

No. 8
Phil

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

JOAN PURSWELL, piano

in a

FACULTY RECITAL

Friday, February 3, 1978

Studio Theater, 8:00 PM

Tape No. 1-8828

PROGRAM

IGOR STRAVINSKY 11:24
(1882-1971)

Serenade en la (1925)

*Hymne
Romanza
Rondoletto
Condanza finale*

STEFAN WOLPE 3:02
(1902-1972)

Form (1959)

MILTON BABBITT 1:33
(b. 1916)

Partitions (1957)

ANTON WEBERN 5:38
(1883-1945)

Variations, Op. 27 (1936)

CHARLES IVES 5:53
(1874-1954)

Three-Page Sonata (1905)

INTERMISSION

Tape No. 2-8829

ERNST KRENEK 17:03
(b. 1900)

Sonata No. 4 (1948)

*Sostenuto - Allegro
Andante sostenuto, con passione
Rondo: Vivace
Tempo di minuetto, molto lento*

OLIVIER MESSIAEN
(b. 1908)

14:06 Vingt Regards sur l'Enfant Jésus (1944)

*Noël
Le baiser de l'Enfant-Jésus*

5:18 Île de Feu I and II (1949)

All used for
CH 2-12-78.

PROGRAM NOTES

Serenade en la was composed on request by R.C.A., specifically for a recording. The length of each movement is three minutes, the total allotted time for music on a single side of a 78 disc. The Serenade, a product of Stravinsky's so-called "neo-classic" period, takes its name from the serenade or divertimento of the 18th century. The note "A" is not the key of the piece, but rather the tonality around which each movement revolves.

Form is one of the late compositions of Stefan Wolpe, who was highly esteemed as a composer and teacher. It is one of a series of pieces based on a highly redundant row structure, and is notable for its lean texture, linear construction, and above all for its apparent simplicity but inherent sophistication.

Partitions is a three-minute work containing highly complex and virtuostic piano writing. It partitions the keyboard into several registers and orders several sets of rhythms, pitches and dynamics simultaneously.

Variations Op. 27 is by now a classic in the field of serial writing. Once described by Webern as a "kind of suite" it gives maximum use to a minimum amount of material. It contains the barest sonorities, extreme skips, abrupt rhythmic and dynamic changes. Notable is the constant use of mirror canon.

Three-Page Sonata is the oldest work on the program (1905). Using Ives' techniques of clusters, huge chords, quotes from familiar tunes, complicated rhythms, the sonata is a parody on the traditional sonata form. (Three-page refers to the fact that Ives wrote the original on three pages of manuscript paper).

Sonata No. 4 is written in a traditional four movement sonata form. Movements one and two are through-composed, the third is a scherzo-like rondo and the final movement is a set of variations. It uses a twelve note row stated in full at the opening of the first movement, which is the basis for the entire sonata.

Noël and Le baiser de l'Enfant-Jésus are two movements from Messiaen's monumental two hour work Vingt Regards sur l'Enfant-Jésus. In this work Messiaen, a devout Catholic, lavishes his religious expression on the contemplation of the child Jesus by twenty different personages: The Father, the Virgin, the Star, etc. Leitmotifs represent the Cross, God, the Star, the heavenly arch. Messiaen says of Vingt Regards: "More than in all my preceding works, I have sought a language of mystic love; at once varied, powerful and tender, sometimes brutal, in a multi-colored ordering."

Île de Feu I and Île de Feu II are two of the Quatre Etudes de Rythme, 1949, expressions of the rhythmic concepts underlying all of Messiaen's works. Île de Feu I uses a basic rhythmical and pitch motif in variation. Île de Feu II is more complex, and alternates variations on a rhythmic motif with twelve "Interversions", serial transformations of a melodic line containing twelve pitches, twelve time values, four articulations, and five dynamic indications. The work closes with all twelve pitches as the basis for an enormous cancrizan passage.