

Heather Kao, violin

Leslee Heys, piano

Hungarian Folksongs

Béla Bartók
(1881-1945)

Sonata no.2 in a minor, BWV 1003

J.S. Bach
(1685-1750)

Grave

Fuga

Three Pieces for Violin and Piano

Clark W. Ross
(1957-)

Piece no. 1

Intermission

Concerto in a minor for violin, Op. 53

Antonín Dvořák
(1841-1904)

Allegro ma non troppo

Adagio

Allegro giocoso, ma non troppo

Presented in partial fulfillment of the requirements for Music 445B



Memorial
University of Newfoundland

Béla Bartók had a fascination for traditional folk songs after hearing his neighbor's maid singing a Hungarian folk song. With the help of friend and fellow musician Zoltán Kodály, he set out with a portable phonograph to collect songs from his native Hungary. By 1918 they had collected 2700 Hungarian folk songs, as well as 2500 Slovak and 3500 Romanian songs. These *Hungarian Folksongs* are a transcription for the violin and piano, using numbers 8, 14, 16, 17, 19, 21, 31, 34, and 36 from Bartók's piano pieces *For Children*.

J.S. Bach completed his group of three sonatas and three partitas for solo violin in 1720 while working as conductor and director of chamber music for Prince Leopold at Cöthen. The Six Sonatas and Partitas were written for the concertmaster, Joseph Spiess. Bach composed the sonatas with an Italian style in mind. The first movement acts as a prelude to the complex fugue which follows.

Clark Ross composed *Three Pieces for Violin and Piano* in the fall of 1997 for Nancy Dahn and Tim Steeves of *Duo Concertante*. Based on a 12-tone row, the first piece begins with both players in unison, with many layers of syncopation which makes the basic beat somewhat difficult to follow. The beat becomes more obvious as the piece takes shape, and the final section embraces jazz elements using the opening melody over a walking bass.

Dvořák's *Violin Concerto in a minor* was composed in the summer of 1879 for violinist Joseph Joachim. The composition was a collaborative effort between the two, with Dvořák accepting Joachim's suggestion to revise the entire work. It is characteristic of Dvořák's interest in Bohemian folk music. This is especially apparent in the third movement in which the opening theme is similar to the Czech folk song "Sedlak, sedlak", and the middle section contains a peasant "*dumka*".