

*Richard Zimdars is also presenting a lecture on
Monday, Nov 8 at 10:30 am at the
First Congregational Church at 1050 E. 23rd Street
"The Piano Masterclasses of Hans von Bulow and Franz Liszt"*

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SCHOOL OF MUSIC COMING EVENTS

*For more information on any of these events, or to be
on the UO Music mailing list, call the music school's
Community Relations Office, weekdays, at 346-5678.*

Monday, Nov. 8 • 8 p.m., Beall Hall

JAZZ ARRANGERS CONCERT

with James Miley, composer

UO Ensemble & Guest Artist; \$5, \$3

Tuesday, Nov. 9 • 8 p.m., Beall Hall

LAURA ZAERR, Harp

Faculty Artist Series; \$9, \$5

Thursday, Nov. 11 • 1 p.m., Beall Hall

STUDENT FORUM

Turtle Island String Quartet

Free

Thursday, Nov. 11 • 8 p.m., Beall Hall

YING STRING QUARTET and

TURTLE ISLAND STRING QUARTET

Chamber Music Series; \$29, \$25, \$12

The classical elegance of the Ying and the dynamic
panache of Turtle Island, all in one sizzling concert.

A collaboration with the Hult Center: advance
tickets at 682-5000 or 346-4363.

Sunday, Nov. 14 • 3 p.m., Beall Hall

OREGON WIND ENSEMBLE with

Giancarlo Guerrero, guest conductor from

Eugene Symphony & Victor Steinhardt, piano

UO Ensemble; \$5, \$3

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105th Season, 14th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall

8:00 p.m.

Sunday evening

November 7, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

LECTURE-RECITAL

presents

***Charles Ives' First Piano Sonata:
Background and Motivic Guide***

featuring

RICHARD ZIMDARS, piano



UNIVERSITY OF OREGON

PROGRAM NOTES

Charles Ives (1874-1954) composed his First Piano Sonata from 1902-1910. William Masselos gave the first performance in 1949.

Ives described the work as follows: “What is it all about? – Dan. S. asks. Mostly about the outdoor life in Conn. Villages in (the) eighties and nineties – impressions, remembrances, and reflections of country farmers in (the) Conn. Farmland...Fred’s Daddy got so excited that he shouted when Fred hit a home run and the school won the baseball game. But Aunt Sarah was always humming “Where is my Wandering Boy, after Fred and John left for a job in Bridgeport. There was usually a sadness – but not at the Barn Dances, with (their) jigs, foot jumping, and reels, mostly on winter nights. In the summer times, the hymns were sung outdoors. Folks sang (as Ole Black Joe) – and the Bethel Band (quickstep street marches) – and the people liked (to say) things as they wanted to say, and to do things as they wanted to, in their own way – and many old times...there were feelings, and of spiritual fervency.”

Ives also gave this brief summary of the sonata: “...the family together in the first and last movements, the boy away sowing his oats in the ragtimes, and the parental anxiety in the middle movement.”

Tempo markings and brief descriptions of the sonata’s five moments follow:

I: Adagio con moto; Allegro risoluto; Adagio cantabile (Sprawling, fragmented melodies; brief march section; cadenza “in a furious way,” followed by hymn-like closing that also includes Fred’s home run.)

II: Allegro moderato; In the Inn (Mixture of “How Dry I Am”, “Oh Happy Day”, and Bringing in the Sheaves; ragtime barroom piano “In the Inn” with a hymn chorus.)

III: Largo; Allegro: Largo, come prima (Meditation on “What a Friend We have in Jesus.”)

IV: Allegro; Presto, as fast as possible; Slow (Jumping, polyrhythmic introduction; barroom and “Bringing in the Sheaves mixture.)

V: Andante maestoso; Allegretto; Adagio cantabile; Allegro; Andante (Variations on a three-note motive from main theme of first movement; closing features “Where is My Wandering Boy.”)

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ABOUT TONIGHT’S GUEST ARTIST

Richard Zimdars, Despy Karlas Professor of Music in the School of Music at the University of Georgia, combines the roles of teacher, scholar, and performer. His students have won prizes in state and national competitions, have been awarded the Fulbright Grant for piano study in Germany, and hold college teaching positions in the United States, Brazil, and South Korea. He has given master classes at London’s Royal Academy of Music, Dublin’s Royal Irish Academy of Music, Oberlin College, and Longy School of Music in Boston.

Zimdars has given solo, concerto, and chamber music concerts and broadcasts in England, Ireland, Germany, Switzerland, and the United States. His performances have received positive press acclaim in Cologne, Dublin, Heidelberg, New York, Boston, Detroit, St. Louis, Milwaukee, and Atlanta. He was awarded a National Endowment for the Arts Solo Recitalist Grant, first prize in the Music Teachers National Association Collegiate Artist Competition, and a Fulbright Grant for piano study in Germany. His performances have appeared on the Bay Cities, Spectrum, ACA, and Albany labels.

Zimdars scholarly pursuits focus on the piano teaching of the late nineteenth century and American twentieth-century piano literature. His articles on piano literature and piano pedagogy have appeared in *Clavier*, *The Piano Quarterly*, *Journal of the American Liszt Society*, and *The American Music Teacher*. He serves on the editorial board of the last named publication. Indiana University Press has published his translations from the German titled *The Piano Master Classes of Hans von Bülow* and *The Piano Master Classes of Franz Liszt*. He has lectured on the piano teaching of Franz Liszt in Budapest, Dublin, Canada, and throughout the United States.

Zimdars has performed and recorded the four violin and piano sonatas of Charles Ives. This Fall he has lectured on and performed Ives’ First Piano Sonata at Central Arkansas University and Northwestern University. Later this month he will do the same at the German State Conservatories of Music in Detmold and Stuttgart.

“Richard Zimdars, a piano teacher at the University of Georgia, plays with easy assurance...His recital Monday at Merkin Hall was a likable affair... The most valuable contribution came after intermission with the First Piano Sonata of Ives. Confident performances of this big and difficult work are not common, and Mr. Zimdars gave one.”

— *New York Times*

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