

B 379
1981
5-4

ALL-BARTÓK CONCERT

featuring

UNIVERSITY OF WASHINGTON STUDENT ARTISTS

with guest artist

JERRY SCHWENDER

Monday, May 4, 1981

Studio Theatre, 8:00 PM

P R O G R A M

TAPE 10,221

RUTHANNA BORIS
choreography

Roots and Branches 20'
Part I: Roots (Rumanian Folk Dances, 1918)
Part II: Branches (Sonata, 1926)

Cindy Cole Merialis Vendell
Jerry Schwender

Judith Cohen, *piano*, Roots
Gregory Partain, *piano*, Branches

MARION ANDERSEN
choreographic studies

Images (Out of Doors, 1926) 17'
With Drums and Pipes (Pesante)
Barcarolla (Andante)
Musettes (Moderato - Pui mosso - Tempo I)
Musiques Nocturnes (Lento - Un poco piu
andante - Tempo I)
The Chase (Presto)

Members of University of Washington Dance
Theatre: Julia Dillard, Elizabeth Ellegood,
Kay Hellman, Anne Holmes, Kathyrine Lin,
Faye McAdams, John Mullineaux, Linda Stanley,
Joanne Testa, Katherine Yano

Judith Cohen, *piano*

INTERMISSION

*NOTE: Biographical material on faculty and guest artists is available in
the back of the booklet.*

TAPÉ 10,222

BARTÓK
(1881-1945)Sonata for Two Pianos and Percussion (1937)
Assai lento - Allegro motto
Lento, ma non troppo 30'
Allegro non troppo

MATT BECKMIER

~~Julie Galhoun, percussion~~
Phillip Farris, piano
Paul Hansen, percussion
Jessica Stevens, piano

Commentary on the music used for the dance program may be found elsewhere in this booklet as follows:

RUMANIAN FOLK DANCES, see notes on the May 5 program.

SONATA FOR PIANO, see notes on the May 7 program.

OUT OF DOORS, see notes on the May 2 program.

Bartók's SONATA FOR TWO PIANOS AND PERCUSSION is one of his most universally admired works. In it, Bartók blends his mastery of keyboard writing and his insight into the sonorous possibilities of percussion instruments to produce an unusual and extraordinary ensemble piece. The percussion group, which requires two players, consists of three kettledrums, bass drum, two side drums (one with snares and one without), cymbals, xylophone, triangle and tam-tam.

Stylistically, this work unites many different characteristics associated with various pieces and periods in Bartók's development, into a particularly apt unity. The driving rhythmic intensity and percussive dissonance that marks much of the piano writing in works of the 1920s like the PIANO SONATA and OUT OF DOORS may certainly be heard in the SONATA FOR TWO PIANOS AND PERCUSSION, but there are also passages of relatively consonant lyricism (like the second theme of the Allegro in the first movement) that are typical only of Bartók's music from the late 1930s and 1940s.

Like the Violin Concerto heard in last night's concert, this Sonata has an especially clear and balanced external organization in which two fast movements clearly based on the thematic and tonal procedures of sonata-allegro form frame a central slow movement. Here, the slow movement is itself in a readily perceived A-B-A' form, while the opening Allegro is preceded by a brooding slow introduction that, true to its Classical models, serves to build up harmonic and rhythmic tension that is released at the arrival of the Allegro.

NOTE: Tuesday, May 5: 7:00 PM Pre-concert lecture by Albert Lord.
8:00 PM Concert, featuring student artists,
Studio Theatre.