

The Schubert Club Performers

Wednesday, June 9, 2010 2:30 p.m.
at the home of Linda Maramis
New Canaan, Connecticut

Suite for Piano

Yukiko Ishida

- No. I Innermost -
- No. II. Consolation
- No. III Up and Down
- No. IV Breeze

Clown and Innocent

Yukiko Ishida, Piano

I'll Sail Upon the Dog-star Warm as the Autumn Light

Henry Purcell (1659-1695)
Douglas Moore (1893-1969)

Charles Stone, Baritone
Jon Hunt* Piano

Odyssey

Marcia Preston

Marcia Preston, Piano

Things Beautiful Song For Julia Prelude Listen to Night Dance Interludes

Marcia Preston

Elina Cristova, Piano

Silent Noon

Ralph Vaughan Williams (1872-1958)

How Do I Love Thee

Norman Dello Joio (1913-)

Heart We Will Forget Him

Aaron Copeland (1900-)

Steal Me Sweet Thief (Old Maid and the Thief)

Gian Carlo Menotti (1911-)

Alerseelen

Richard Strauss (1864-1949)

Befreit

Botschaft

Johannes Brahms (1833-1897)

Einsam in Trueben Tagen

Richard Wagner (1813-1883)

Teresa Vicario, Soprano
Justine Macurdy, Piano

Composition in G Minor

Bedrich Smetana (1824-1884)

Grand Tarantella

Louis Gottschalk (1829-1869)

Sheila Converse, Adrienne Forrest, Linda Maranis, Margaret Ann Martin, Piano

* guest artist

Program Notes on reverse

This is the final program for this season.
Thank you for supporting the efforts of all involved.

Have a great summer.



Program Notes

Suite for Piano—Yukiko Ishida

The first three pieces are a compositional exercise of intervals. “Innermost” is an exercise of 5ths, “Consolation” is for 3rds, and “Up and Down” is for 2nds. “Innermost” describes a pain, “Consolation” depicts conversation, and “Up and Down” is a joke. “Breeze” describes a release from agony.

Premiere: “Clown” and “Innocent” depict the relationship between two different themes. They affect each other and then are transformed.

“I’ll Sail Upon the Dog-Star” by Henry Purcell from a play *A Fool’s Preferment* (or *The Three Dukes of Dunstable* 1688) by Thomas D’Urfey. The song refers to the lusty ambitions of a sailor/traveler, beginning with being guided by the constellations.

“Warm as the Autumn Light” by Douglas Moore from his opera *The Ballad of Baby Doe* (1956) based on true story of classic love and tragedy in the American West.

On a summer evening in 1880 in Leadville, Colorado Horace Tabor, a former Vermont stonecutter and now a middle aged married silver “king” has just met and heard the beautiful young newcomer Baby Doe playing the piano and singing through her hotel window and is instantly enchanted as he sings this song to her in return.

Marcia Preston has released a new CD *Lost in Motion*. The piece “Odyssey” was selected by The National League of American Penwomen as an award winner in composition and was presented at the biennial Competition in Little Rock, Arkansas this Fall.

Bedrich Smetana is known as the father of Czech opera and *The Bartered Bride* is one of his most famous works but he is also the composer of a number of works for eight hands including the Sonata in One Movement for 2 Pianos, 8 hands and the Rondo.

This “Composition in g minor,” written when Smetana was 21 years old, is not published. About a decade ago Sheila Converse ordered a copy from the Smetana Museum in Prague, but when it arrived it was an unreadable manuscript. It was, however, recorded by Hanu Barton, Jana Macharakova, Petr Jirikovsky, and Adam Skoumal. Last year we found a recording of it and contacted Hanus Barton, one of the performers, to ask him if the music was available. He immediately, and very generously, sent us all the parts via e-mail. He had painstakingly transcribed the music from the original manuscript and was very kind to share it with us. Mr. Barton performs with his wife Jana Macharackova in the Dusek Piano Duo and the two were performers on the Smetana CD featuring this piece.

Louis Moreau Gottschalk was a legendary figure in American music. Born in New Orleans he was influenced by the musical forces of the area including the native Creole and French Opera House. He was sent to Paris at age 14 to study where he made his debut which was attended by the great figures of the era including Chopin. He returned to the U.S. in 1853 and continued to travel extensively until he died at age 40 in Rio where he contracted Yellow Fever.

The Grand Tarantella for Piano and Orchestra, which was discovered posthumously, was composed in 1858 and was transcribed for many different combinations of instruments including two pianos. Elizabeth Lauer has arranged this version for 2 pianos 8 hands for our quartet.

