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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

A.S.C.H.-S.C.H.A. (Lettres dansantes)

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 “*Davidsbündler*,” 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 *Davidsbündler* 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

Professor Richard Becker: for his insightful piano teaching, his conscientious musicianship and his kind mentorship.

Dr. Joanne Kong: for her special contribution to my pianistic studies here, especially in realm of chamber music (and for her assistance with the program notes).

Dr. Linda Fairtile: for her generosity in shepherding music students' interests, and tireless fielding of our questions (and for her assistance with the program notes).

Ms. Linda Smalley: for her preternatural patience and kindness in assisting music students in all matters logistical, including this program.

Dr. Jeffrey Riehl and the entire Music Department: for their kindness in making a place for me here these past two years.

My family: for their longstanding support of my music-making.