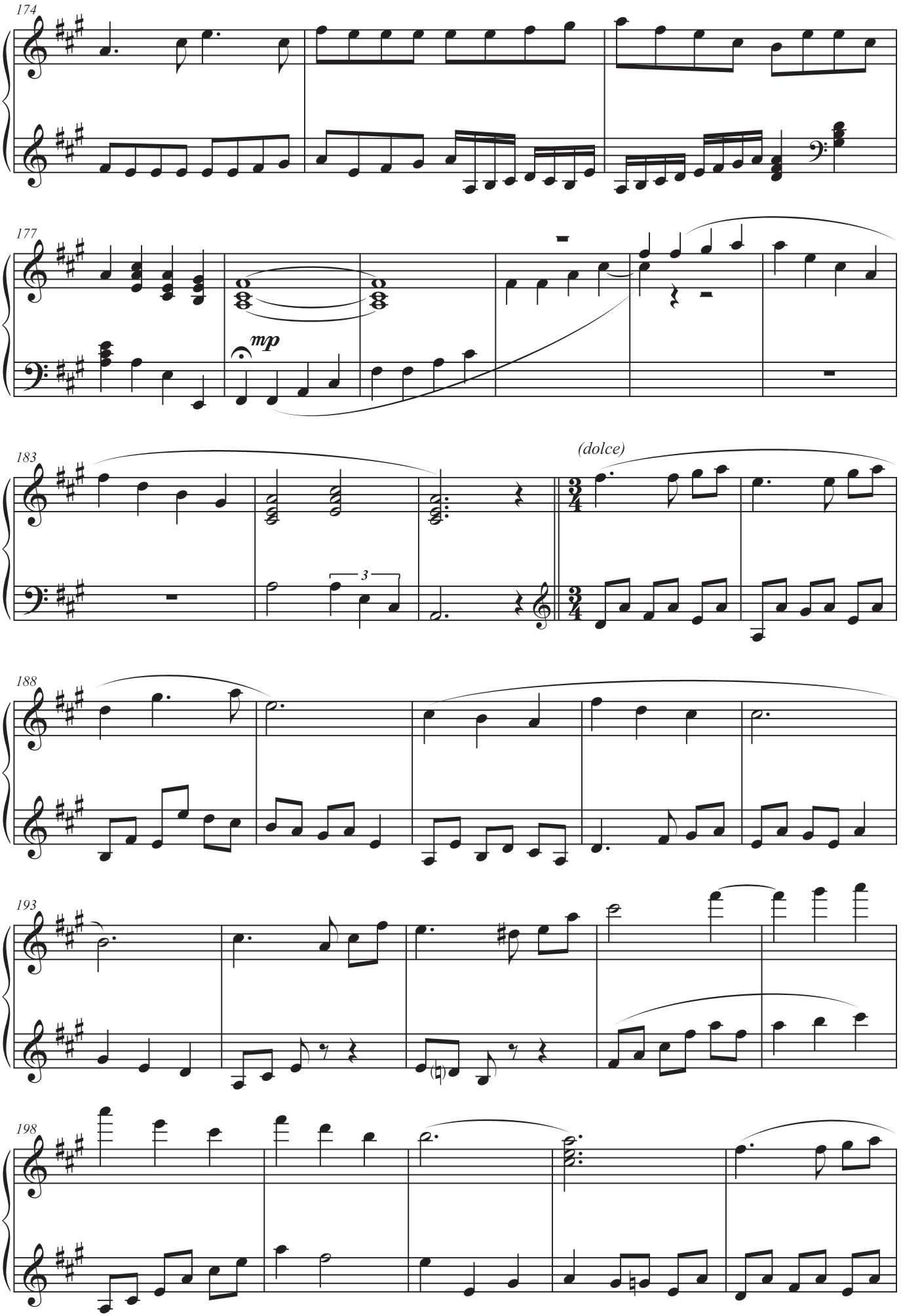

49
53
57
mp
3
64
(dolce)
69
74

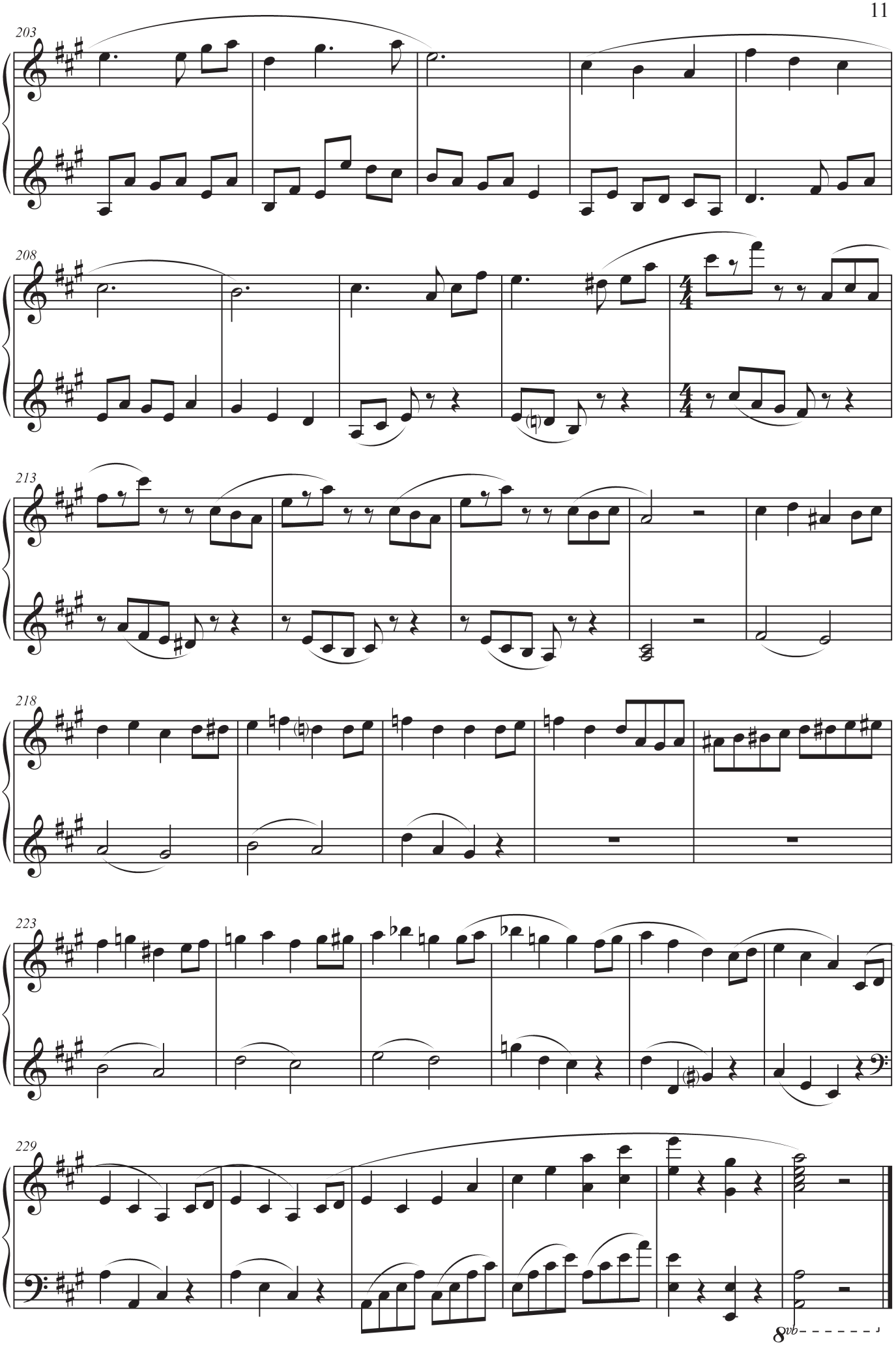

79
84
89
94
98
f
102


106
mf
110
114
118
122
126

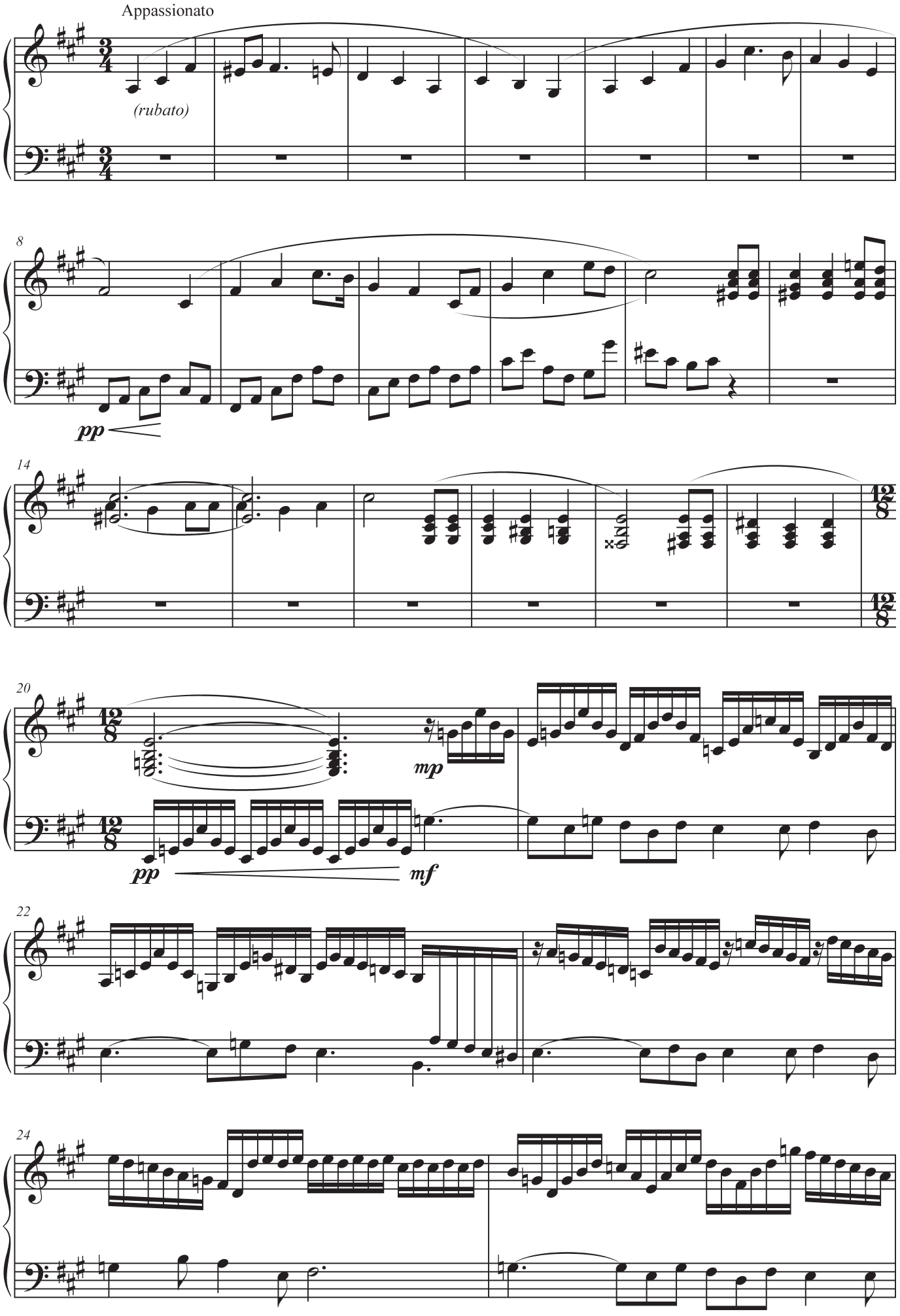

129
132
136
(or B)
140
143
147
mf
f

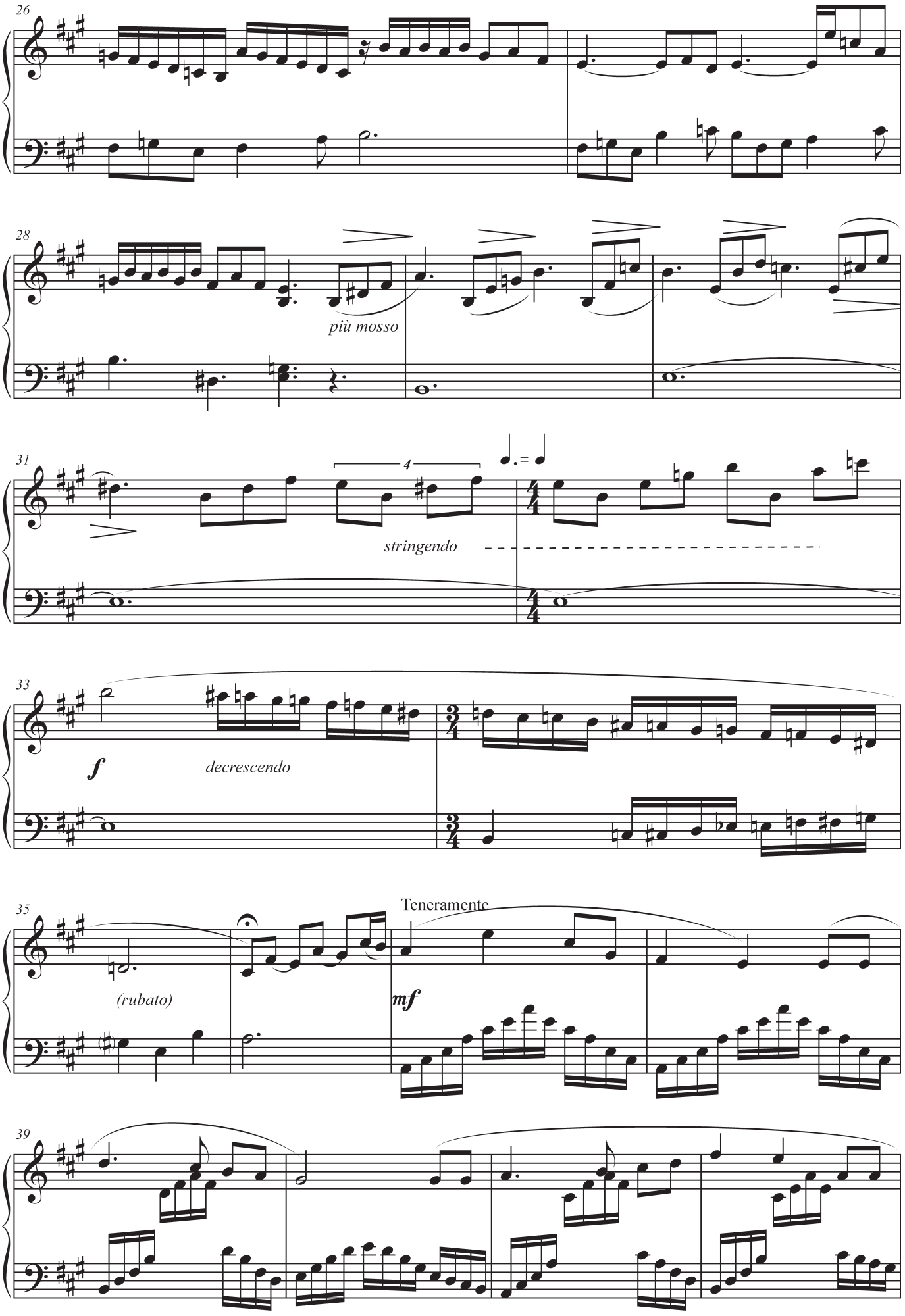

8va
151
155
159
162
166
170

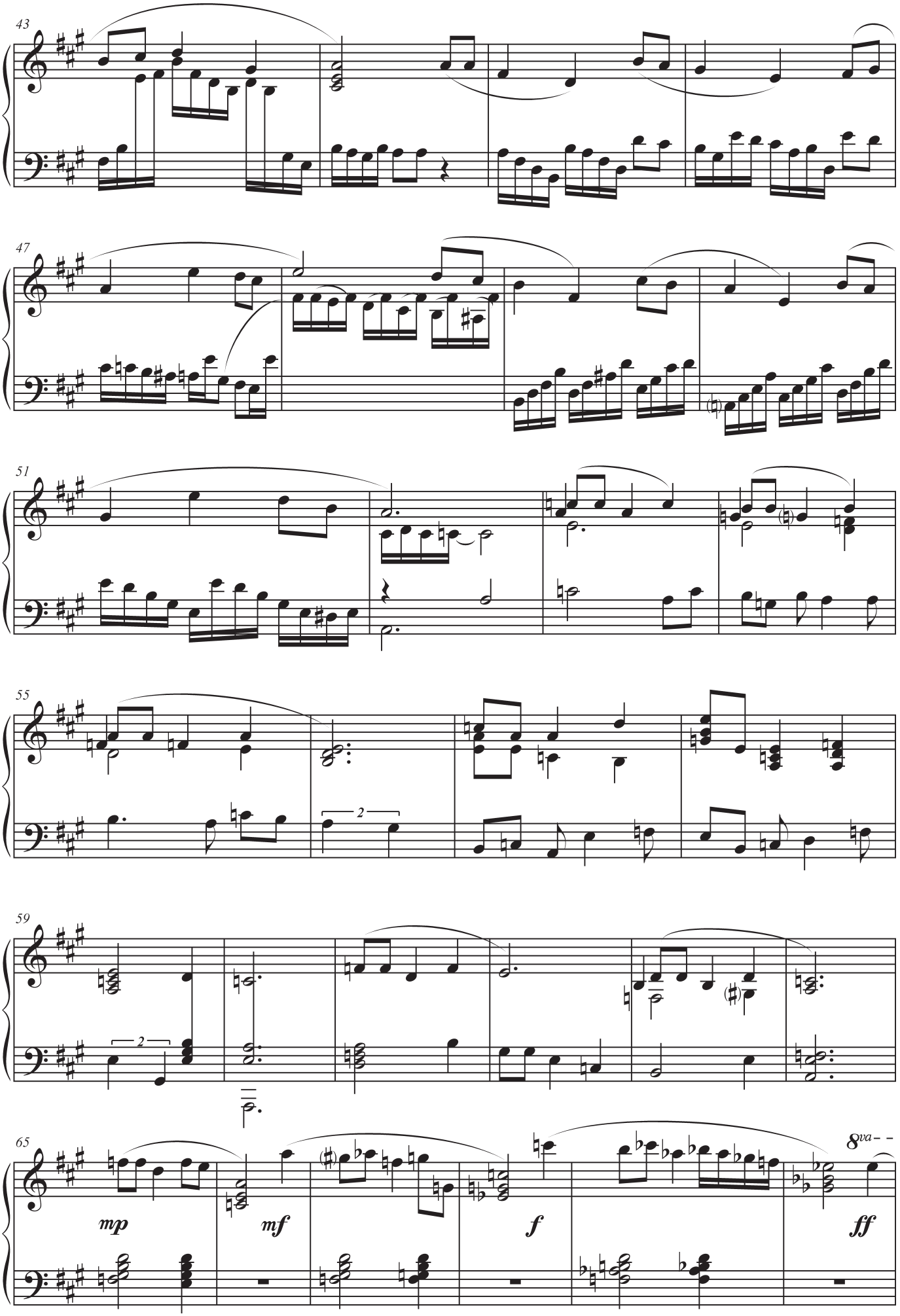

174
177
mp
183
(dolce)
188
193
198

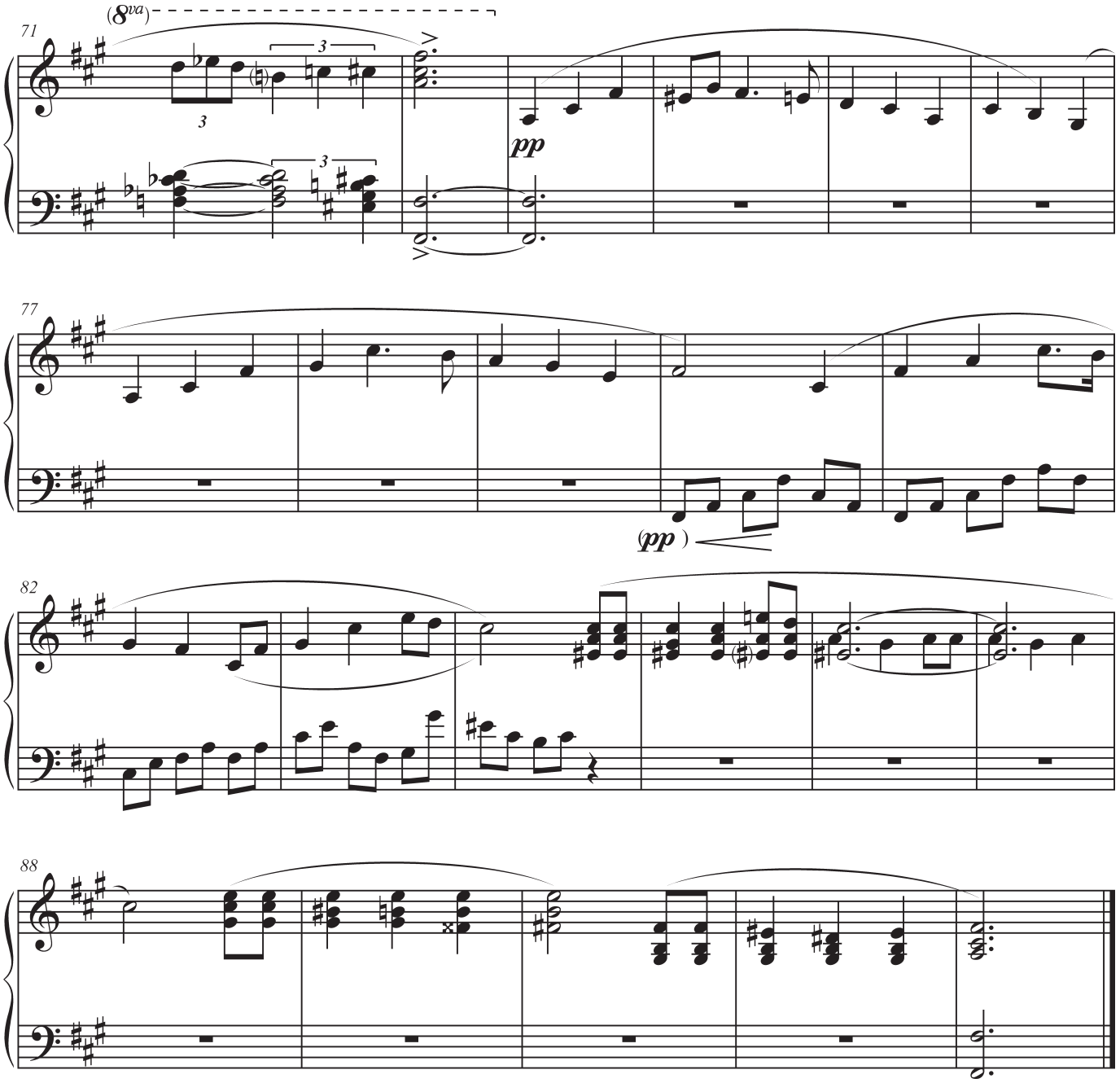

203
208
213
218
223
229
8vb

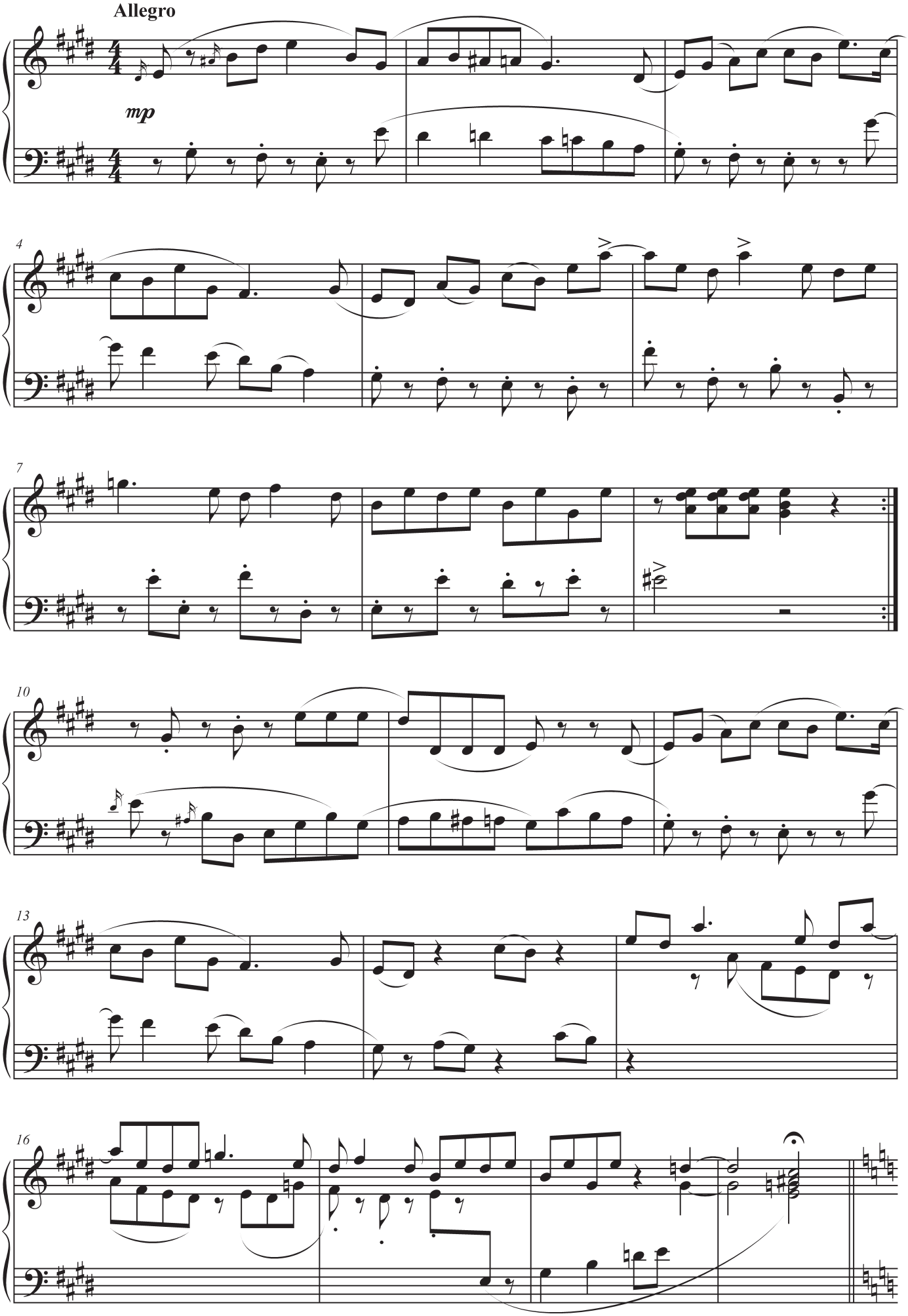
BLANK PAGE

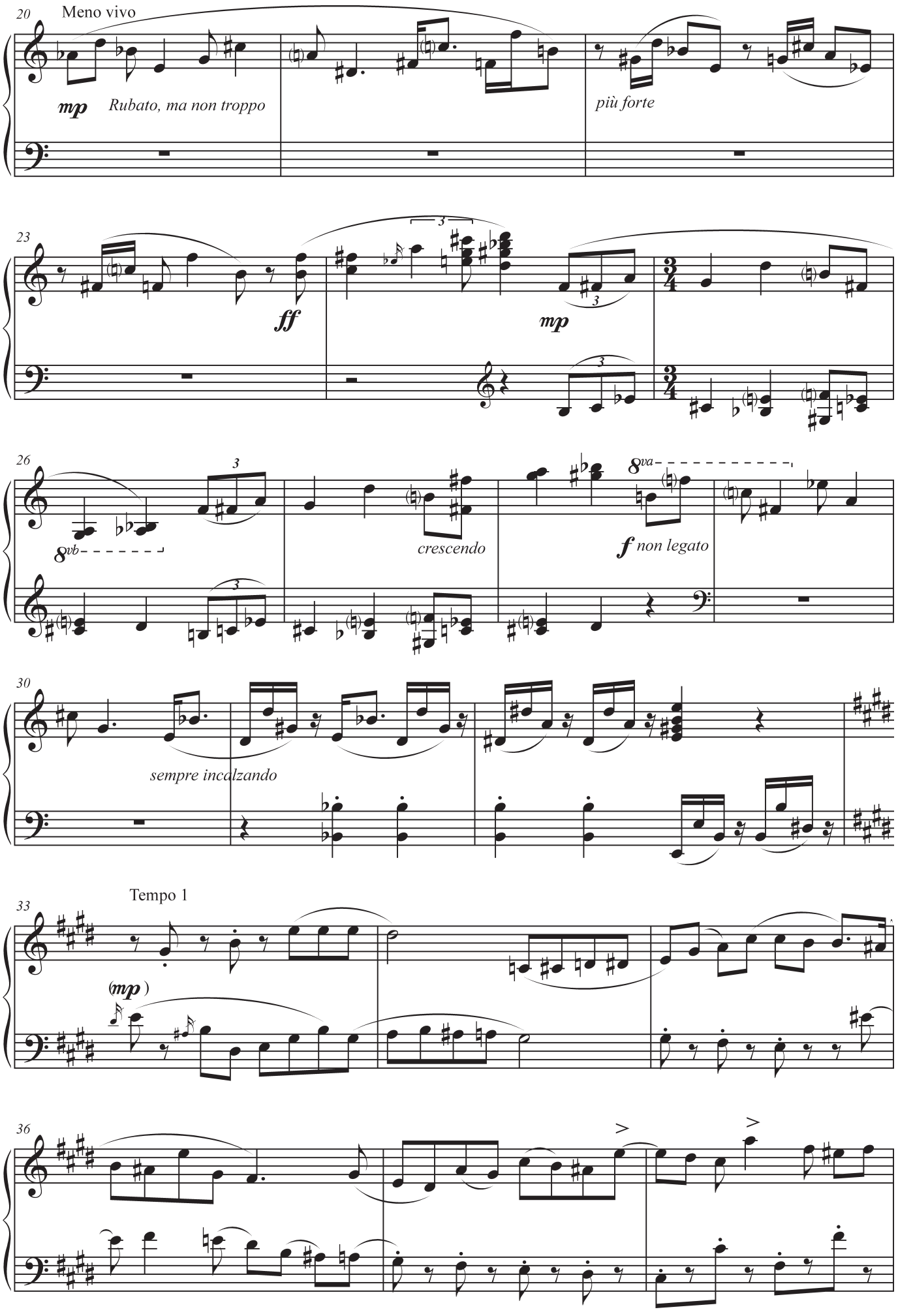

Appassionato
(rubato)
pp
mp
pp
mf

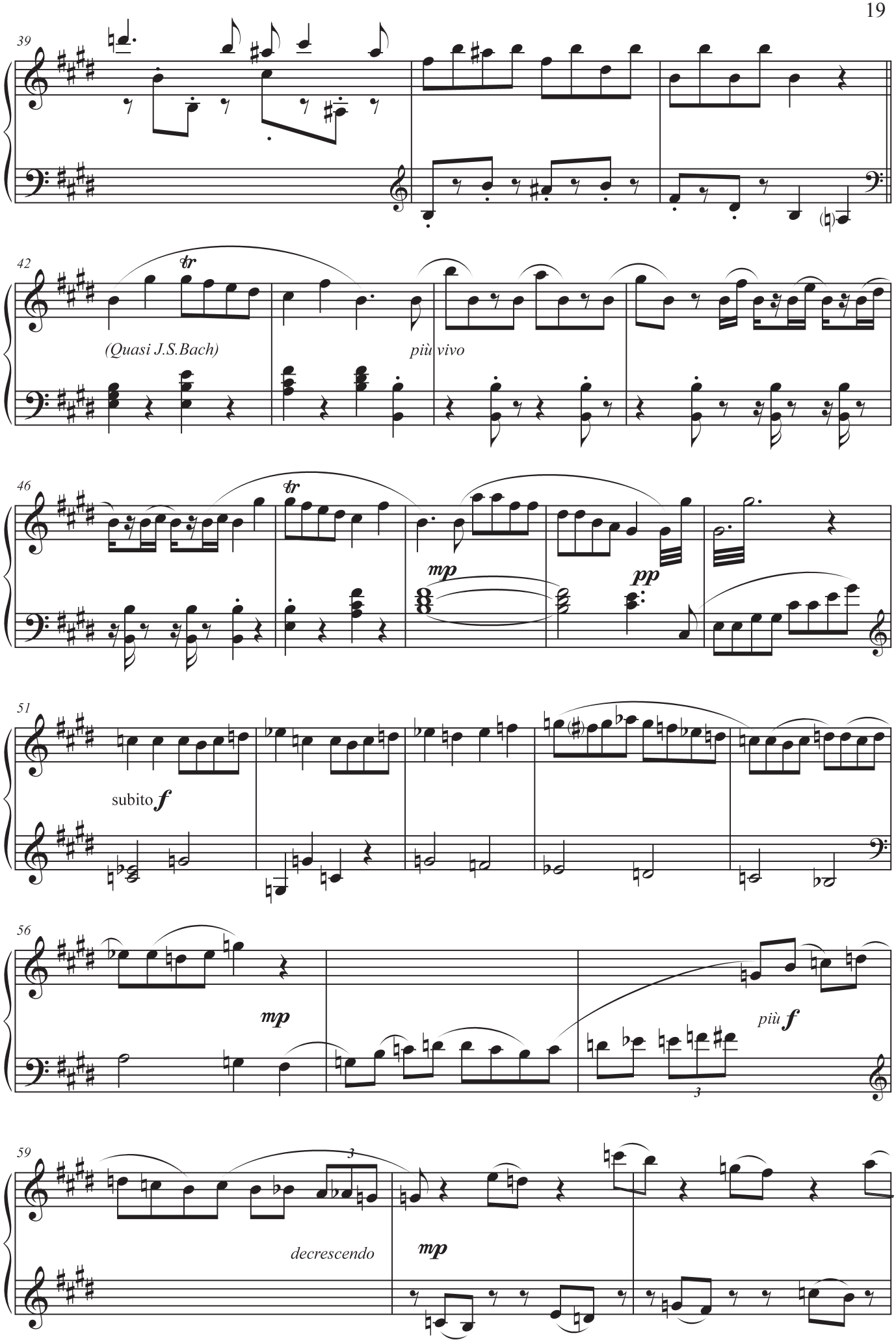

26
28
più mosso
31
4
stringendo
33
f
decrescendo
35
(rubato)
Teneramente
mf
39

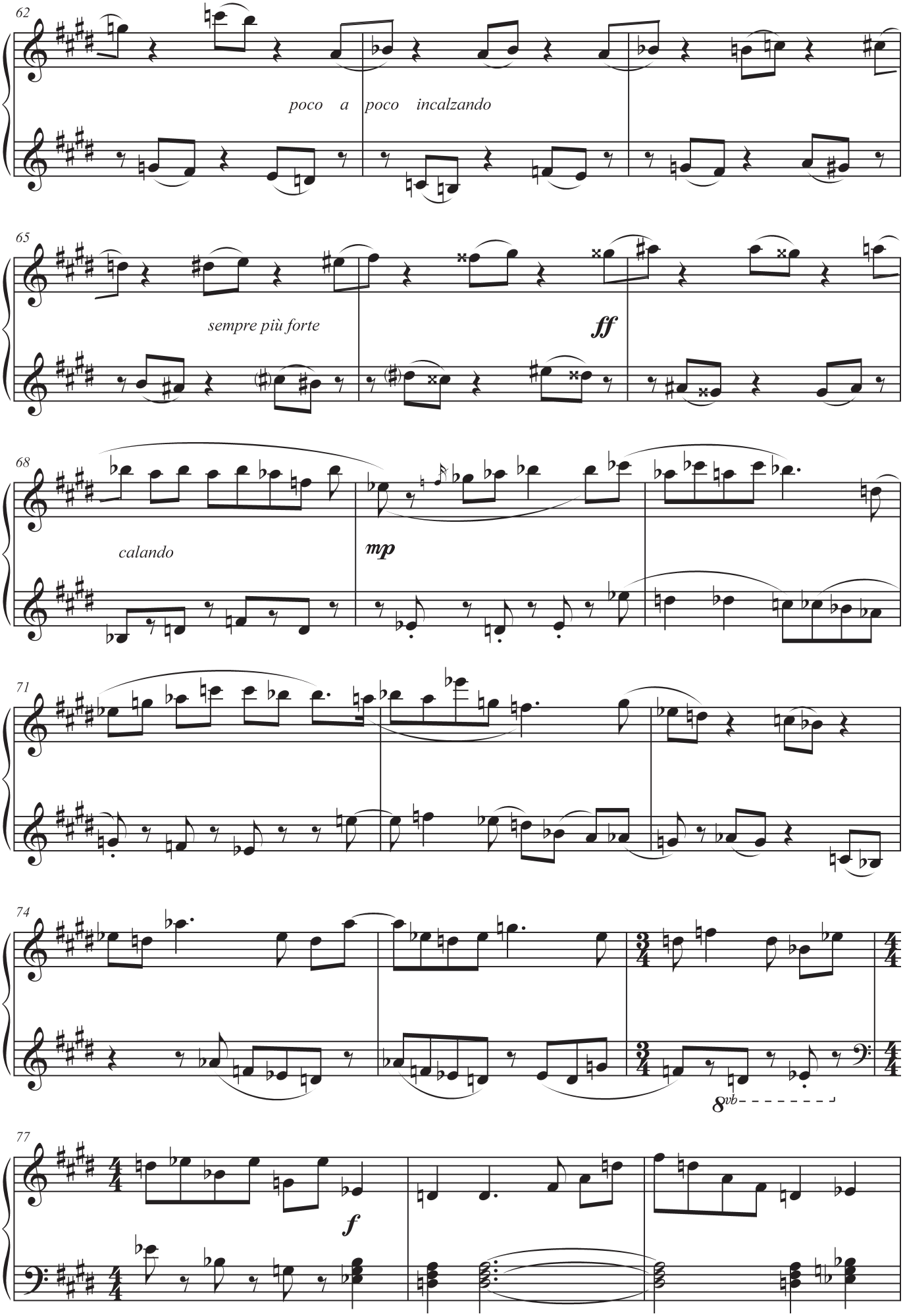

43
47
51
55
59
65
mp
mf
f
ff
8va

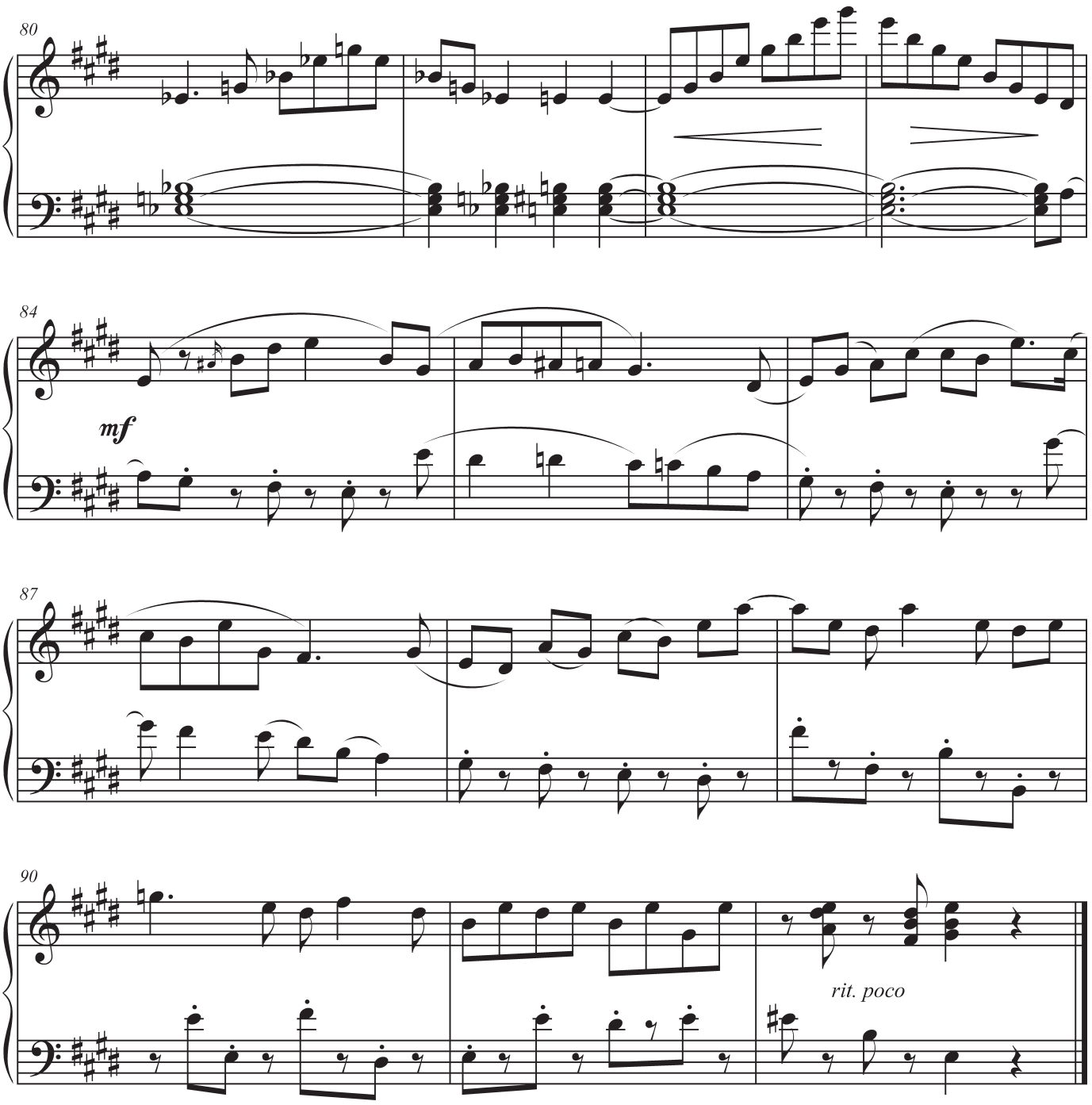

(8va)
71
3
3
3
pp
77
(pp)
82
88


Allegro
mp
4
7
10
13
16

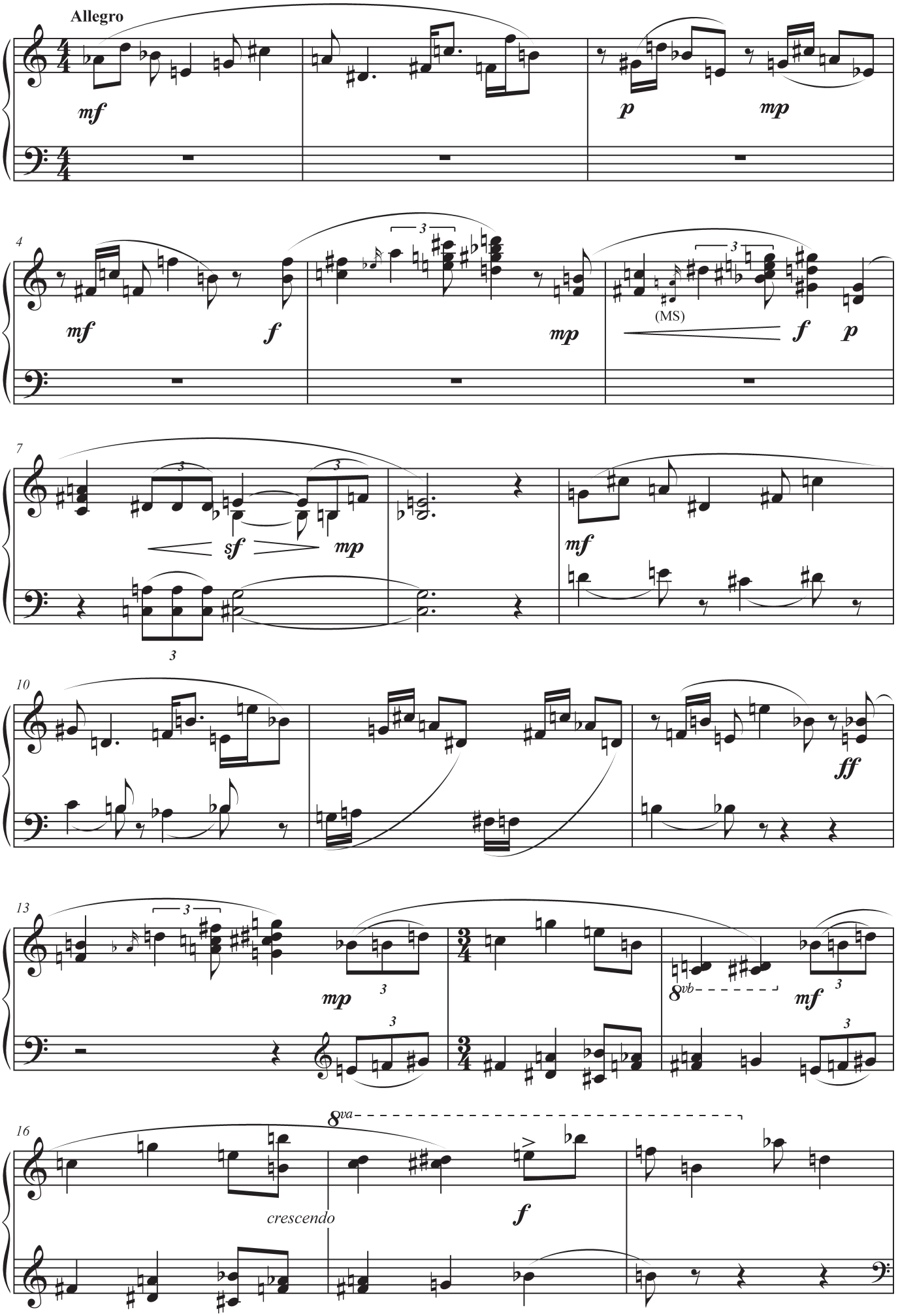

20
Meno vivo
mp
Rubato, ma non troppo
più forte
23
ff
mp
26
8vb
crescendo
8va
f non legato
30
sempre incalzando
33
Tempo 1
(mp)
36

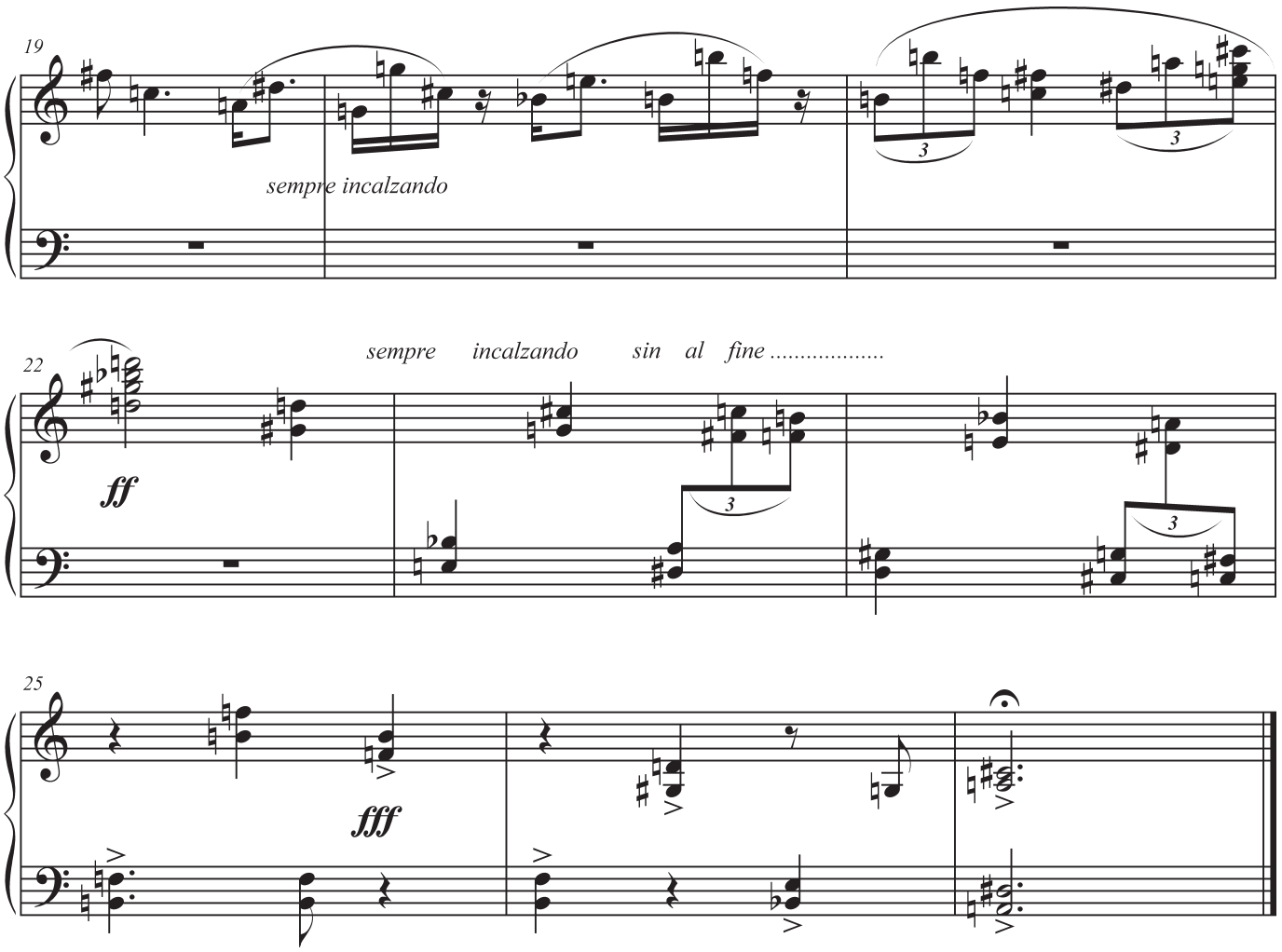

39
42
tr
(Quasi J.S.Bach)
più vivo
46
tr
mp
pp
51
subito f
56
mp
più f
3
59
3
decrescendo
mp

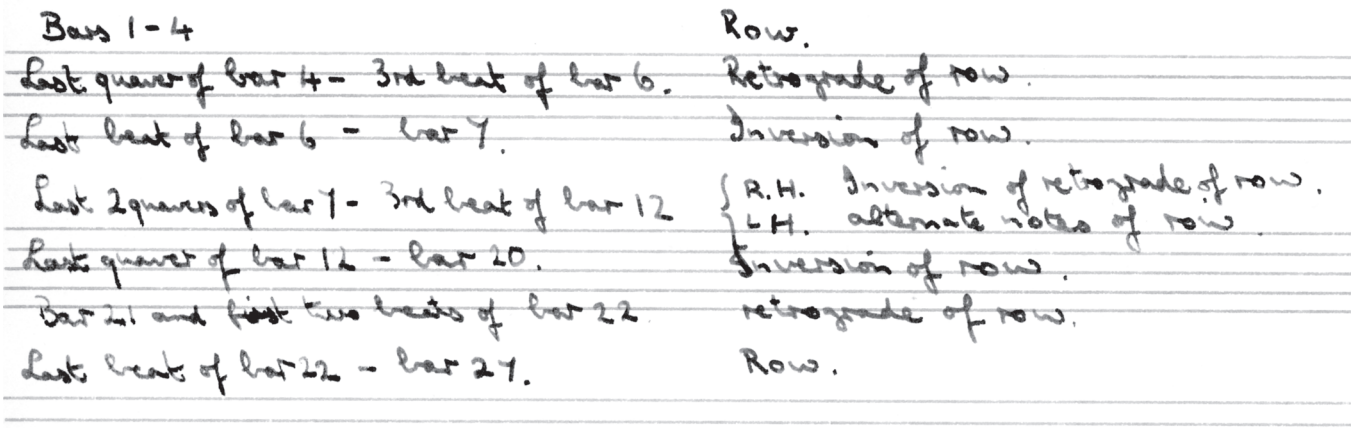

62
poco a poco incalzando
65
sempre più forte
ff
68
calando
mp
71
74
8vb
77
f


80
84
mf
87
90
rit. poco

IV


Allegro
mf
p
mp
4
mf
f
mp
(MS)
f
p
7
sf
mp
mf
10
ff
13
mp
mf
16
crescendo
f



Footnote.

A copy of the tone row analysis, taken direct from the 1961 manuscript: