

9-10-1997

Lydia Artymiw, piano

Department of Music, University of Richmond

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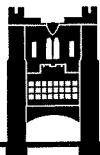


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September 10, 1997 at 8pm

Modlin Center for the Arts

Camp Concert Hall
Booker Hall of Music

Lydia Artymiw, *piano*

Sonata in B Flat Major, K. 333

Wolfgang Amadeus Mozart

Allegro

Andante cantabile

Allegretto grazioso

Fantasiestücke for Piano, Op 12

Robert Schumann

Des Abends (Evening)

Aufschwung (Soaring)

Warum? (Why?)

Grillen (Whims)

In der Nacht (In the Night)

Fabel (Story)

Traumeswirren (Dream Visions)

Ende vom Lied (End of the Song)

INTERMISSION

Variations and Fugue on a Theme by Handel
in B Flat Major, Op. 24

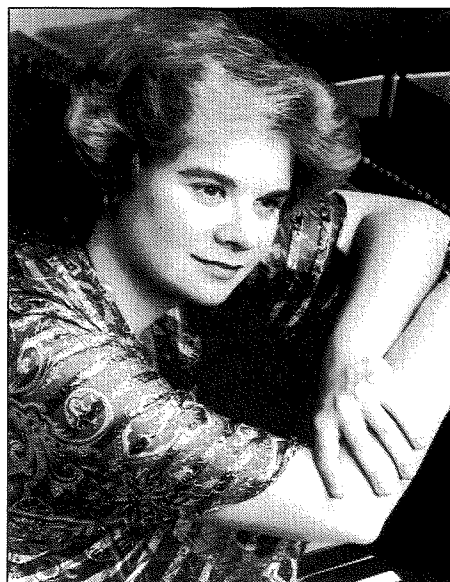
Johannes Brahms

Ms. Artymiw plays the Steinway Piano

Ms. Artymiw is represented by Herbert Barrett Management, Inc.
1776 Broadway, Suite 1610, New York, NY 10019

Recordings by Chandos

About the Artist



Lydia Artymiw, *piano*

Awarded the 1989 Andrew Wolf Chamber Music Prize and the 1987 Avery Fisher Career Grant, Philadelphia-born Lydia Artymiw has emerged as one of the most compelling talents among pianists of her generation. She has appeared with over 95 orchestras world-wide, with many leading conductors of our time. American orchestral appearances include the Boston Symphony, New York and Los Angeles Philharmonics, the Cleveland and Philadelphia Orchestras, the National Symphony, and the orchestras of Cincinnati, Detroit, Pittsburgh, Kansas City, Minnesota, St.

Louis, San Francisco, Seattle, and, as recently as last fall, Richmond. Solo recital tours have taken her to all major American cities and to important European music centers such as London, Paris, Berlin, Milan, Rome, and throughout the Far East. Festival appearances include Aspen, Bravo! Colorado, Caramoor, Chamber Music Northwest, Chautauqua, Hollywood Bowl, Marlboro, Montreal, and Mostly Mozart. Artymiw has collaborated frequently with such artists as Yo-Yo Ma, Arnold Steinhardt, Benita Valente (with whom she has recorded for Pantheon and Centaur), the Guarneri, Vermeer, American, Miami, Orion, and Shanghai quar-

tets and toured nationally with Music From Marlboro groups. She has recorded seven solo albums for the Chandos label, which have been critically acclaimed by *Gramophone Magazine*, *Hi-Fi News*, and *Ovation*.

A recipient of top prizes in the 1978 Leeds and the 1976 Leventritt International Competitions, she studied with Freda Pastor Berkowitz of the

Curtis Institute and with Gary Graffman for twelve years.

Artymiw and her musicologist husband, David Grayson, are both professors at the University of Minnesota in Minneapolis. Artymiw has been featured in three different programs for American Public Radio's "St. Paul Sunday."

Notes on the Program

Sonata in B Flat Major, K. 333

Wolfgang Amadeus Mozart

(1756-1791)

Composed in Paris during the Fall of 1778, this elegant and lyrical work features some unusual and innovative concepts in solo sonata form. The graceful first movement, *Allegro*, is followed by a serene *Andante cantabile* in which sudden chromatic harmonies just after the beginning of the developing section express a richer, almost Romantic feeling. But the playful Rondo once again recalls simple Classical lines combined with brilliant passagework in a concerto-like setting, with interplay between orchestra sounding *tutti*s and solo passages. An unexpected cadenza just before the final statement of the Rondo theme comes as a real surprise and confirms the quasi-concerto structure of the third movement.

Fantasiestücke for Piano, Op. 12

Robert Schumann

(1810-1856)

Composed in 1837, the *Fantasiestücke* are a set of eight pieces which may also be performed individually. Rather than depicting characters (as in Schumann's *Carnaval*), the *Fantasiestücke* portray abstract images and thoughts. The exquisite sweetness of *EVENING* is followed by the passionate flight of *SOARING*, broken by dreams, toward the absent beloved (perhaps Clara?). The tender *WHY?* proceeds to the frank, volatile, and infectious humor of *WHIMS*. *IN THE NIGHT*, the emotional highpoint of the set, is based on the story of Hero and Leander and suggests storms at sea and a dramatic rescue, with a contrasting lyrical middle section. *STORY* is a vivid narration beginning with a musical "Once upon a time," and *DREAM VISIONS* are mercurial and pensive. It is Schumann as the poet, Eusebius, who makes the final statement.

Variations and Fugue on a Theme by Handel in B Flat Major, Op. 24
Johannes Brahms
(1833-1897)

The Variations and Fugue on a Theme by Handel were composed in 1862 and are monumental in scope. They are among Brahms' greatest and most difficult works for solo piano, illustrating Brahms' superb craftsmanship, his incomparable logic and symmetry, and his ability to write so much different music from so small an original theme. This theme is derived from Handel's Ninth Harpsichord Suite in B Flat Major. Brahms' variations which follow incorporate virtually every difficult pianist challenge—scales, arpeggios, canons, passages in double thirds and sixths, octaves, trills, and broad leaps. The brilliant ending of the last variation (#25) leads directly into a four voice Fugue whose principal subject is derived from the first two notes of Handel's theme. This epic Fugue is truly orchestral in sound and scope and brings the work to a triumphant close.

Program notes by Lydia Artymiw©

CURRENTS

the new-music ensemble in residence
at the University of Richmond

Fred Cohen, director
presents

Pierrot lunaire

by Arnold Schonberg (1912)

and other works from the Expressionist
and Abstract Expressionist eras

with guest soprano
Christine Schadeberg

Nov. 6, 1997, 8:00 pm
Camp Concert Hall

Free and open to the public

U p c o m i n g E v e n t s

Personal Visions: 101 Photographs by 101 Photographers
through October 4, 1997
Marsh Art Gallery

The exhibition features 101 photographs, installed salon style and shown with a selection of additional images, by 101 masters of 20th century photography. Drawn from the private collection of Charles Cowles, the works span the century and provide an overview of the major movements of photography from Pictorialism through Post-Modernism.

Selections from the Permanent Collection
through October 4, 1997
Marsh Art Gallery

Highlighting recent additions to the permanent collection of the Marsh Art Gallery, the exhibition includes a range of art works from the historical to the contemporary.

Octaves, Sirens & Actual Bells are Missing
Saturday, September 20, 1997, 5pm & 7pm
Camp Concert Hall, Booker Hall of Music

The University of Richmond's three student-led *a capella* vocal ensembles join forces in a special Family Weekend program.
Adult \$4, Students \$2

Russell Wilson, piano
Sunday, September 21, 1997, 8pm
Camp Concert Hall, Booker Hall of Music

Russell Wilson, University of Richmond adjunct faculty member and principal pianist for the Richmond Symphony, will perform an afternoon of solo piano music including works by Chopin, Beethoven and Debussy.

Shanghai Quartet with Ethan Sloane, clarinet
Wednesday, September 24, 1997, 8pm
Camp Concert Hall, Booker Hall of Music

The University of Richmond's Quartet-in-Residence opens its 1997-98 series with an appearance by guest artist, clarinetist Ethan Sloane. The program will feature Mozart's **Clarinet Quintet in A major**, arrangements of well-known Chinese folk songs and Smetna's **String Quartet No. 1 in E minor, "From My Life."**