

Two x Two: A Chamber Recital

Saturday, February 29th, 2020 - 5:00 pm
Conrad Prebys Concert Hall
University of California San Diego

Figures de Résonances (1976)

Henri Dutilleux (1916-2013)

- I.
- II.
- III.
- IV.

Two Pianos (1957)

Morton Feldman (1926-1987)

La Valse (1920)

Maurice Ravel (1875-1937)

Dimitris Paganos-Koukakis, piano
Shaoai Ashley Zhang, piano

Intermission

Sonata for Two Pianos and Percussion (1937)

Béla Bartók (1881-1945)

- I. Assai lento- Allegro molto
- II. Lento, ma non troppo
- III. Allegro non troppo

Dimitris Paganos-Koukakis, piano
Shaoai Ashley Zhang, piano
Michael Jones, percussion
Rebecca Lloyd-Jones, percussion



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Program Notes

***Figures de Résonances* - Henri Dutilleux**

Written for and dedicated to Henri Dutilleux's wife Geneviève Joy and her collaborator Jacqueline Robin. *Figures de Résonances* is comprised of four short movements, each exploring different aspects of the piano's resonance. Utilizing the two pianos in dialogue, Dutilleux frequently asks one of the performers to execute chords and clusters while the other keeps the pedal pressed, allowing the open strings of the second piano to reverberate freely. Between these pianistic resonances, fast virtuosic passages are passed from one piano to the next, creating an underlying sense of one instrument generated by two voices. Yet while this acoustical effect of one instrument is often emphasized, Dutilleux also allows each pianistic voice to maintain a distinct character through the use of various articulations and instrumental registers.

Two Pianos - Morton Feldman

Duration is free. Slow. Soft as possible.

***La Valse* - Maurice Ravel**

The material for *La Valse* is based on sketches dating back to 1906, when Maurice Ravel envisioned a grand tribute to Vienna and, in particular, to Johann Strauss Jr. and his famous waltzes. The start of World War I put the project to a halt, and yet the idea was so compelling that Ravel returned to it in 1919, creating *La Valse* for Sergei Diaghilev. Upon hearing the music, Diaghilev refused to choreograph the work, and *La Valse* lived on in three versions - for orchestra, for two pianos, and for piano solo. Ravel provides the following note in the score:

Drifting clouds part and allow hazy glimpses of waltzing couples. They gradually dissipate, and we can distinguish an immense ballroom filled with a whirling crowd. The scene continues to clear. The glow of the chandeliers shines to a full splendor. An Imperial Court ball, circa 1855.

Sonata for Two Pianos and Percussion - Béla Bartók

Béla Bartók's Sonata for Two Pianos and Percussion received its premiere in 1938 at the International Society for Contemporary Music with Bartók and his wife Ditta Pásztory at the pianos. Throughout the composition, the ensemble of instruments provide a variety of textures, from dense contrapuntal passages involving all four voices to a single solo snare drum. Utilizing sonata form, the work begins with a slow introduction before launching into the two themes that shape the first movement. The second movement exudes an ominous tone throughout, highlighting the "night music" style so characteristic of the composer's later works. The third movement quickly departs the atmosphere of the second movement and offers a scherzo-like character to bring the work to a conclusion.