



## PROGRAM

Joseph Haydn (1732–1809)	Sonata in C Major Hob. XVI/50 (1794–1795)
Allegro Adagio Allegro molto	
Béla Bartók (1881–1945)	Dance Suite (1923)
Moderato Allegro molto Allegro vivace Molto tranquillo Comodo Finale: Allegro	

## INTERMISSION

Franz Schubert (1797–1828)	Sonata in B-flat Major D. 960 (1828)
Molto moderato Andante sostenuto Scherzo: Allegro vivace con delicatezza Allegro, ma non troppo	

TODD CROW's keyboard artistry has received critical acclaim in the *New York Times* and the *Wall Street Journal*, as well as in major newspapers in South America and Europe. He made his London orchestral debut in 1986 at the Barbican Centre with the London Philharmonic and his Carnegie Hall debut in 1992 as soloist with the American Symphony. He performs regularly in London and New York and is heard frequently on BBC Radio in both live and recorded performances. This summer he completed his first season as music director of the Mount Desert Festival of Chamber Music in Northeast Harbor, Maine, where he has performed for many years. Mr. Crow is an honors graduate of the University of California and the Juilliard School of

Music. His teachers have included Irma Starr, Erno Daniel, Ania Dorfmann, and Emanuel Bay. He received the University of California's Distinguished Alumni Award in 1986, and is a professor of music at Vassar College in Poughkeepsie, New York.

Joseph Haydn's last three piano sonatas were written for Therese Jansen-Bartolozzi, a German-born pianist who settled in England and became a pupil of Clementi. Entitled *A Grand Sonata for the Piano Forte Composed Expressly for and Dedicated to Mrs. Bartolozzi by Haydn . . . Op. 79 . . . London*, the *C Major Sonata*, usually considered Haydn's last solo piano work, was published in 1800 and over the years came to be known as the "*English*" *Sonata*. This term may refer not only to the place of publication, but also to a particular instrument Haydn had in mind, an English piano that offered a larger keyboard range and more subtle dynamics than pianos made on the European continent.

The *Dance Suite*, Béla Bartók's first commissioned work, was written for large orchestra at the behest of the Budapest City Council to celebrate the fiftieth anniversary of the unification of the cities Buda and Pest. Although the first performance in November 1923 was a disaster, described by Bartók as "sounding like a sight-reading rehearsal," a 1925 performance in Prague by Václav Talich and the Czech Philharmonic secured the work's future as one of Bartók's most popular. Unlike his "expressionistic" works, which led the composer to the verge of atonality, the *Dance Suite* is plainly tonal. None of the movements contains direct quotations of folk music, although the character of folk music permeates the musical language. Bartók transcribed the work for solo piano shortly after composing it, but the transcription was not performed in public until 1945.

Franz Schubert's last three piano sonatas were composed between May and September 1828, although the *B-flat Major Sonata* may have been sketched as early as the previous year. Of the three sonatas, this is the most lyrical and, at least in the opening two movements, the most solemn and reflective. The first movement stretches the sonata form to an extent that was unheard of before Schubert, taking time to build a structure around three keys. The second movement is one of Schubert's great meditative statements, with its relentless, unchanging left-hand accompaniment figure. The fleet and playful scherzo favors the upper register of the piano, while its more serious trio resides in a lower tessitura. The last movement is a mixture of