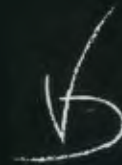


Contrasts, BB 116 // BELÁ BARTÓK

(continued) The slow movement, *Pihenő*, projects a more serious quality, incorporating sounds that were inspired by Bartók's study of Indonesian gamelan music. A brilliant shimmering passage introduces trills, pizzicato, and murmuring motives associated with what Bartók called "night music." For the only time in any of his works, Bartók employed *scordatura* (unusual tuning of a string instrument) here in his whirlwind finale. *Sebes* begins with the violin taking up a fiddle tuned with the bottom string raised and the top string lowered by a half step. As a result, his opening chords sound like the beginning of a danse macabre. Bartók interrupts the movement's frantic perpetual motion for a slower middle section that features a plaintive melody and eerie washes of sound. Here the piano creeps in contrary motion against the slithering of the violin and clarinet, all in a complex meter of 13/8. The composer employs myriad effects from glissandos and "honking" grace notes to a cadenza of violin pyrotechnics to make this one of chamber music's most riveting finales.

Polarity, noun

po·lar·i·ty | \ pō-'ler-ə-tē:  
The state of having multiple  
contradictory tendencies,  
opinions, or aspects:



**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

School of Music

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VINCE DOMINGUEZ, clarinet  
3 • February • 2019 // 7:30PM  
Katzin Concert Hall  
ASU School of Music

## PROGRAM

### Dance Preludes // WITOLD LUTOSLAWSKI

In the years immediately following the end of the Second World War, Poland's musicians and film-makers suddenly blossomed in a remarkable resurgence of artistic independence. While the Communist regime demanded that music that be 'accessible' and 'folkloristic', requirements that many Polish composers found restrictive, though they managed to conform without compromising their principles. The five movements which form this work are based on folk songs from North Poland, providing a variety of dazzling contrasts for the listener. Lutosławski called this composition his 'farewell to folklore' and remain a cornerstone of the clarinet repertoire.

### Sonata // LEONARD BERNSTEIN

As his first published work, Bernstein showed how adept he already was at walking the line between popular culture and high art. The first movement shows the influence of Neo-Classical, contrapuntal style. The opening *Grazioso* begins with the clarinet meandering slowly and seductively over the piano's steady, rhythmic, sometimes agitated counterpoint, evolving into a driving development. By the end of the movement other strands have started to creep in – a hint of blues here, a touch of syncopation there. In the second movement, Bernstein opens with an ode to *West Side Story*, soaring into a brilliant *Vivace* section. A brief return to the nostalgic opening mood sets the stage for an exuberant dialogue between the clarinet and piano, closing with a triumphant soar to the finish.

### Dance Preludes

LUTOSLAWSKI

(1913-1994)

- I. Allegro molto
- II. Andantino
- III. Allegro giocoso
- IV. Andante
- V. Allegro molto

Riley McKinch, piano

### Sonata

BERNSTEIN

(1918-1990)

- I. *Grazioso*
- II. *Vivace e leggiero*

Riley McKinch, piano

-INTERMISSION-

### Four Pieces, Op. 5

BERG

(1885-1935)

- I. *Mäßig-Langsam*
- II. *Sehr Langsam*
- III. *Sehr rasch*
- IV. *Langsam*

Riley McKinch, piano

### Contrasts, BB 116

BARTÓK

(1881-1945)

- I. *Verbunkos* | Recruiting Dance
- II. *Pihenő* | Relaxation
- III. *Sebes* | Fast Dance

Luke Hill, violin  
Riley McKinch, piano

### Four Pieces, Op. 5 // ALBAN BERG

Berg's *Four Pieces* are the composer's only true miniatures. Musicologists date these pieces from the spring of 1913, but according to Berg's wife, they were completed in June—an important distinction, since the latter was the month of Berg's fateful meeting with his former teacher, Arnold Schoenberg. Schoenberg roundly criticized Berg, attempting to discourage him from composing songs and small-scale works. The *Four Pieces* are very brief and complex; Berg abandons motivic connections in favor of deep structural relationships beneath a perpetually moving surface. As with most of Berg's early works, there is a preponderance of quartal and whole-tone harmonies

### Contrasts, BB 116 // BELÁ BARTÓK

If the celebrated "king of swing" clarinetist Benny Goodman had not commissioned a work from Bartók, the composer probably would never have written a chamber work that included a wind instrument—this was the sole instance. In 1938 Bartók's old friend, violinist Joseph Szigeti, wrote to him on behalf of Goodman to commission a chamber work the two could play together. The premiere occurred in April 1940 when Bartók came to New York and played the piano part in a now-famous Columbia recording with Goodman and Szigeti.

As a proper recruiting dance should, the opening movement struts and postures, and includes flawless melodic ornamentation that reflects Bartók's familiarity with the National style. (continued)