

23

**UNIVERSITY OF WASHINGTON**  
 The School of Music and the Office of Lectures and Concerts  
 present

Thursday  
 April 11, 1968

box 2  
 Music Auditorium  
 8:00 p.m.

DAE BAIRD  
 in a  
 PIANO RECITAL \*

B335  
 1968  
 4/11

P R O G R A M

8:30 AM

R#1 ( 4977

BACH	20:22 (1685-1750)	Partita IV in D major C.H. 4-30-68. <i>Overture</i> <i>Allemande</i> <i>Corrente</i> <i>Aria</i> <i>Sarabande</i> <i>Menuet</i> <i>Gigue</i>
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BEETHOVEN	22:38 (1770-1827)	Sonata, Op. 2 No. 3 C.H. 4-30-68. <i>Allegro con brio</i> <i>Adagio</i> <i>Scherzo</i> <i>Allegro assai</i>
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INTERMISSION

R#2 4978

CHARLES IVES	42:00 (1874-1954)	Piano Sonata No. 2 C.H. 4-23-68. "Concord, Mass., 1840-1860" I. "Emerson" II. "Hawthorne" III. "The Alcotts" IV. "Thoreau"  Carol Kapek, <i>viola</i> Jerilee Tavernite, <i>flute</i>
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\* In partial fulfillment of the requirements for the degree of Doctorate of Musical Arts. Dae Baird is a student of Bela Siki.

#### CONCERT NOTES

The "Concord" Sonata was composed mainly between 1911 and 1912. It was conceived by the composer as a vehicle for expressing his Transcendental philosophy. At one time the Sonata was regarded as unplayable because of the complex dissonances, numerous cluster chords and other unusual demands on the pianist. Ives did, however, allow great freedom on the part of the interpreter, particularly in regard to tempo.

The "Emerson" movement is perhaps the most magnificent in the work. Rather than trying to produce a movement based on the logical continuity of ideas, Ives purposely aimed at creating coherence from the "large unity of a series of particular aspects of a subject." Ives believed that Emerson wrote in a similar manner; for Emerson was, to Ives, far greater as a revelator or an "invader of the unknown" than as a writer or poet. The movement thus takes on cosmic significance, transforming even such well-known music as the motive of Beethoven's Fifth Symphony into representing the "Soul of humanity knocking at the door of the Divine mysteries."

"Hawthorne" is based on an extended fragment with which Ives attempts to suggest the half-childlike, phantasmal, fanciful imagination of the author. It is an adventure into the absurd. It might have something to do with the "ghost of a man that never lived...or something that never will happen, or something else that is not."

"The Alcotts" was intended to be the counterpoise of "Emerson," representing the sentimental, common side of that family. It is unashamedly "folksy," almost banal, but it comes as welcome relief after "Hawthorne."

"Thoreau" shows Ives's impressionistic style. It portrays a single day of Thoreau's life during his stay at Walden Pond. The day begins hazy and shadow-like, but soon a restlessness begins to show itself. The movement becomes an alternation between this restless desire for action and submission to Nature's calm, relentless rhythm. The movement contains an important flute solo, in which several of the Sonata's motives are joined into one theme.