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Faculty Recital: Edward Swenson, tenor

Edward Swenson

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*"It is
no plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

FACULTY RECITAL

Three Pianos and One Tenor

Edward E. Swenson, tenor
Gary Kirkpatrick, guest pianist

Piano One:

Boudoir grand fortepiano in mahogany and rosewood by
Collard and Collard, London, circa 1835.

Piano Two:

Concert grand piano in rosewood by Erard, Paris and London, circa 1855.

Piano Three:

Concert grand fortepiano in burl walnut by Ignaz Bösendorfer, Vienna,
circa 1855.

Three songs by Antonio Salieri and his students (Collard & Collard piano)

In questa tomba oscura (Giuseppe Carpani)	Antonio Salieri (1750-1825)
Wanderers Nachtlied (Johann Wolfgang von Goethe)	Franz Schubert (1797-1828)
Der Kuss (C.F. Weisse)	Ludwig van Beethoven (1770-1827)

Four Songs by Gabriel Fauré (1845-1924) (Erard Piano)

Mandoline (Paul Verlaine)
Lydia (Leconte de Lisle)
Claire de Lune (Paul Verlaine)
En Prière

*Excerpts featuring Gary Kirkpatrick and The Three Pianos:
Collard & Collard Piano*

Sonatina in F major, Op. 36, No. 4

Muzio Clementi
(1752-1832)

Allegro

Sonata, Op. 53 (Waldstein)

Ludwig van Beethoven

Rondo

Erard Piano

Fantasia-Impromptu, Op. 66

Frédéric Chopin
(1810-1849)

Bösendorfer Piano

Moments Musicaux, Op. 94, No. 3 in F Minor (D. 780)

Franz Schubert

Concert Etude, *Un sospiro*

Franz Liszt
(1811-1886)

INTERMISSION

Bösendorfer piano

Dichterliebe, Op. 48

Robert Schumann
(1810-1856)

Recital Hall
Sunday, February 10, 2002
4:00 p.m.

Visiting artist **Gary Kirkpatrick** is a Professor of Piano at William Paterson University in Wayne, New Jersey. He is recognized internationally as a soloist, chamber musician, and teacher. Originally from Kansas, he gave his first solo recital at age eleven and graduated with high honors from the Eastman School of Music and the Academy of Music in Vienna. After claiming top prizes at the Stepanov Piano Competition in Vienna and the International Piano Competition in Jaen, Spain, he made his New York debut at Carnegie Recital Hall in New York City. *The New York Times* praised his *high caliber performance and musicianship* as having covered a wide gamut of moods with varied paces within a unified architectural concept. Frequent New York engagements followed, most notably at Lincoln Center's Alice Tully Hall, where he was hailed by *Musical America* as a pianist with a *bright colorful tone, forthright, honest musicianship, and above all, a welcome acuity of timing.*

Recent tours included concerts and master classes in Austria, Japan, Estonia, Greece (Athens and Corfu), Cyprus, and the US. His performance of Howard Hanson's *Fantasy on a Theme of Youth* received rave reviews. In celebration of the hundredth anniversary of Gershwin's birth, Mr. Kirkpatrick performed *Rhapsody in Blue* and the *Three Preludes* in Osaka, Japan. In a few weeks, he will perform the world premiere of American composer John Link's *Concerto for Piano and Orchestra.*

Meet the Three Pianos

The Collard & Collard boudoir fortepiano, serial number 2003 was manufactured in London circa 1835. Measuring 6' 8" long, it was built shortly after the death of Muzio Clementi (1752-1832), the founder of the company. The instrument is largely unaltered with the original hammers, dampers and most of the original treble strings. The keyboard has a six-octave range and is equipped with the Collard and Collard English action. There are only two strings per unison. The cabinet is mahogany with a rosewood nameboard.

The Erard (London and Paris) concert grand piano in rosewood, serial number 6562, was manufactured in London circa 1855. At 8'3" long and with a seven-octave range, Erard pianos were the biggest and most admired concert instruments during the mid-19th century. Erard made pianos for Napoleon Bonaparte, and Joseph Haydn. In 1802 the firm gave a complimentary instrument to Ludwig van Beethoven. Chopin, Mendelssohn, Liszt, Moscheles, Herz, Verdi and Fauré are just a few of the famous composers who owned Erard pianos. In 1821 Erard invented the double-escapement piano action, which served as the prototype for the modern piano action perfected by Steinway & Sons. The new Erard

action made it possible to play a series of repeated notes with great ease and speed and it also produced a wide range of dynamic shadings.

The Ignaz Boesendorfer (1794-1859) seven-octave, Viennese-action concert fortepiano in burl walnut was manufactured in Vienna circa 1855. Among the piano manufacturers featured in today's concert, only the Boesendorfer Co. still exists. At 7'8" long, the Boesendorfer is slightly shorter than the Erard. The restoration preserves the original Viennese action, hammers and dampers. Boesendorfer's fame is legendary. Many of the most famous artists of the 19th and 20th centuries endorsed Boesendorfer pianos. Pianists from Franz Liszt to Oscar Peterson have owned the Stradivarius of Viennese pianos.

In questa tomba oscura/ In this dark tomb

Giuseppe Carpani

In this dark tomb let me rest;
You ought, thankless one, to have
thought of me, when I lived.
At least leave my naked spirit in peace,
and don't bathe my ashes with useless poison.

Wanderers Nachtlied/ The Wanderer's Night Song

Johann Wolfgang Goethe

Over every summit
Is peace.
In every tree-top
You feel hardly a breeze;
The birds in the wood are hushed.
Only wait, soon
You too will be at peace.

Der Kuss/ The Kiss

Christian Felix Weisse

I was all alone with Chloe,
and I wanted to kiss her.
However she said she would scream,
Vain effort would it be.

Still I dared it and I kissed her,
despite her protestations.
And did she not scream?
Oh yes she screamed,
but only much, much later.

MANDOLINE

Paul Verlaine

The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander,
And there is Damis, who for many cruel ladies
Fashions many tender verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze.

LYDIA

Leconte De Lisle

Lydia, on your rosy cheeks,
And on your neck, so fresh and white,
Flow sparkingly
The fluid golden tresses which you loosen.
This shining day is the best of all;
Let us forget the eternal grave,
Let your kisses, your kisses of a dove,
Sing on your blossoming lips.
A hidden lily spreads unceasingly
A divine fragrance in your breast;
Numberless delights
Emanate from you, young goddess,
I love you and die, oh my love;
Kisses have carried away my soul!
Oh Lydia, give me back life,
That I may die, forever die!

CLAIRE DE LUNE

Paul Verlaine

Your soul is a chosen landscape
Where charming masqueraders and dancers are promenading.
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises,
While singing in the minor key
Of triumphant love, and the pleasant life.
They seem not to believe in their happiness,
And their song blends with the moonlight,
The quiet moonlight, sad and lovely,
Which sets the birds in the trees adreaming,
And makes the fountains sob with ecstasy,
The tall slim fountains among the marble statues.

EN PRIÈRE

Stéphan Bordèse

If the voice of a child can reach you,
O my Father,
Listen to the prayer of Jesus on His knees
Before You.
If You have chosen me to teach Your laws
On the earth,
I will know how to serve you, holy King of Kings,
O Light!
Place on my lips, o Lord,
The salutary truth,
So that whoever doubts, should with humility
Revere You!
Do not abandon me, give me the gentleness
So necessary,
To relieve the suffering, to alleviate pains,
The misery!
Reveal Yourself to me, Lord, in whom I have faith
And hope,
I want to suffer for You and to die on the Cross,
At Calvary!