Kansas State College of Pittsburg
Pittsburg, Kansas
Department of Music

FACULTY DUO-PIANO RECITAL

MARCIA SCHIRMER
GEORGE MANN

Thursday, July 13, 1972
McCray Auditorium
8:00 p. m.
Johann Sebastian Bach (21st March 1685-28th July 1750)
Concerto in C Major for Two Keyboards (1729-39)

In 1729, Bach became director of the Collegium Musicum of Leipzig, which had been founded by Telemann in 1704. Consisting mostly of university students, the Collegium gave its concerts in Gottfried Zimmermann's garden in the summer and at his coffee-shop during the rest of the year.

Most famous of the many works which Bach composed for the Collegium are the Coffee Cantata, the Peasant Cantata, and the thirteen harpsichord concerti—seven for one harpsichord and strings, three for two, two for three, and one for four (after Vivaldi), most of them arrangements of earlier concerti for Violin or other instruments, presumably to be performed by Bach and his brilliant sons Wilhelm Friedemann and Carl Philipp Emanuel.

Only one, the Concerto in C Major for Two Harpsichords, is thought to have been originally conceived as such, though, indeed, there are indications that Bach had first intended it for two harpsichords alone, as he had, in his younger years, arranged sixteen concerti after Vivaldi and other composers, and later published the Italian Concerto, for solo harpsichord.

The string orchestra has such a modest part to play, that the work is often, as this evening, presented by two solo instruments.

Although there are earlier works for two keyboards, Bach's Concerto in C Major could be said to be the foundation upon which the succeeding literature rests, and the model for such 20th century masterpieces as Stravinsky's Concerto for Two Pianos.

Franz Schubert (31st January 1797-19th November 1828)
Fantasy in F Minor, Op. 103 (1828)

Of the literature for one piano, four hands, Franz Schubert has written more than any other composer. His output ranges from such familiar miniatures as Marche Militaire to larger works which are ranked among his finest efforts.

Completed in April 1828, and dedicated to the young Countess Karoline Esterházy, the Fantasy in F Minor, with its superb balance of lyric and dramatic elements, is the peak of his achievement, and, like the "Great" C Major Symphony and the C Major Quintet, one of the consummate masterpieces of that last year.

The famous pianist, Harold Hauer, felt that its dimensions were so imposing that it could be more effectively performed on two pianos: his transcription will be used tonight.
Johannes Brahms (7th May 1833-3rd April 1897)

Five Waltzes from Op. 39

In contrast with the luxuriant emotionality of Chopin’s waltzes and the sophisticated elegance of Ravel’s Valses nobles et sentimentales, is the humor and vigor of Johannes Brahms’ sixteen Waltzes, Op. 39.

Originally written in 1865 for one piano, four hands, and first published in 1867, they were dedicated to the famous music aesthete and friend of the composer, Eduard Hanslick.

Readily accepted by the very public which had previously had difficulty in understanding his larger works, such as the D Minor Piano Concerto, Op. 15, of 1858, and the German Requiem, Op. 45, of 1867-1868, the Waltzes soon achieved such popularity that Brahms arranged two different versions for piano solo, and adapted five of them for two pianos. Tonight’s performance will be taken from the original version for one piano, four hands.

Percy Grainger (8th July 1882-20th February 1961)

Fantasy on George Gershwin’s Porgy and Bess

Although he was born in Australia, and later toured Europe as a concert pianist, having studied with Furruccio Busoni and as a protegé of Edward Grieg, Percy Grainger made his debut in America in 1915; remaining in the United States during the First World War, he became a naturalized citizen in 1919. Long famous for his adaptations of folk music and his inventions of pseudo-folk music, such as Brigg Fair, Handel on the Strand, and Mock Morris, Grainger became fascinated with jazz during its heyday. Throughout the 1940s, he made arrangements of various other composers works for the Boston Pops, the Philadelphia Orchestra, and the Lewison Stadium Symphony Orchestra of New York, and had many of his own works recorded by RCA-Victor and Columbia.

Deeply impressed with the Negro opera, Porgy and Bess, which George Gershwin (26th September 1898-11th July 1937) had based on DuBose Heyward’s play, Porgy, and which had had its premiere on 30th September 1935, Grainger arranged a number of its most memorable songs and themes as a fantasy for two pianos.
PROGRAM

I
Bach . . . . . . . . . . . . . . . . Concerto in C Major (1685-1750)
   Allegro Moderato
   Adagio ovvero Largo
   Fuga: Allegro

II
Schubert . . . . . . . Fantasia in F Minor, Op. 103 (1797-1828) (Transcribed for 2 pianos by Harold Bauer)

INTERMISSION

III
Brahms . . . . . . . . . . . Five Waltzes from Op. 39 (1833-1897)

IV
Grainger . . . . . Fantasy on Gershwin's Porgy and Bess (1882-1961)