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Richard Becker, piano

Department of Music, University of Richmond

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Richard Becker, piano



MARCH 31, 2004, 7:30 PM,
CAMP CONCERT HALL
BOOKER HALL OF MUSIC

... PROGRAM ...

Sonata in A minor, K. 310 (1778) Wolfgang Amadeus Mozart
Allegro maestoso (1756-1791)
Andante cantabile con espressione 5:02
Presto 11:07

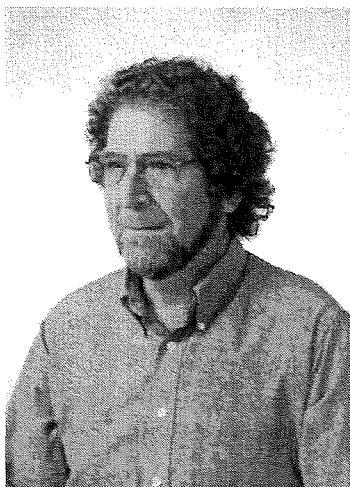
Four Piano Pieces Johannes Brahms
Intermezzo in A minor, op. 118, no. 1 (1893) 14:25 (1833-1897)
Intermezzo in B-flat minor, op. 117, no. 2 (1892) 16:30
Intermezzo in C-sharp minor, op. 117, no. 3 (1892) 20:05
Rhapsody in G minor, op. 79, no. 2 (1879) 24:23

From *Preludes*, Book One (1910) Claude Debussy
Le vent dans la plaine 27:21 (1862-1918)
(Wind on the plain)
Les sons et les parfums tournent dans l'air du soir 36:20
(Sounds and perfumes turn in the evening air
from Charles Baudelaire's "Hamonie du soir")
Ce qu'a vu le vent d'ouest ? ends 41:36
(What the West Wind saw)

... INTERMISSION ...

24 Preludes, op. 28 (1838) 55:30 Frédéric François Chopin
(1810-1849)

Richard Becker, Associate Professor of Music and Head of Piano at the University of Richmond, is a recitalist, composer and chamber musician who has performed at over sixty colleges and at venues such as Alice Tully Hall, Town Hall, the Library of Congress, the National Gallery and the French Embassy. Abroad, he has performed at Cité Internationale des Arts and Salle Cortot, Paris. His solo playing and music have been broadcast on NPR, Voice of America, WNYC, WETA, and WGMS. His performance



on a CRI CD of piano works of the acclaimed American composer, David Chaitkin, is forthcoming.

Becker holds degrees from the University of Rochester's Eastman School of Music, where he studied piano with Cecile Staub Genhart, and from Boston University, where he was assistant to Leonard Shure. Additional piano studies have been with Adele Marcus, Rudolf Serkin, Leon Fleisher, and, more recently, with Roy Howat, Dominique Merlet, Noel Lee and Vivian Fine.

A recipient of numerous "Meet the Composer" grants, a fellow at the MacDowell Artist Colony, and a nominee for a Music Award by the American Academy of Arts and Letters, Becker composed "Saltimbanques" in 1989. This work, commissioned by the Johns Hopkins University and Peabody Conservatory, was performed nationally by the Peabody Piano Trio. Recent compositions have been performed and commissioned by cellist James Wilson, pianist Nancy Burton Garrett, pianist Kitt Young, the Richmond Symphony Woodwind Quintet, the Richmond Symphony Woodwind Trio, and the Roxbury Players, and the Hillel Foundation of Rochester, N.Y. in conjunction with the Eastman School of Music.

Becker's works have appeared at such venues as the Tanglewood Music Festival, Peabody Conservatory, National Gallery of Art, the

Gardner Museum, Boston University School of the Arts, James Madison University, University of Texas, Williams College, Bennington College, l'Ecole Normale du Musique, Cité Internationale des Arts of Paris, the Eastman School of Music and frequently at the University of Richmond. The world premiere of his large, single movement work for piano and cello, "Crossing Pont Marie" (1997-99), was hailed as "an absolute triumph" by the *Richmond Times-Dispatch*. His latest solo piano composition, "Getty Square" (2003), is a single movement, six-minute long tribute to the city of Yonkers, New York.

As a chamber performer, Mr. Becker has appeared at such venues as Carnegie Hall, the 92nd Street Y, Washington University of St. Louis, Brattleboro Music Center, the Carpenter Center, and at Harvard University and Williams College. Some of the artists with whom he has collaborated have been the Shanghai Quartet; the Richmond Symphony; Richmond Sinfonia; cellist Judith Serkin; vocalists Kathy Koan, Nan Nall and Suzanne Stevens; violinists Phil Lewis, Weigang and Honggang Li of the Shanghai Quartet; violist Zheng Wang; and cellists James Wilson and Andor Toth, Jr.

An avid writer of poetry, Richard Becker's verse has appeared in *AMERICA*, *Columbia* (a Columbia University publication), *Larcom Review* and numerous other magazines and journals since 1993.

“BECKER SUMMED UP DEBUSSY’S EYES,
EARS, AND TEMPERAMENT”

(Richmond Times Dispatch, 1999).

“A STELLAR PERFORMANCE....
NO OBSTACLE INTRUDED BETWEEN ARTIST
AND AUDIENCE....LEFT HIS AUDIENCE GASPING”

(Bennington Banner).

“POWERFUL INTERPRETATIONS”

(Washington Post).

“ADMIRABLE IN TASTE AND TECHNIQUE.”

(Donal Henahan, New York Times).

“BRILLIANT PIANIST....
SEAMLESS PASSAGE WORK....
ELEGANT PHRASING.... CRYSTALLINE TECHNIQUE”

(Richmond Times Dispatch, 2001).