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Steel and Rain



Photo © Paul Kolnik

Music Quartet for Strings, No. 4 by Béla Bartók
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Choreography Trey McIntyre

Premiere May 18, 1994, The Diamond Project II, New York City Ballet, New York State Theater

Original Cast Miranda Weese, Arch Higgins, Kathleen Tracey, Albert Evans, Margaret Tracey, Nilas Martins, Stacey Calvert

Average Length 24 min.

Trey McIntyre, a native of Kansas, began his ballet training to augment his studies in musical theater. After studying at the North Carolina School of the Arts, he came to Houston Ballet Academy in 1987. That summer, he choreographed several pieces for the First Choreographic Workshop performance. In the spring of 1989, following the creation of various works for Houston Ballet Academy spring performances and successive choreographic workshops, Mr. McIntyre was named Choreographic Apprentice to Houston Ballet, a position created for him by Artistic Director Ben Stevenson. He joined Houston Ballet as a member of the corps de ballet in 1990. In September 1990 he choreographed his first work for Houston Ballet, *Skeleton Clock*, set to John Adams' *Fearful Symmetries*, and in 1993, *Curupira*, with music by Ney Rosauro. In 1993 he created *Mantis* for Pacific Northwest Ballet's PNB Offstage program. Along with Stravinsky and Schoenberg, Béla Bartók (1881-1945) is considered one of the greatest of 20th century composers. Born in a district of Hungary (now Romania), Bartók established an international reputation for his research in folk music as well as for composing and virtuoso piano playing. As a child he was exposed to several varieties of folk music by his mother, who taught piano. Bartók became an accomplished pianist and composer while very young. Bartók had the knack of composing music in which folk elements were transmuted into something universal. He was not popular in his homeland (his music lacked melody and was therefore considered atonal, although it was not),

"WHAT ATTRACTS ME VERY MUCH TO THE COMPANY IS THAT THERE ARE REALLY NO SET RULES."

— Peter Martins

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but was highly regarded outside Hungary. With Dance Suite in 1920, he finally achieved popularity in Hungary. Liszt influenced the type of musical structure Bartók developed. Halsey Steven in his biography of Bartók has written: "His motives, frequently of two or three notes only, are in a constant state of regeneration. They grow organically; they proliferate; the evolutionary process is kinetic. No doubt many motivic manipulations which seem carefully calculated were brought about intuitively."When the Nazi threat became imminent Bartók left Hungary, settling in the U.S. where, until his death, he worked at Columbia University and as a composer. Within a few years of his death Bartók was among the most played of all modern composers. His Mikrokosmos (153 graded pieces for the piano ranging from simple to difficult), became standard teaching material. It can be said that Bartók's music, taken as a whole, represents most of the modern techniques in melody, harmony, rhythm, tonality and textures.
