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Omnibus Concert, February 5, 1970

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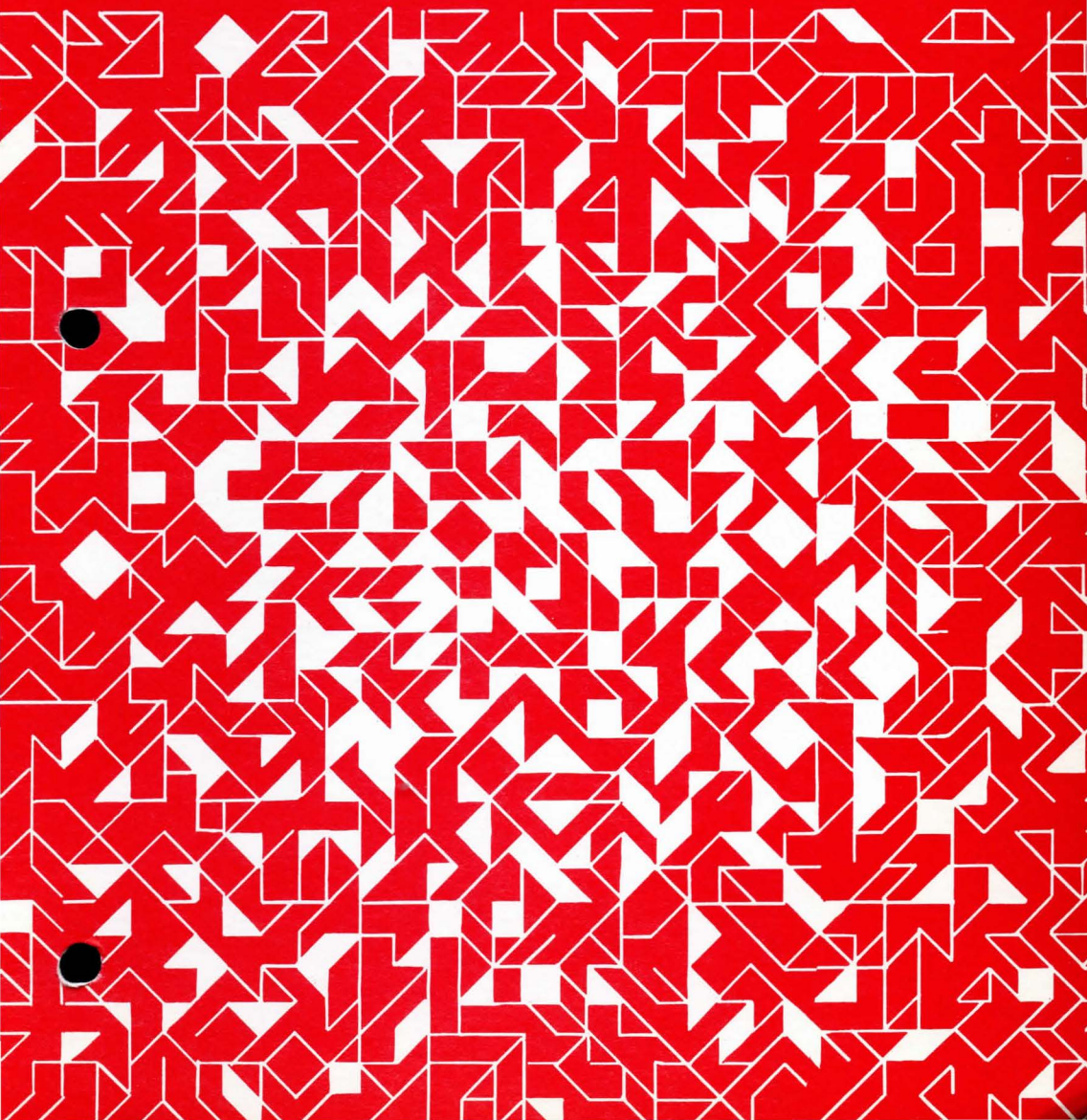
Division of Music
the School of Fine & Applied Arts
at Boston University
presents

69-70

#11

Omnibus Concert

music of the 20th century
8:30 P.M., Thursday, February 5, 1970
855 Commonwealth Avenue



Notes

The PARTITA FOR WIND QUINTET was completed by the late Irving Fine in 1948. It is a late work of neo-classicism, still somewhat influenced by Hindemith, but nevertheless, with a strong and individual lyricism. Both form and texture are of a pre-classical lightness and clarity, particularly reflected in the Baroque-like dance rhythms and in the strongly independent contrapuntal lines.

The THREE MINIATURES FOR VIOLIN by the Polish composer, Krzysztof Penderecki, were written in 1959 in honor of the birthday of a friend of the composer. These light-hearted works provide musical equivalents to three poems of Jerzy Harasymowicz, which relate how the ocarina, bass fiddle, and the violin came about. The notation is proportional, and when performing the second miniature the violinist is instructed to lean as far as possible towards the inside of the piano while the pianist depresses the damper pedal throughout. The work abounds in novel effects for the violinist, which are typical of their composer's manner.

The TWO PIECES FOR VIOLIN of Boguslaw Schäffer were written in 1964. The composer has devised a new notational system best described as a "wire wheel" which allows for the possibility and desirability of each performance being different. To quote the composer:

"The first piece should be performed in the given order, from a point chosen by the performer up to the repeat of the first three or four sections; the piano enters with a solo introduction and ends solo.

"The second piece may be performed in either direction following the given order; the direction may be changed at any point; the maximum number of repeats: two; duration of the piano material: 6-11. The pianist plays only on the strings."

THREE ARGENTINIAN DANCES were composed by Ginastera in 1936. These dances reflect Bartók's influence in the use of percussive piano effects. The work is highly dissonant and abounds in bi-tonal and ostinato effects. No direct folk tunes are used, although the resultant flavor is highly national. In these dances we are given musical impressions of (1) a street vendor, (2) a flirtatious girl, and (3) a cowboy of the pampas.

The SUITE FÜR KLAVIER, opus 25, was composed by Schoenberg in 1925. In his earliest twelve-tone works, Schoenberg felt the necessity of adopting classical or pre-classical formal structures, also reflected in opus 23 #5, and opus 24 and 26. It must have been that the new problems of the organization of the tones themselves was too acute to permit simultaneous exploration along formal or rhythmic lines. The severity of style is reflected in the composer's use of one row only throughout the entire work, and this row only in prime, inversion, and one transposition each of the prime and inversion. Within self-imposed confines, Schoenberg gives us some of his most profound and richly textured keyboard music.

Next Concert in This Series, Thursday, March 26

Stravinsky

Bartók

Webern

Kirchner

Norden

"The Soldier's Tale"

Sonata for Two Pianos and Percussion

"Entflieht auf Leichten Kähnen"

"Words from Wordsworth"

Three Canons

**"Omnibus Concert
music of the twentieth century"**

Thursday, February 5th, 1970

Irving Fine Partita for Wind Quintet
Introduction and Theme
Variation
Interlude
Gigue
Coda

Thomas Kay, flute
James Grush, oboe
Wayne Morie, clarinet
Jeffrey Bartlett, bassoon
Susan Freedman, horn

Arnold Schoenberg Suite Für Klavier, op. 25.
Präludium
Gavotte-Musette-Gavotte
Intermezzo
Menuett
Gigue

Gerhardt Suhrstedt, piano

Intermission

Krzysztof Penderecki Three Miniatures for Violin

Bogustaus Schäffer Two Pieces for Violin
John C. Ziarko, violin
Richard R. O'Connor, piano

Alberto Ginastera Three Argentinian Dances
Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero
Sister Rita Simo, piano