BALL STATE UNIVERSITY  
SCHOOL OF MUSIC  
presents  
ADELE MAXFIELD  
violin  
in  
SENIOR RECITAL  
assisted by  
Caroline Sullivan, piano

Sonata No. 8  
Allegro vivace  
Andante sostenuto  
Allegro  

Meditation  

Wolfgang Amadeus Mozart  
(1756-1791)

Rumänische Volkstanze  
Joc cu băță  
Brǎul  
Pe loc  
Buciumeana  
Poargă românească  

Peter Ilyich Tchaikovsky  
(1840-1894)

Béla Bartók  
(1881-1945)

• • • INTERMISSION • • •

Sonata  
for violin and piano  
Andante semplice  
Lento  
Allegretto giusto  

Aaron Copland  
(1900- )

Adele Maxfield is a student of Neil Weintrob.

This recital is dedicated to the memory of  
Herbert Elton (1918-1982).  

UNIVERSITY HALL  
Tuesday, March 22, 1983  
8:00 P.M.
BÉLA BARTÓK

Béla Bartók was a Hungarian pianist and composer. His father died when he was eight, and his mother's subsequent teaching job required the family to move about the country. This enabled the young Bartók to experience life in various parts of Hungary. Though originally a concert pianist, he became increasingly engrossed in the study of genuine Hungarian peasant music, researching it along the lines of Kodaly (who became a close friend). His music is essentially chordal and homophonic, with rhythmic directness.

Rumanian Folk Dances from Hungary were originally written for piano in 1915. They were transcribed for small orchestra in 1917 as Rumanian Folk Dances; the transcription for violin and piano is by Zoltán Székely. Bartók constructed the dances from fiddle-tunes of the Transylvanian districts. The melodies have been followed without change, only greater harmonic freedom is used.

Joc cu bâtă, or stick dance, is mirthful and energetic with a gaily syncopated melody. Bătaul, meaning sash dance, is light and quick in duple measure. The third dance, Pe loc, is a stamping dance performed in one spot. It has a slow tempo with a melody consisting of small intervals and is reminiscent of bagpipe music. Buciumeanu is a hornpipe dance in three-quarter time with a graceful, haunting melody. The Rumanian polka, Poartă românească, is a Rumanian children's dance. The broken-chord melody has a quick and lively beat in groups of three beats, three beats, two beats. The last dance, Mărunțel, two separate dances in the original version, is a fast dance using very small steps and movements.

AARON COPLAND
b. Brooklyn, N.Y., Nov. 14, 1900.

Aaron Copland began studying piano at an early age. After high school, he studied harmony and counterpoint, and went on to work for three years with Nadia Boulanger in Paris. The product of an industrial society, he is recognized as the leading spirit in contemporary American music. His style has a characteristic jauntiness and agility of rhythm which is inseparably related to the development of his own individual type of melodic line. His use of bare and austere harmony creates a specific mood, and requires a certain amount of familiarity to be fully appreciated.

The Sonata for Violin and Piano written in 1943, is dedicated to Lieutenant Harry H. Dunham. At this time, Copland had grown in popularity, achieving success and recognition with a more extensive public. The opening theme of the first movement is calm and peaceful, consisting mostly of open intervals. The basic melody recurs throughout the Sonata and serves as a unifying device between the first and third movements. The first movement is marked by various shifts in tempo, frequent changes of meter, and heavy use of thirds. The brief second movement is slow and placid, with the dynamic markings followed by suggestions of "warmly" and "tenderly." The third movement is noted for its bright tempo and unusual syncopated rhythms (evidence of the influence of jazz on Copland), which are often independent in the violin and piano. After all the flurry of notes, the Sonata ends with the Andante tempo and theme of the first movement, bringing the piece full circle to a quiet, whispery close.
WOLFGANG AMADEUS MOZART  

The son of an accomplished violinist, Wolfgang Amadeus Mozart began developing his extraordinary talent at age three. Under the skillful guidance of his father, he achieved one of the most precocious careers the world of art has ever known. The most universal of classic composers, his sonatas set the standard for his day and age.

The usual setting for the classic sonata was the accompanied keyboard setting in which the keyboard instrument took the lead with a violin or flute playing the subordinate part. Though often marked optional, the accompaniment part grew in importance. Sonata No. 8 (K. 296 in C) written in 1778, was published in a set of sonatas in 1781. The review of that particular set (Magazin der Musik, 1783) best describes its place in the development of the sonata.

These sonatas are the only ones of this kind. Rich in new ideas and in evidences of the great musical genius of their author. Very brilliant and suited to the instrument. At the same time the accompaniment of the violin is so artfully combined with the clavier part that both instruments are kept constantly on the alert; so that these sonatas require just as skillful a player on the violin as on the clavier.

Each movement of Sonata No. 8 begins with the melody in the piano. The melody passes back and forth between the two instruments, but the violin often accompanies the piano. While the first movement clips along in quadruple meter, the second movement is in a slow three, with rhythms of two against three and three against four. The third and final movement is a Rondo in duplet meter.

PETER ILYICH TCHAIKOVSKY  
b. Kamsko-Votinsk, May 7, 1840; d. St. Petersburg, Nov. 6, 1893.

Tchaikovsky is one of the most famous composers of the Russian School. He mainly differs from his contemporaries in the intensely personal quality of his music. He favored the warm, spontaneous, lyrical melody; but his emphasis on clear-cut, balancing phrases makes transition from one melody to another difficult. This results in the obvious seams in his music, and contributes to his reputation as essentially a composer of light music. This quality of his compositions can also be explained by his admiration for French ballet music. Yet his great melodies set him apart; they are his real contribution to the art of music.

Meditation was originally the Andante for the Violin Concerto, but Tchaikovsky was dissatisfied with it in this setting. While at Brailov, he refined it, placing it first in a collection of three pieces for violin and piano, "Souvenir d'un lieu cher" (1878). The composer considered Meditation to be the best of the three. After a slow melancholy introduction, the piece begins to grow in speed and intensity with an underlying triplet rhythm in the piano. A brief middle section lightens the mood, but it soon returns to the agitation of before. The theme is reiterated, the piece builds to a climax, then abruptly subsides. After restating the short chromatic phrase from the middle section, the piece drifts upward and quietly closes on D major.
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