

Betty
No. 76

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE CONTEMPORARY GROUP

WILLIAM BERGSMA AND WILLIAM O. SMITH, *directors*

Wednesday, May 21, 1975

Studio Theater, 8:00 PM

PROGRAM

Tape No. 1 - 7748

HALSEY STEVENS
(b. 1908) *13:30*

Sonata for Horn and Piano (1953)
Allegro moderato
Lento
Allegro

Christopher Leuba, *horn*
Kevin Aanerud, *piano*

BARTÓK *29:31*
(1881-1945) *29:04*

Sonata for Two Pianos and Percussion (1937)
Assai Lento - allegro molto
Lento ma non troppo
Allegro non troppo

CH 11-2-75.

Kevin Aanerud, *piano*
Rachelle McCabe, *piano*
Susan Gilbreath, *percussion*
Andrew Schloss, *percussion*

INTERMISSION

Tape No. 2 - 7749

JAMES BEALE *16:55*
(b. 1924) *~17*

Second Piano Sonata (1950)
Largo - un poco presto
Adagio con moto
Prestissimo
Fugue: Andante
Allegro giocoso

CH 11-9-75.

Jeri Kotani, *piano*

WILLIAM BERGSMA
(b. 1921) *~18*

In Space, for Soprano and Instruments (1975)*

Marni Nixon, *soprano*
William Bergsma, *conductor*
Jack Sydow, *staging*

*First performance.

Program Notes

Halsey Stevens: Sonata for Horn and Piano (1953)

Although Halsey Stevens' definitive biography of Bartók is well known, a comparison of the present sonata with that of the Hungarian master which follows on the program will reveal how much more Stevens the composer owes to Hindemith than to Bartók.

The three movements are in the traditional fast-slow-fast sequence: first a straightforward sonata-allegro movement, then a rhapsodic song-form, and finally a rather free rondo. Within this framework the horn is called upon to exhibit its wide variety of expressive capabilities. Particular mention should be made of the extensive employment in the last two movements of the instrument's lowest register--a color which is rather rare in the literature.

Béla Bartók: Sonata for Two Pianos and Percussion (1937)

Commissioned by the Basle Section of the ISCM in celebration of the tenth anniversary of its founding, the *Sonata* was composed in July and August of 1937, not long after the completion of the *Music for Strings, Percussion and Celesta*, and immediately prior to the commencement of work on the *Second Violin Concerto*. In 1940 Bartók re-scored the *Sonata* as a concerto for two pianos and orchestra, but the original form remains the better known one.

The first movement is an expansive though tightly organized sonata-allegro form, utilizing three major thematic ideas. The principal focus in this movement is on the two pianos, with the percussion employed chiefly as reinforcement.

The *Lento* is a ternary form with coda, employing in the middle section a rich palette of glittering color for a "night-music" episode, which is characteristic of slow movements in Bartók's later works.

The final movement, in a modified sonata-allegro form, begins with a rather jaunty and rustic theme, which dominates the development section. In contrast to the first movement, the foreground is frequently given to the percussion, most especially the xylophone. The code winds the movement down to a whispering conclusion, with the percussion having the final word.

James Beale: Second Piano Sonata (1950)

The Second Piano Sonata was completed in 1950. It is dedicated to Randolph Hokanson, a member of the University of Washington piano faculty. The first performance was by Mr. Hokanson at the Music Festival of Contemporary Work in August, 1950, at old Meany Hall. It was subsequently played by Mr. Hokanson in London, Copenhagen, and New York City. It is published by the University of Washington Press and available through Galaxy Music of New York.

The music is relatively uncomplicated and needs no explanation. Movements one, two, three and five are the traditional sonata movements. The fourth movement is a short, lyrical fugue which serves as a bridge between the third and the fifth movements.

William Bergsma: In Space (1975)

This is the first performance of a composition by William Bergsma written to explore the spatial possibilities of the Studio Theater with guest solcist Marni Nixon.