

CAMPUS ARTS

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

MU3

2016

1-29

Modern Ensemble

Friday, January 29, 2016
7:30 pm – Meany Studio Theater

PROGRAM CD# 17,362

1 *Remarks*, Vijay Chalasani

2 Hommage à R. Sch., op. 15d (1990).....9:36.....György Kurtág (b. 1926)

Vivo

Molto semplice, piano e legato

Feroce, agitato

Calmo, scorrevole

Presto

Adagio, poco andante

Alessandra Barrett, viola

Alexander Tu, clarinet

Tina DiMonda, piano

3 Kammer-symphonie No. 1, Op. 9 (1922-23).....20:28.....Arnold Schoenberg (1874-1951)
arr. Anton Webern (1883-1945)

Luke Fitzpatrick, violin

Hye Jung Yang, cello

Natalie Ham, flute

Alexander Tu, clarinet

Steven Damouni, piano

Tigran Arakelyan, conductor

INTERMISSION

Sonata for Two Pianos and Percussion (1937).....27:11..... Béla Bartók (1881-1945)

4 *Assai lento - Allegro troppo*

5 *Lento, ma non troppo*

6 *Allegro non troppo*

Steven Damouni, piano

Brooks Tran, piano

Isaac Anderson, percussion

Declan Sullivan, percussion

György Kurtág's *Hommage à Robert Schumann*, Op. 15d, existed in draft form as early as the 1970s, and was completed in 1990. The Hungarian composer drew inspiration from Schumann not only for the instrumentation of this work (copied from the latter's *Fairy Tales* trio of 1853), but also from the romantic composer's pantheon of literary figures which appear in his writings. Eusebius and Florestan represent the introverted/dreamy and extroverted/passionate sides of Schumann's personality, respectively; Master Raro is the wise figure who combines Robert and Clara's sensibilities and knowledge; and Kreisler is a legendary maestro of E.T.A.. Hoffman's creation represented in Schumann's piano work *Kreisleriana*. The first five movements are brief episodes in the form of character pieces, much like Schumann's own *Fairy Tales*, followed by a haunting longer concluding movement which juxtaposes the three great masters: Raro (Schumann), the medieval minstrel Machaut, and Kurtág himself.

-Vijay Chalasani

The *Chamber Symphony* No. 1, Op. 9 for 15 solo instruments was composed by Austrian composer Arnold Schoenberg. He first completed his work in the summer of 1906 and later arranged for full orchestra. The premiere of the *Chamber Symphony*, was given on February 8, 1907 by the Rosé Quartet and members of the Vienna Philharmonic, under the composer's baton. Schoenberg's successful performances of *Pierrot* in Vienna in 1921 motivated him for more extensive tour, but to fill an entire concert he needed additional music, so between 1922 and 1923, at his request, his student and friend Anton Webern made two different arrangements for the *Chamber Symphony*. The first arrangement was scored for *Pierrot* ensemble (flute, clarinet, violin, cello, and piano) and the second was scored for piano, two violins, viola, and cello. This evening's performance is of Webern's arrangement for *Pierrot* ensemble.

-Hye Jung Yang

Béla Bartók (1881-1945) was successful during his lifetime as a composer, performer, teacher and ethnomusicologist. As a composer, he wrote successfully in virtually every genre including concerti, string quartets and opera. In general, his style makes use of folk-like elements usually without directly quoting folk melodies. As a result, many of his themes are written using modes, pentatonic scales and octatonic scales. He was commissioned to write the *Sonata for Two Pianos and Percussion* by the Swiss conductor Paul Sacher following the success of his *Music for Strings, Percussion and Celesta*. The work was premiered in 1938 with Bartók and his wife playing the piano parts. It was enthusiastically received and to this day remains one of his most popular works. The work is scored for four performers and written in three movements. The two outer movements are both fast and make use of canonic and fugal writing. The contrasting middle movement is slow and much simpler in texture. The asymmetrical rhythms in this piece are reminiscent of dance rhythms that he would have discovered from his experience as an ethnomusicologist. These rhythms are combined with the extreme chromaticism that is present in many of Bartók's works. Even after so much chromaticism, the entire work ends on a C Major chord followed by the Snare drum slowly dying away.

-Steven Damouni



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