

Seattle Alumnae Chapter

MU PHI EPSILON

presents

DONALD and PATRICIA SMITH

duo pianists

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MEANY HALL

Monday, April 27, 1964, 8:30 p.m.

PRO

WILH. FRIEDEMANN BACH 10:21

C.H. 11-1-66.

Allegro e moderato
Andante
Presto

R#1
(3892)

IGOR STRAVINSKY

Con moto
Notturmo
Quattro variazioni
Preludio e Fuga

IN

R#2
(3893)

PAUL TUFTS

Adagio: Allegro: Adagio
Allegro Giocoso
Andante con moto
Allegro molto

R#3
(3894)

MAX REGER

*Premiere performance

GRAM

KONZERT IN F DUR FUR ZWEI KLAVIERE ALLEIN

CONCERTO PER DUE PIANOFORTI SOLI

TERMISSION

SONATA FOR TWO PLANOS (1963)*

VARIATIONEN UND FUGE UBER EIN THEMA
VON BEETHOVEN

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PROGRAM NOTES

Mu Phi Artist Series

April 27, 1964

Wilhelm Friedemann Bach's concerto for two cembali is one of the few works for two keyboards from this period. Throughout, the tone is conversational, the thematic material passing back and forth between the instruments with regularity. The last movement, with its frequent concertino and ripieno sections, makes effective use of concerto-grosso principles.

The Stravinsky Concerto for two solo pianos, written in 1935, is one of the great tour de forces in the literature. The technical demands upon the players throughout are considerable. From a purely structural point of view, the work utilizes a fascinating variety of motor devices which greatly add to the excitement.

Paul Tuft's Sonata for two pianos was written expressly for Donald and Patricia Smith and was completed in September, 1963. The work is neo-classical in style, utilizes extremely lean textures and is notable for a clear, plastic design throughout. The composer achieves with extremely fine-boned proportions unusual effects of delicacy and brilliance.

The first movement opens and closes with a sustained section of great beauty. The middle section is a sprightly allegro. The second movement is a fugue with a subject of extremely distinct character and overtones of high humor. Movement three shows the composer combining an insistent underlying meter of seven with rhapsodic depic-ures which eventually form the entire middle section. The last movement is a brilliant perpetual motion with the second half being an exact inversion of the first.

In Max Reger's Variations and Fugue on a Theme by Beethoven, the Beethoven theme is from a Bagatelle, opus 119. It has an enchanting simplicity and a memorable poignance. Max Reger in his more reflective variations has capitalized on the poignancy rather than the simplicity of the theme. In the virtuoso variations, he builds the simple theme into grandiose proportions bringing to it qualities that the listener has not dreamed it possessed.

Tonight's program features three fugue movements. Fugue movements are found in the Stravinsky, Tufts, and Reger works; and they are all well-wrought but uniquely different from one another.

Of the three, Stravinsky is the only one who introduces his fugue subject with an accompaniment figure. He also inverts his subject near the end and recalls moments of the Prelude within the body of his fugue. Tuft's fugue is etched in clearest lines, and he submits his subject to augmentation and diminution as well as inversion. Reger's fugue is a stupendous finale movement to his variations. He uses rich, ever-thickening textures to build to his climax.

Donald and Patricia Smith are graduates of the University of Washington. He now is associate professor of music at Central Washington State College and she is a private piano teacher. The duo pianists are well known throughout the state, having appeared frequently in two-piano and piano duet recitals.

Paul D. Tufts was born in Washington and studied at Cornish School and the University of Washington, here with George McKay and John Verrall. He was a member of the Seattle Symphony Orchestra for many years, and is now on the faculty of the School of Music at the University of Washington. His Sonata for two pianos will receive its premiere performance.



Mu Phi Epsilon, an International Music Sorority in the professional field, is celebrating its sixtieth year. Proceeds from the Artist Program Series assist in supporting the scholarship program of Seattle Slumnae Chapter of Mu Phi Epsilon.