



Lisa Marie Mazucco

22|23 SEASON



UNIVERSITY OF GEORGIA

presents

ANDERSON & ROE PIANO DUO

GREG ANDERSON, piano

ELIZABETH JOY ROE, piano

FRI, SEPT 16, 7:30 pm

Hodgson Concert Hall

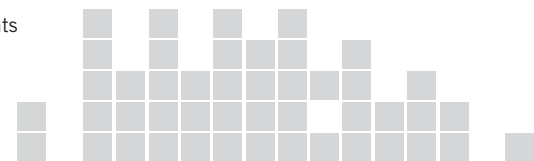
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PROGRAM

Wolfgang Amadeus Mozart (1756-1791)

Sonata for Two Pianos in D major, K. 448 [16:00]

I. Allegro con spirito

II. Andante

III. Molto Allegro

Sergei Rachmaninoff (1873-1943)

“The Night... The Love...” from *Fantaisie-tableaux*
(Suite No. 1) for Two Pianos, Op. 5 [6:30]

Leonard Bernstein (1918-1990) **arr. Anderson & Roe**

West Side Story Suite [13:00]

“Mambo”

“Tonight”

“Somewhere”

“America”

INTERMISSION

Wolfgang Amadeus Mozart, arr. Anderson & Roe

Ave verum corpus, K. 618 [3:30]

Franz Schubert (1797-1828), **arr. Anderson & Roe**

Ave Maria, D. 839 [4:30]

Anderson & Roe

Hallelujah Variations (Variations on a Theme by
Leonard Cohen [1934-2016]) [11:00]

John Lennon (1940-1980), **& Paul McCartney** (1942-),
arr. Anderson & Roe

“Let It Be” from *Let It Be* [6:30]

Program is subject to change.

PROGRAM NOTES

Sonata in D major, K.448 for two pianos

Wolfgang Amadeus Mozart (1756-1791)

Shortly after moving from to Vienna his native Salzburg in March 1781, Mozart wrote to his father Leopold: “As soon as the weather improves, I shall call on Herr von Auernhammer and his fat daughter.” The father was an economic councilor; apparently Wolfgang had met the family previously. The uncharitably described Josepha von Auernhammer soon became Wolfgang’s private student. In late June he reported to his father:

I go to Herr von Auernhammer almost every afternoon. The young lady is a fright, but plays enchantingly, though in cantabile playing she has not got the real delicate singing style. She clips everything.

The physically unattractive but prodigiously talented Josepha promptly fell in love with her new teacher, prompting rumors around Vienna that they were to be married. That did not happen, but Wolfgang did compose for her a splendid sonata for two pianos. They introduced it at a private concert in the Auernhammer residence on 23 November, 1781. Josepha’s father had hired a small orchestra for the occasion. Josepha and Wolfgang performed his Concerto in E-flat for two pianos, K.365, as well as introducing the new sonata. He wrote to Leopold that the sonata was a great success.

And no wonder. It is one of his happiest inspirations: beautifully proportioned, overflowing with high spirits, abundant virtuoso figuration, and a light touch that knows precisely when to introduce

humor. The sonata is richly inventive in texture and contrast of registers. The two pianos are equal partners. Mozart’s opening Allegro boasts almost nonstop passage work, flawlessly exchanged between the two players, as if a championship table tennis pair were engaged in a friendly volley. The slow movement Andante is another full sonata form in *galant* style, with a delicious coda. Mozart concludes the duo-sonata with a sonata-rondo that includes a good deal of unison and parallel motion between the players, demanding precise ensemble and split-second timing.

Mozart honored Josepha with the dedication of his first Viennese publication, six sonatas for violin and piano. He also dedicated his Variations on “Ah vous dirai-je Maman” (better known as “Twinkle Twinkle Little Star”) K. 265 to her.

—Laurie Shulman ©2022

“The Night... The Love...” from *Fantaisie-tableaux* **Sergei Rachmaninoff** (1873-1943)

Sergei Rachmaninoff, one of history’s most beloved composers and towering pianists, envisioned this work as “a series of musical pictures.” Interestingly enough, he dedicated it to one of his predecessors, the great Russian composer Tchaikovsky; one can hear the influence of the latter composer upon this suite, with its richly colored musical textures and sweeping, lush expressivity. Consisting of four movements inspired by poetry, each one presents a fascinating, unabashedly romantic scene juxtaposing human emotion with sounds from nature and life: rippling water, bird calls, tear droplets, and bells.

The second movement, “The Night... the Love...,” features the passions of a nocturnal tryst, accompanied by the warbling of the nightingale.

—Anderson & Roe

II. The Night... the Love... (“Parisina” by Lord Byron)

*It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whisper'd word;
And gentle winds, and waters near,
Make music to the lonely ear.
She listens—but not for the nightingale—
Though her ear expects as soft a tale.
There glides a step through the foliage
thick,
And her cheek grows pale—and her
heart beats quick.
There whispers a voice through the
rustling leaves,
And her blush returns, and her bosom
heaves:
A moment more—and they shall meet—
'Tis past—her lover's at her feet.
And heedless as the dead are they
Of aught around, above, beneath;
As if all else had passed away,
They only for each other breathe;
Their very sighs are full of joy
So deep, that did it not decay,
That happy madness would destroy
The hearts which feel its fiery sway.*

Suite from *West Side Story*
Leonard Bernstein (1918-1990)
arr. Anderson & Roe
Arranged for one piano, four hands
by Greg Anderson and Liz Roe

Nearly 70 years after its premiere, *West Side Story* has become an American classic. Most of us can easily recall not only tunes but also lyrics to many of its songs. “Tonight,” “Maria,” “Somewhere,” “America” — all are testimony to the enduring appeal

of Arthur Laurents’s book, Stephen Sondheim’s lyrics, and most of all, Leonard Bernstein’s music. This suite, heard without pause, recomposes four selections from Bernstein’s iconic score in impressive fashion.

The suite opens with “Mambo.” In the musical, the Sharks dance this number in the scene at the gym, where the community attempts to persuade the two gangs to interact socially. Anderson and Roe’s arrangement includes some electrically charged claps, shouts, and slaps at strategic moments.

Next is “Tonight,” as tender, intimate, and lyrical as the opening “Mambo” was hypercharged. This setting migrates through key changes with magical shifts in texture that maximize the symphonic potential of one piano, four hands. “Somewhere” opens sounding intimate and spare. Eventually it incorporates a mini cadenza for the *primo* (upper keyboard) player that is startlingly reminiscent of figuration in Beethoven’s slow movements.

The Suite concludes with a sparkling rendition of “America,” replete with knee and bench slaps, well-placed *glissandi*, and high energy. This dazzling arrangement includes several quick-change bench switches between *primo* and *secondo*. They add both humor and a dash of choreography to the finale, which is replete with crossed hands, arms, and bodies. The music is a tour de force of technical bravura. It is all rendered with humor and glittering technique.

—Laurie Shulman ©2022

Ave Maria, D. 839
Franz Schubert (1797-1828),
arr. Anderson & Roe

A beloved piece linked with the

maternal is Schubert’s “Ave Maria;” its traditionally sung lyrics honor the Virgin Mary, one of the ultimate icons of motherhood.

—Anderson & Roe

*Hail Mary, full of grace,
Blessed art thou among women, and
blessed,
Blessed is the fruit of thy womb...*

Hallelujah Variations (Variations on
a Theme by Leonard Cohen
[1934-2016])
Anderson & Roe

A cult classic originally released in 1984, Leonard Cohen’s most well-known song—covered by numerous artists, including legends like Bob Dylan, Bono, and Jeff Buckley (whose sublime version may be our personal favorite)—is a meditation on the elusive nature of love and the search for atonement. The lyrics contain emotional multitudes in their complexity, and the meaning of “hallelujah” itself seems to shift throughout the song, alternating between despair, yearning, ecstasy, and praise; it emerges as a call that is not solely religious, but profoundly human. As Cohen himself said:

“This world is full of conflicts and full of things that cannot be reconciled, but there are moments when we can transcend the dualistic system and reconcile and embrace the whole mess, and that’s what I mean by ‘Hallelujah.’ That regardless of what the impossibility of the situation is, there is a moment when you open your mouth and you throw open your arms and you embrace the thing and you just say, ‘Hallelujah! Blessed is the name.’...The only moment that you can live here comfortably in these irreconcilable

conflicts is in this moment when you embrace it all and you say, ‘Look, I don’t understand a thing at all — Hallelujah!’ That’s the only moment that we live here fully as human beings.”

The song appropriately opens with an invocation of the Biblical King David, whose gift for the harp had heroic powers (“Now I’ve heard there was a secret chord / That David played, and it pleased the Lord”) but immediately moves into more personal (“But you don’t really care for music, do you?”) and musical territory (“It goes like this / The fourth, the fifth / The minor fall, the major lift”) until it returns to the evocative, symbolic image of “the baffled king composing Hallelujah” (perhaps a commentary on the ineffable puzzle of romantic love, and even of artistic creation). In subsequent verses, the song moves through phases of conflict, desire and heartache, ultimately arriving at a state of grace both resigned and valiant.

In creating our set of variations, we were influenced by the late works of Beethoven and Schubert, who both were masters at unearthing an almost otherworldly transcendence amid human struggle. As a nod to the elliptical nature of the song, we created a set of variations that is structured in an unconventional manner; there are eight variations with no initial, straightforward statement of the theme (a common feature of most variation sets).

The eight variations are divided into four pairs: Variation 1 is chorale-like, followed by a variation in which the theme is most clearly presented, in the manner of a Schubert lied. Variations 3 and 4 are bustling, at times straying from the harmonic

progressions of the original. The third set of variations is characterized by serpentine configurations, calling to mind Schubert's idiomatic four-hand piano writing. The concluding two variations are the most expansive, in structure and mood; it meanders, lost, then finally builds toward a climatic, rapturous conclusion.

—Anderson & Roe

“Let It Be” from *Let It Be*

John Lennon (1940-1980),
& **Paul McCartney** (1942-)
arr. Anderson & Roe

Throughout the ages motherhood has inspired the genesis of countless works of art, from fables of lore and sacred paintings to theatrical tragedies and, of course, music of all genres. Motherhood, perhaps *the* prototype of creation, inspired us to utilize our

full creative potential in arranging and interpreting “Let It Be” by the Beatles. In this classic song, Paul McCartney pays poignant and powerful tribute to his mother Mary, who tragically died of an embolism when he was only 14; the song's lyrics, and gospel-inflected tone, also invokes the Virgin Mary, the ultimate maternal icon:

*When I find myself in times of trouble,
Mother Mary comes to me
Speaking words of wisdom, let it be
And in my hour of darkness she is
standing right in front of me
Speaking words of wisdom, let it be*

In our arrangement, we take on the roles of dueling gospel pianists (to the max!), while also underscoring the redemptive uplift of the song's message —and the power of music to illuminate the darkness.

—Anderson & Roe

Additionally, they have appeared at the Gilmore and Gina Bachauer international piano festivals, the Mostly Mozart and Styriarte festivals, and at dozens of summer chamber music festivals. Their orchestral engagements include appearances with the orchestras of San Francisco, Vancouver, Rochester, Liverpool, Calgary, and Boulder, among others, and with members of the Metropolitan Opera Orchestra.

Anderson & Roe's discography comprises five critically acclaimed albums which have spent dozens of weeks at the top of the *Billboard* classical charts, and a live performance by the duo was handpicked to appear on the *Sounds of Juilliard* album celebrating the school's centennial year. Their Emmy-nominated, self-produced music videos have been viewed by millions on YouTube and at international film festivals. Their scores are published by Alfred Music on the “Anderson & Roe Duos & Duets Series” and by Awkward Fermata Press.

The duo's innovative exploits have captured the attention of such media outlets as MTV, PBS, NPR, APM, and the BBC, as well as *Gramophone*, *Clavier Companion*, *Listen*, and *Pianist* magazines, and the Huffington Post. They are profiled in Nick Romeo's book, *Driven*. In 2017 they served as hosts for the 17-day medici.tv webcast of the 15th Van Cliburn International Piano Competition, and in 2020 they guest-hosted NPR's *From the Top*. In recognition of their singular vision for the advancement of classical music, they have been invited to present at numerous international leader symposiums, including EG (Entertainment Gathering), the Imagine Solutions Conference, Chicago Ideas Week, and Mexico's Ciudad de las Ideas.

While isolating during the COVID-19 pandemic in 2020 and 2021, Anderson & Roe performed several innovative and interactive virtual events, produced more than a dozen new music videos, appeared in MasterVoices' *Myths and Hymns* (2021 Drama League Nominee for Best Digital Concert Production) alongside luminaries of opera and musical theater, and hosted a year of *Two Piano Tuesday* livestream conversations on Facebook Live which drew an enthusiastic and devoted global audience each week.

Anderson & Roe believe strongly in the communicative potential of music, and their performances, compositions, websites, videos, recordings, and writings all serve this mission, bringing joy to people around the world. As stated by Northwest Reverb, “[Anderson & Roe] swept the audience into a cheering mass of humanity, making a strong case that playing piano is the most fun thing that two people could ever do together.”

Greg Anderson & Elizabeth Joy Roe are Steinway Artists.

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ABOUT THE ARTISTS

ANDERSON & ROE PIANO DUO

Known for their adrenalized performances, original compositions, and notorious music videos, Greg Anderson and Elizabeth Joy Roe are revolutionizing the piano duo experience for the 21st century. Described as “the most dynamic duo of this generation” (*San Francisco Classical Voice*), “rock stars of the classical music world” (*Miami Herald*), and “the very model of complete 21st-century musicians” (*The Washington Post*), the Anderson & Roe Piano Duo aims to make classical music a relevant and powerful force around the world. This year marks the 20th anniversary of Anderson & Roe's debut.

Anderson & Roe met in 2000 as freshmen at The Juilliard School and formed their dynamic musical partnership shortly thereafter. They have since toured extensively, with notable recitals in the United Kingdom, Switzerland, Germany, Austria, Italy, Estonia, Romania, Israel, Singapore, China, Hong Kong, Taiwan, South Korea, Japan, New Zealand and most major U.S. cities, as well as in nearly every New York City venue imaginable, from Carnegie Hall to children's hospitals.

