



**North Carolina  
Music Teachers Association**  
50<sup>th</sup> Anniversary Conference

**UNCG Host Recital**

Saturday, October 10, 2009  
8:15 pm  
Recital Hall, School of Music



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

*Program*

**La Fleurs des eaux** *from* **Poème de l'Amour et de la Mer**

**Ernest Chausson**  
(1855-1899)

Clara O'Brien, mezzo-soprano  
James Douglass, piano

**Phantasiestücke, Op. 73**  
Zart und mit Ausdruck  
Lebhaft, leicht  
Rasch und mit Feuer

**Robert Schumann**  
(1810-1856)

**Le Grand Tango** (1982)

**Astor Piazzolla**  
(1921-1992)

Alex Ezerman, violoncello  
Joseph DiPiazza, piano

*Intermission*

**Variations in E<sup>b</sup> Major, Op. 82** (1841)

**Felix Mendelssohn**  
(1809-1847)

**Fantasy in F# minor, Op. 28** (1833)  
Con moto agitato  
Allegro con moto  
Presto

Andrew Willis, piano  
performing on 1841 Bösendorfer

**Jazz Selections**

John Salmon, piano

**Announced from Stage**

## Translations

### La fleur des eaux

#### The flower of the waters

text by Maurice Bouchor

The air is full of an exquisite scent of lilacs,  
Which, blooming on the walls from top to bottom,  
Perfume the women's hair.  
The sea goes forth to be all embraced by the sun's great glow,  
And on the fine-grained sand where they kiss  
Stunning billows roll.

O sky that bears your color from her eyes,  
Breeze that goes to sing in the flowering lilacs  
So as to leave them all perfumed,  
Rivulets that dampen her dress,  
O green pathways,  
You who flinch under her dear, tiny feet,  
Make me see my beloved!

And my heart was exalted by this summer morning,  
Because a beautiful child was on the shore,  
Letting her luminous eyes roam over me,  
And who smiled at me with a tender, savage air.

You who transfigured Youth and Love,  
You appeared to me thus like the soul of things;  
My heart flew towards you, you took it without return,  
And from the half-opened sky roses rained upon us.

What pitiful and wild sound  
Will toll the hour of goodbye!  
The sea rolls on the shore  
Mockingly, and caring little  
That now is the hour of goodbye.

Birds pass by, with open wing,  
On the nearly-joyous abyss;  
In the great sunshine the sea is green,  
And I bleed silently  
Watching the sky sparkle.

I bleed, watching my life  
Distance itself from me upon the waves;  
My very soul is torn away  
And the dark clamoring of the waves  
Covers the noise of my sobs.

Who knows if this cruel sea  
Will lead her toward my heart again?  
My gazes are fixed upon her;  
The sea sings, and the mocking wind  
Scoffs at the anguish of my heart.

## **Grand piano by Ignaz Bösendorfer, Vienna, 1841**

This 1841 Bösendorfer grand piano is a fine example of the piano builder's craft when such great composers as Chopin, Mendelssohn, Schumann, and Liszt were at the height of their powers. Restored by Edward Swenson of Trumansburg, New York, it is an early example of the work of the Viennese builder Ignaz Bösendorfer (1794-1859), whose firm, founded in 1828, continues to make some of the finest pianos in the world. Mr. Swenson recounts that he found it "in a storeroom at the Austrian Benedictine Monastery at Kremsmünster. The piano, which was clearly destined for disposal, was resting on its bent side next to a broken window, where it was subjected to the ravages of wind, rain, and sun. The fallboard and keyslip were lying on the floor, dirty and delaminated. The piano was so covered with filth that the maker's name was illegible. Although the original strings were rusty and broken, the piano was still intact and retained its original hammers and dampers. Fortunately I was able to save this instrument from further deterioration. It arrived at my workshop in Trumansburg, New York in July, 1987. Restoration of the instrument took two years."

The piano is approximately 8 feet long and 4  $\frac{1}{2}$  feet wide, veneered in ash, with pedals for lifting the dampers and shifting the keyboard (*una corda*). It has a range of six-and-a-half octaves, from a low C to a high G (81 keys), with keys of ivory and ebony. The elaborate nameplate of inlaid brass reads (in translation): Ignaz Bösendorfer, Royal and Imperial Court Piano Manufacturer. The action uses leather-covered hammers attached directly to the keys, the stringing is parallel throughout the scale, and the case supports the tension of the strings without the assistance of an iron plate. Thus, this piano is an expanded and strengthened descendent of the fortepianos which Mozart, Haydn, Beethoven, and Schubert used. It partakes of the clarity and variety of color native to those instruments, to which it adds a sweetness of tone for which Bösendorfer was particularly admired.