Dane Harrison Senior Lecture-Recital: Schumann at Shrovetide

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Dane Harrison
Senior Lecture-Recital

"Schumann at Shrovetide"

Sunday, December 7, 2014
3 p.m.
Perkinson Recital Hall
PROGRAM

Carnaval: Scènes mignonnes sur quatre notes, op. 9  Robert Schumann
(1810-1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Sphinxes
Papillons
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande - Intermezzo: Paganini
Aveu
Promenade
Pause
Marche des “Davidsbündler” contre les Philistins

Please silence cell phones, digital watches, and paging devices before the recital.
Robert Schumann's brazen composition of *Carnaval* (1834-1835) is a defining moment within both his personal and musical development. While it ranks easily among Schumann's more ebullient inspirations, *Carnaval*'s compositional logic is deathly prosaic. Musical codes – the composer refers to them as “Sphinxes” – underpin a distended cycle of 21 pieces or “scenes.”

But *Carnaval* is noteworthy for more than just musical novelty. The cycle is perhaps best remembered for its outsized theatrical depiction of Schumann's quasi-fictive aesthetic society, the so-called “Davidbündler,” a literary construct that barely sublimates the youthful composer, his colleagues – and even his amours.

*Carnaval*’s scenes throughout are colored insinuatingly by the *commedia dell’arte*. Clowns gesticulate. Lovers dance. The composer's crushes, Clara and Ernestine, compete for his attentions. Two of the era's more polarizing virtuosos, Chopin and Paganini, vie for the listeners' accolades. And no gathering of *Davidbündler* would be complete without Schumann's omnipresent literary proxies, Florestan and Eusebius, each arguing for attention from his characteristic corner.

*Carnaval* fascinates as much for its plot holes as for its program. This recital attempts to get at solutions to some of its many mysteries . . .

**Acknowledgements**

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