

**Lunchtime Concert in The Winter Garden
University of Southern Denmark at Odense**

12:00 noon -1:00 p.m.

Thursday, November 13, 2014

William Westney, Pianist



PROGRAM with NOTES

Variations in F minor, Hob. XVII:6

Franz Joseph Haydn (1732-1809)

Rondo Capriccioso, op. 1

Felix Mendelssohn (1809-1847)

Preludes, op. 53

Nikolai Kapustin (b. 1937)

#3 Larghetto

#4 Allegretto

#5 Largo

#12 Allegretto

Grand Sonata in F-sharp minor, op. 11

Robert Schumann (1810-1856)

I Introduzione (Un poco adagio)/Allegro vivace

II Aria

III Scherzo ed Intermezzo (Allegro vivace)

IV Finale (Allegro un poco maestoso)

Haydn's *Variations in F Minor* combine the clarity and ornate grace of Classical-era piano technique with an unusually nostalgic mood, and quite a bit of drama towards the end. A remarkable and creative piece that foreshadows Romanticism in many ways.

The *Rondo Capriccioso* by Mendelssohn has been a studio staple for aspiring virtuosos for many generations. There are excellent reasons for this, as it combines a canny sense of bravura technique with a solid, flawless compositional structure. It has charm, thundering drama, and is intended as pure entertainment.

Nikolai Kapustin, is Russian composer with classical training as a pianist. He became fascinated by the jazz idiom and wanted to create music in that style. He was not really an improviser, and doesn't expect the pianist to be one either; every note is written out with precision.

Schumann's *Grande Sonata* is a shining example of the abundant fertility of his early composing life, while he was in his twenties and produced most of the immortal extended works for which he is known today, such as *Carnaval*, *Kreisleriana*, *Symphonic Etudes*, *Fantasy*, etc. The *Grande Sonata* is a leisurely, picaresque and adventurous narrative. I like to think of it as a soundtrack to a movie that only exists in our imaginations. Schumann admired the literary style of novelist Jean Paul, a style characterized by many digressions, sub-plots, high emotions, colorful events – a style that was rather rambling by design. The sonata's strongest feature is the vitality and youthful energy of its many attractive themes.

– William Westney, November 2014

Pianist **William Westney** was the top piano prizewinner of the Geneva International Competition, and he appeared thereafter as soloist with such major orchestras as l'Orchestre de la Suisse Romande and the Houston, San Antonio and New Haven Symphonies. Westney holds a Bachelor of Arts degree from Queens College in New York and a Masters and Doctorate in performance from Yale University, all with highest honors. During Fulbright study in Italy he was the only American winner in auditions held by *Radiotelevisione Italiana*. Solo recital appearances include New York's Lincoln Center, the National Gallery and Phillips Collection in Washington, D.C., St. John's Smith Square in London, National Public Radio ("Performance Today"), and a U.S. State Department tour of Italy. His playing has been described by reviewers as "riveting" (*N.Y. Post*) and "refreshing" (*Straits Times*, Singapore). Critics have praised his recordings for CRI and Musical Heritage Society, and *Newsweek* magazine selected his CRI album of Leo Ornstein's works as one of its "Ten Best American Music Recordings" of the year.

An internationally noted educator, William Westney holds two endowed positions at Texas Tech University – Paul Whitfield Horn Professor of Piano and Eva Browning Artist-in-Residence – and has received the university's highest honor for education, the Chancellor's Council Distinguished Teaching Award. He won a grant from the U.S. State Department's Fulbright "Senior Specialist" program (Council for International Exchange of Scholars), to teach throughout Korea and China in 2006. As an interdisciplinary researcher, he was appointed the Hans Christian Andersen Guest Professorial Scholar at the University of Southern Denmark (Odense) and appeared throughout the Nordic area during the 2009-10 academic year, giving recitals in the U.K., Denmark, Iceland, Finland and Norway and making numerous conference appearances together with SDU Associate Professor of Philosophy Cynthia M. Grund.

Westney's unique "Un-Master Class" performance workshops were described as "fascinating" in a featured *New York Times* article. They are increasingly in demand in the U.S. and abroad, having been held at such prominent centers as the Aspen School, Peabody Conservatory, Kennedy Center, Royal Conservatory (Toronto), Cleveland Institute, Tanglewood Institute, Royal College of Music (London), *Universität für Musik und darstellende Kunst* (Vienna), Central Conservatory (Beijing), Sibelius Academy (Helsinki), Royal Danish Academy (Copenhagen) and the Juilliard School.

Westney's first book, *The Perfect Wrong Note*, was published by Amadeus Press in 2003 to critical acclaim. Now in its second printing and an international bestseller, it is a "well-thought-out approach to music instruction to which many aspire, but which few attain" according to the Library Journal, and American Record Guide described it as "refreshing and rewarding."

Further information: <http://williamwestney.com>

It is a pleasure for

- the research program *The Performances of Everyday Living - The Aesthetics of Music and Sound* at the Institute for the Study of Culture (IKV) at SDU www.soundmusicresearch.org
- M*U*S*I*C – Music Union for Student Interaction and Creativity <http://www.facebook.com/groups/sdu.music>.
- SDU's Service Department

to present this Lunchtime Concert with William Westney. Today's Lunchtime Concert is the 43rd Lunchtime Concert since the series began in April 2010. It is just one of the many activities related to music research involving practicing musicians from Odense, Esbjerg, Aarhus and Copenhagen - as well as from abroad - and researchers and students from SDU, which have been under the sponsorship of *NTSMB: Netværk for Tværvideenskabelige Studier af Musik og Betydning/Network for Cross-Disciplinary Studies of Music and Meaning* www.ntsmb.dk; *NNIMIPA*; and the SDU-IKV research initiative *The Aesthetics of Music and Sound* - currently through its research program *The Performances of Everyday Living*.

We hope that you enjoy today's concert and that you will watch www.soundmusicresearch.org/Events.html for news, details and updates regarding upcoming concerts and seminars during the fall semester of 2014.

Cynthia M. Grund on behalf of *The Performances of Everyday Living* and *The Aesthetics of Music and Sound* www.soundmusicresearch.org

Marielouise Klose on behalf of M*U*S*I*C – Music Union for Student Interaction and Creativity.

Leif Jensen on behalf of ResQ-Teknisk Service

Seminar Series

Topics in the Aesthetics of Music and Sound

Thursday, November 13, 2014, 3:15-5 p.m. in U67

Franz Liszt and Metal Music - an Aesthetic Affinity?

William Westney, Paul Whitfield Horn Professor of Piano, Browning Artist-in-Residence School of Music, Texas Tech University.

Abstract: One of the refreshing aspects of this SDU seminar series is its focus on musical experience itself, which offers the possibility of exploring common ground between musical genres that are customarily considered quite distinct or even far away from each other. For many classically trained musicians like myself, the world of heavy metal, death metal, and related styles has been not only an unfamiliar and opaque one, but has even seemed somewhat deplorable in its perceived violence and commercialism. However, observing the discerning and sophisticated analysis that metal experts bring to their subject, and acknowledging the widespread popularity of metal among music lovers, my curiosity has grown. Are there affinities between metal and traditional classical music? If so, what can we learn from them?



sophisticated analysis that metal experts bring to their subject, and acknowledging the widespread popularity of metal among music lovers, my curiosity has grown. Are there affinities between metal and traditional classical music? If so, what can we learn from them?



The presentation will trace some ways in which that affinity appears convincing, and also consider some of the differences between the genres. I will view this comparison through the prism of the unique career of virtuoso pianist/composer Franz Liszt (1811 - 1886) - the so-called "first rock star of music." Among the questions that emerge: What are the implications of what Robert Walser calls the "fetishism of instrumental technique"? What are the links

between Romanticism, rock-star charisma, and recurring themes of death? What sort of performer/audience dynamics occur in these two styles? How should pianists approach the written scores of Liszt? Does commercialism taint aesthetic worth?

All are welcome - also via Skype 🍷