



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 14,000 university students, the UNCG School of Music serves nearly 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building, which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

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UNCG School of Music
P.O. Box 26167
Greensboro, North Carolina 27402-6167
(336) 334-5789
On the Web: www.uncg.edu/mus/



Robert Weirich

piano

Guest Artist Recital

Sunday, October 24, 2004
7:30 pm
Organ Hall, School of Music



Free Fantasy in F# minor, Wq. 67

Carl Philipp Emanuel Bach
(1714-1788)

Dauidsbündlertänze, Op. 6

Lebhaft
Innig
Mit Humor
Ungeduldig
Einfach
Sehr rasch
Nicht schnell
Frisch
Lebhaft
Balladenmäßig. Sehr rasch
Einfach
Mit Humor
Wild und lustig
Zart und singend
Frisch
Mit gutem Humor
Wie aus der Ferne
Nicht schnell

Robert Schumann
(1810-1856)

Intermission

Piano Fantasy (1955-57)

Aaron Copland
(1900-1990)

The hall is equipped with a listening assistance system.
Patrons needing such assistance should contact an usher in the lobby.

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be behind you or different from the one through which you entered.

and international competitions, including the Van Cliburn International Piano Competition (Stanislav Ioudenitch) and the Naumburg Award (Awadagin Pratt). He has given numerous recitals and master classes across the United States, and appeared in 1995 as the convention artist for the Music Teachers National Association meeting in Albuquerque. In 2003, he became President of the College Music Society, a professional organization

serving college, conservatory and university music teachers of more than 9,000 members. In 2002, UMKC awarded him a Trustees' Faculty Fellowship and the N.T. Veatch Prize for distinguished research and creative activity; in 2003 he received the first Muriel McBrien Kaufmann Artistry/Scholarship Award from the Conservatory of Music.

His articles and reviews have been published by various music magazines, but readers of *Clavier Magazine* are most aware of his columns, "The View from the Second Floor" from 1984 to 1993 and its successor, "Out of the Woods." He has twice received the Educational Press Achievement Award for his writing.

Weirich has come only lately to composition, but already several of his works have received multiple performances. In 1996 his *A Flurry of Fanfares* was commissioned by the Syracuse Society for New Music and WCNY-FM in celebration of their joint 25th anniversaries. In 1998 three new works received their premieres: *The Visitant* for solo viola; *A Garden Softly Fading*, for piano, and *Steamboat Stomp* for horn and piano, commissioned by the Strings in the Mountain Festival.

He was the artistic director of the Skaneateles Festival in New York's Finger Lakes District from 1991-1999; during that time the Festival received three Adventuresome Programming Awards from ASCAP and Chamber Music America, most recently in 1996. Attendance more than doubled. His work with the Festival was also honored by the National Federation of Music Clubs, the Cultural Resources Council of Central New York, and with a SAMMY award (voted by his peers) from the Syracuse Area Music Awards program.

He received the DMA degree from Yale University in 1981, and was honored with their Distinguished Alumnus Award in 1989.

forthcoming
performance

Gate City Camerata
Faculty/Student String Orchestra
Monday, October 25 · 7:30 pm
Organ Hall, School of Music

Artist Faculty Chamber Series
Music of the British Isles
Featuring works of Britten, Walton, and Vaughan Williams
Thursday, October 28 · 7:30 pm
Recital Hall, School of Music

For tickets, please contact the University Box Office at (336) 334.4849

Renaissance for an instrumental composition whose form and invention spring solely from the fantasy and skill of the author who created it" (Luis de Milán, 1535–6). The operative word in that definition to a musician is *skill*. While the material may come straight from the emotions, organizing all this subjective feeling into something remotely communicative is one of the most challenging tasks a composer can face. Too much organization and it's not a fantasy; too little and it's chaos.

The fantasies of **Carl Philipp Emmanuel Bach** (1714-1788), the second surviving son of Johann Sebastian, come perilously close to the latter state, perhaps one of the reasons we seldom hear his music today. But it is just that sense of risk that makes his music so fascinating. We find abrupt alternations of mood, sudden remote modulations, and melodies shaped to imitate the pitch patterns of emotional speech. The unbarred score of the F-sharp Minor Fantasy, written only one year before his death, nevertheless contains painstakingly exact dynamic indications suggesting an orator's cadence or an actor's hesitations and changes of pace. We hear something closely akin to Joycean stream of consciousness, and indeed, the music is strikingly modern in affect. Consider that it was written contemporaneously with Mozart's *The Marriage of Figaro*!

Perhaps, on a program such as this, one should play **Schumann's** *Fantasia in C Major*, Op. 17, but the *Davidsbündlertänze*, Op. 6, written immediately after the *Fantasia* is, to my mind, the more fanciful piece. Eighteen short dances, almost fragments, are tied together by the thinnest of melodic connections, to create what has been called Schumann's most autobiographical piece. The "Dances of the Fraternity of David" were written in the autumn of 1837, a year that began in almost total estrangement from his love Clara, but by August 14, known as Eusebius's day in the Saxon calendar, saw their secret engagement, regardless of parental approval. The notion of a *Davidsbund* first occurred to Schumann in 1831 as a literary device to hold together a novel he was attempting. Later, it was the name given for his band of partners, both real and imagined, in musical battle, headed by Florestan (his name for the strong, outgoing side of his persona), who like the Biblical King David, would rally the progressives against their reactionary, uncultured enemies, the so-called Philistines. He chose the opus number six to honor Clara's *Soirées musicales*, her Op. 6, and his first dance opens with a quote from the Mazurka of her suite. He even signed each dance with an F., standing for Florestan, or and E., for Eusebius (his name for the gentler, more introspective poetic side of his nature), and four times, the two appear initials appear together. The first edition of the work is prefaced by an old German rhyme:

In 'all und jeder Zeit	Along the way we go
Verknüpft sich Lust und Leid,	are mingled weal and woe;
Bleibt fromm in Lust und seid	in weal, though glad, be grave,
Beim Leid mit Mut bereit.	In woe, though sad, be brave.

This juxtaposition of joy and sorrow can be heard throughout the work, and as in the C.P.E. Bach Fantasy, the proximity of the two can be startling. In a letter to Clara, Schumann called the whole a *Polterabend*, in German folklore the wedding eve when all sorts of mischievous hobgoblins and sprites torment the bride with hilarious practical jokes. "There are many bridal thoughts in the dances," he wrote, "which were suggested by the most delicious excitement that I ever remember...If ever I was happy at the piano it was when I was composing those." Two more quotes give insight into the score: again in the first edition, before the ninth piece, Schumann writes, "Here Florestan kept silent, but his lips quivered with emotion." And before the final piece, we find, "Quite superfluously Eusebius remarked as follows, but all the time great joy spoke from his eyes." These two pieces are the only two among the eighteen in the key of C — could this perhaps be Clara's key?

We can be more certain of **Aaron Copland's** intentions for his Piano Fantasy (1955-57). Before its premiere at the Juilliard School of Music, Copland wrote a piece for the *New York Times* in which he said, "My idea was to attempt a composition that would suggest the quality of fantasy, that is, a spontaneous and unpremeditated sequence of 'events' that would carry the listener irresistibly (if possible) from first note to last, while at the same time exemplifying clear if somewhat unconventional structural principles." The Fantasy is Copland's most complex and virtuosic composition for piano, lasting a full 30 minutes and played without pause. It is strongly influenced by the twelve-tone technique, but remains fundamentally tonal. "The musical framework," Copland writes, "of the entire Piano Fantasy derives from a sequence of ten different tones of the chromatic scale. To those are subsequently joined the two unused tones of the scale [E and G#], treated throughout as a kind of cadential interval." The piece can be heard in three large sections (slow, fast,

slow) with smaller divisions of material (or to use Copland's word, "events") within the larger sections. While episodic in character the piece is nevertheless a long unfolding of ideas, all based on the ten-note series. In it we find a most extraordinary tension between structure and freedom, as well as an extremely wide range of musical thought: nobility, anxiety, reflection, bucolic meanderings, jazzy foot-tapping, humor, brooding sorrow, impassioned energy, clangorous fortissimos, and the most ethereal pianissimos. For many years, I thought that its closest relatives in the traditional piano literature were Schubert's last piano sonatas: they share great length, difficulty for both performer and listener, and serve as summations of their composers' thoughts for the piano. The aesthetics at work are those involving patience rather than immediate fulfillment. I now think the Piano Fantasy has more in common with Schumann's early incandescence; there is a blazing certainty about every note as well as a directness of expression which leaves one exhausted after experiencing it. I believe it to be one of the greatest works for piano written in the twentieth century.

— Robert Weirich



Robert Weirich leads an extremely active career as a pianist, teacher, author, composer and artistic director.

As a pianist he has performed in musical centers throughout the country, including Alice Tully Hall, the Kennedy Center, Chicago's Orchestra Hall, and at such summer festivals as Tanglewood, Ravinia and Marlboro. The winner of prizes in several important competitions, Weirich received a Solo Recitalist Fellowship from the National Endowment for the Arts in 1990 and was one of the first winners of the Pope Foundation Music Awards, a substantial cash prize to support innovative music projects, in 1992.

In the fall of 1998 Weirich joined the faculty of the Conservatory of Music at the University of Missouri in Kansas City where he holds the Jack Strandberg Missouri Endowed Chair in Piano. He has previously taught at the Peabody Conservatory of Music, Northwestern University, Tulane University, and Syracuse University. His students have won national Each work on this recital is a musical *fantasy*, a term coined as far back as the Renaissance for an instrumental composition whose form and invention spring "solely from the fantasy and skill of the author who created it" (Luis de Milán, 1535–6). The operative word in that definition to a musician is *skill*. While the material may come straight from the emotions, organizing all this subjective feeling into something remotely communicative is one of the most challenging tasks a composer can face. Too much organization and it's not a fantasy; too little and it's chaos.

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