

B I R M I N G H A M

*Chamber Music Society*

*presents*

The Raim – Wehr  
Piano Duo

*with*

*Andrew Reamer & Edward Stephan*  
*Percussion*



Brock Recital Hall • Samford University  
February 2, 2016 • 7:30 P.M.

---

# Raim-Wehr Piano Duo

Cynthia Raim – David Allen Wehr, piano  
Edward Stephan – Andrew Reamer, percussion

---

## Cynthia Raim

Cynthia Raim, who was unanimously chosen as the First Prize winner of the Clara Haskil International Piano Competition, has been acclaimed for her concerto and recital appearances throughout the United States and abroad. In summing up the performance that won Ms. Raim the coveted Clara Haskil prize, *La Suisse* (Geneva) noted that Ms. Raim showed a musical nature that has gone far beyond technical mastery: “Without affectation, without useless bravado, Cynthia Raim has imprinted herself on us and cannot escape our admiration *Le Monde* (Paris) called her a new Clara Haskil”.

Ms. Raim won the prestigious Pro Musicis Award and in 1987, was the first recipient of the “Distinguished Artist Award” of the Musical Fund Society of Philadelphia (America’s oldest continuing musical organization), which was given for outstanding achievement and artistic merit. Her many recent U.S. appearances include Alice Tully Hall, the 92nd Street Y, the Kennedy Center, and the Master Keyboard Series of the Philadelphia Chamber Music Society.



Ms. Raim has made numerous radio and television appearances and appeared as soloist with leading orchestras in such major cities as Detroit, Minneapolis, Pittsburgh, New Orleans, Prague, Hamburg, Lausanne and Vienna. She also participated in many leading international music festival including Marlboro, Ravinia, Tanglewood, Meadow Brook, Grand Teton, Bard, Mostly Mozart, Sante Fe, Luzern, and Montreux.

She has recorded for Gallo, Pantheon, and Connoisseur Society.

A native of Detroit, Ms. Raim was the youngest soloist ever to perform a complete concerto with the Detroit Symphony. Before graduating in 1977 from the Curtis Institute of Music, where she studied with Rudolf Serkin and Mieczyslaw Horszowski, Ms. Raim won the Festorazzi Award for Most Promising Pianist at Curtis, as well as first prizes in the U.S. Bach International and Three Rivers national piano competitions.

## David Allen Wehr

Pianist David Allen Wehr was born in Princeton, New Jersey, into a family of professional musicians – his parents were graduates of the famed Westminster Choir College, his father was a composer of choir anthems, and his mother was a leading music educator.

In 2006, Wehr was appointed the Jack W. Geltz Distinguished Piano Chair

at Duquesne University in Pittsburgh and he served as Duquesne's first Hillman Distinguished Professor. Previously, he was Artist-in-Residence at Ouachita University in Arkansas.

Wehr has given master classes across the U.S. He holds Bachelor and Master of Music degrees from the University of Kansas.

Early in his career, Wehr won numerous national and international piano competitions, among them was the Chopin-Kosciuszko Prize, and second prizes at the Naumburg International Piano Competition and the Kapell International Piano Competition, and Gold Medal at the Santander International Piano Competition in Spain, resulting in 120 concerts all over the world. Since chamber music has always been an important aspect of Wehr's career, it should be noted that he won the Chamber Music Prize at the Gina Bachauer International Piano Competition. As a member of the Sartory Trio, the resident chamber ensemble at Duquesne University from 1991-94, he toured across the country and internationally.

His first recording, released worldwide by Chandos, was "20th-Century American Piano Music" with music by Samuel Barber, Aaron Copland, John Corigliano, Vincent Persichetti, John Pozdro, and Zvonimir Nagy. Commissions and premieres by Joe Utterback, Victoria Burkhard, Francis McBeth, Sarah Dawson, David Cutler, Curt Cacioppo, David Stock and Jay Riese have complemented performances of music by Samuel Adler, Paul Creston, Lukas Foss, George Gershwin, Charles Tomlinson Griffes, Alan Hovhannes, Charles Ives, Scott Joplin, David Korevaar, Lowell Liebermann, Edward MacDowell, George Perle, and Richard Toensing.

Wehr is a Life Member of the National Federation of Music Clubs, a National Arts Associate (honorary) of Sigma Alpha Iota, a member of Music Teachers National Association, and a member of Pi Kappa Lambda, the national music honor society.



## Andrew Reamer

The 2015-16 Pittsburgh Symphony season will be Andrew Reamer's 26th year with the orchestra. As Principal Percussion Albert H. Eckert Chair, he is fluent on a vast array of instruments. Moreover, when Reamer joined the Pittsburgh Symphony in 1989, he didn't expect to be playing drum set as much as he does, because many popular acts don't bring their own percussionist. "It's a whole other language...", he says. ... "I'm fortunate that I get to play all that because I do enjoy it. I like that it's a constant change of pace and shifting of gears to play in the Pittsburgh Symphony." Additionally, Reamer plays jazz with PSO colleagues in The White Tie Group.



The year after Reamer joined the orchestra, he began teaching at Duquesne University, where he is Chair of Percussion at the Mary Pappert School of Music. He earned Bachelor of Music and Master of Music degrees from Temple University.

Reamer carries on a family drum- and stick-making tradition that can be traced to the mid-19th-century, and his work and innovations can be viewed at [drummersservice.com](http://drummersservice.com). After his father's death in 2007, Reamer moved the family's instrument-making business, Drummers Service, from Lancaster to Pittsburgh in 2009. He continues to make drums and sticks for snare drum and bass drum. Reamer also paints the designs on rope drums he makes, the kind used in the Revolutionary and Civil Wars before drums were made with metal tighteners. He has composed a popular collection of etudes for marimba entitled "Reamer's Elixirs Two-Mallet Fixers" and is an endorser for Zildjian Cymbals, Evans Drumheads, and Innovative Mallets.

## Edward Stephan

Principal Timpanist of the Pittsburgh Symphony Orchestra, Edward Stephan is recognized as one of the most diverse timpanists in the United States. He has been praised for his "strong and multi-faceted playing" as well as his "captivating command". A native of Pittsburgh, Stephan returned to his hometown after serving as the Principal Timpanist of the Dallas Symphony Orchestra and, before that, Principal Timpanist of the Fort Worth Symphony Orchestra. While in Texas, Stephan appeared twice as soloist with the FWSO and was awarded the American Airlines Distinguished Musician Award in 2006.



Stephan began his formal musical training at the age of 6. He received a Bachelor of Music degree with honors from the University of North Texas, and a Master of Music degree from the New England Conservatory of Music, where he was a recipient of the conservatory's Outstanding Performer Scholarship. While living in Boston, Stephan performed with many orchestras throughout New England. Stephan was twice awarded fellowships to the Tanglewood Music Center, as well as the Schleswig-Holstein Music Festival in Germany. Additionally, he has served as Principal Timpanist of the Crested Butte Music Festival in Colorado. As a chamber musician, Stephan had the opportunity to work with distinguished artists such as Yo-Yo Ma, Emanuel Ax and Gil Shaham, among others. Stephan can be heard on recordings with the PSO, DSO and FWSO, as well as more than a dozen recordings with the North Texas Wind Symphony on the Grammy-nominated Klavier recording label. On two of the Klavier recordings Stephan is a featured soloist.

As a teacher and clinician, Stephan joined the faculty at Duquesne University as adjunct professor and chair of the percussion department. He also served on the faculty of the University of Texas at Arlington. He is a co-host and presenter at the annual Washburgh Timpani Seminar. Stephan endorsed Adams timpani, Remo percussion products and Luft Mallets.

### *Remaining Concerts for 2016*

**March 8**  
**VOCES8**

(In collaboration with the Davis Architects Series)

# Program

DARIUS MILHAUD (1892-1874)

*Scaramouche, Suite for two pianos, Op. 165b, 1937*

*Vif*

*Modéré*

*Brazileira*

ROBERT SCHUMANN (1810-1856)

Arr. by Claude Debussy (1862-1918)

*Six Canonic Études for Pedal Piano, Op. 56, 1845*

*Étude in C major. Pas trop vite*

*Étude in A minor. Avec beaucoup d'expression*

*Étude in E major. Andantino - Un peu plus animé*

*Étude in A flat major. Espressivo - Un peu plus mouvementé*

*Étude in B minor. Pas trop vite*

*Étude in B major. Adagio*

SERGEI RACHMANINOFF (1873-1943)

*Suite No. 2, Op. 17 for Two Pianos, 1900-01*

*Introduction - Alla marcia (C major)*

*Waltz - Presto (G major)*

*Romance - Andantino (A flat major)*

*Tarantella - Presto (C minor)*

CYNTHIA RAIM & DAVID ALLEN WEHR, PIANISTS

## *Intermission*

BÉLA BARTÓK (1881-1945)

*Sonata for two Pianos and Percussion,*

*SZ. 110, BB 115, 1937*

*Assai lento - Allegro troppo*

*Lento, ma non troppo*

*Allegro non troppo*

CYNTHIA RAIM & DAVID ALLEN WEHR, PIANISTS  
ANDREW REAMER & EDWARD STEPHAN, PERCUSSIONISTS

---

## Program Notes

---

### Darius Milhaud Scaramouche, Suite for 2 pianos, Op. 165b, 1937

Darius Milhaud became famous on the Parisian musical scene toward the beginning of the 20th century as a member of *Les Six*, a group of six French composers who aimed to create a distinctive French sound, separate from the Impressionism and Romanticism of the time. In the summer of 1937, Milhaud was producing a number of works for the Paris International Exposition, one of which was a piano duo. For the outer two movements of the duo, he took from music he had contributed to the children's play *Le Médecin Volant* ("The Flying Doctor") earlier that year (Op. 165a). The duo gave Milhaud "more than usual trouble," and when his publisher requested to publish the work, Milhaud was very hesitant. He eventually gave in, and the suite went on to become one of his most popular works. Milhaud and others even went on to create other arrangements of the work, most notably for clarinet or saxophone and orchestra. The name "Scaramouche" comes from the name of the children's theater to which Milhaud had contributed work.

The first movement is lively, youthful, and catchy, with unexpected chromaticism in places. The hypnotic dotted rhythms and singing pop melodies of the second movement give way to the undeniable groove of the Brazilian Samba in the last movement.

### Robert Schumann Six Canonic Études for Pedal Piano, Op. 56, 1845

In 1845, in the midst of the 19th century "Bach Revival" led by his close friend Felix Mendelssohn, Robert Schumann composed a series of Bach-like contrapuntal pieces. Among these were the *Six Canonic Études*. Schumann originally wrote these studies for the pedal-piano, an 18th century instrument that consisted of a piano with an organ-like pedal board attachment at the feet. Schumann had acquired this instrument in 1845 to improve his organ technique, and fell in love with the sound. As these instruments became obsolete, Debussy transcribed the *Études* for two pianos in the early 20th century.

Two facets are present in all six of the contrasting études: one is the ABA form, with a contrasting middle section, and the other is the Canon form. A Canon is a contrapuntal form in which one voice presents the melody, while the other imitates the exact same melody at a certain time interval after the first. The most famous form of canon is "the round." While the counterpoint gives these pieces a distinctly Baroque feel, Schumann's signature chordal textures, freedom of tempo, and off-kilter rhythmic figures still find their way in. Each étude has its own character. Perhaps the most Bach-like is the first, with its continuous sixteenth note counterpoint over pedal points in the bass. The third displays Schumann's unique compositional style, with its offbeat accompaniment under a jovial melody. Finally, the set concludes with a beautiful chorale.

---

## *Program Notes*

---

### **Sergei Rachmaninoff** **Suite No. 2, Op. 17 for Two Pianos, 1900-01**

Two-piano literature played an important role in Rachmaninoff's musical upbringing. Not only did he play two-piano transcriptions of symphonies as a young boy at the Moscow Conservatory, but the second two-piano suite written by his teacher, Arensky, is one of the staples of two-piano literature. Another is the piece you will hear tonight. It, along with his second piano concerto (Op. 18), represented Rachmaninoff's grand return to composing. This came after suffering from depression and a creative drought following the disastrous premiere of his first symphony a few years earlier. While the piece premiered in 1901, perhaps the most famous performance occurred about four decades later, when Rachmaninoff and Vladimir Horowitz played the piece in Los Angeles shortly before Rachmaninoff's death. This was one of the only times the two legendary pianists performed together.

In the March, big block chords and militaristic rhythmic precision resemble sounds of large Russian bells. Spiraling sixteenth note motion serves as the motor that drives the Waltz, followed by a Romance that showcases Rachmaninoff's signature lush melodies with arpeggiated accompaniment. The final movement is Rachmaninoff's unique take on the wild Italian dance, the Tarantella.

### **Béla Bartók** **Sonata for Two Pianos and Percussion** **SZ. 110, BB 115, 1937**

The premiere of the *Sonata for Two Pianos and Percussion* was performed by Bartók and his wife, Ditta Pasztory-Bartók at the anniversary concert for the International Society for Contemporary Music in January 1938. Since that wonderful reception in Basel, Switzerland, it has become one of Bartók's most performed works. After settling in New York City to escape the Nazi invasion in Hungary, Bartók faced financial trouble. His new publisher suggested rearranging the sonata into a concerto, which Bartók did. However, this evening you will hear the original version.

The percussionists play seven instruments between them, and Bartók marks detailed performance instructions and instrument layout in the score. As a talented pianist, Bartók was intrigued by the percussive nature of the piano. The first movement is a great example of this, beginning with an eerie melody that eventually transforms, through sharp dissonances, into an off-kilter rhythmic drive. The ternary (ABA) form, of the second movement is characteristic of Bartók's style of "night music," which uses spooky dissonances and longing melodies to convey nature sounds. The folk-like tunes and rhythmic lilt of the lively final movement embody the influence of folk music on Bartók's compositions.

*Notes by Daniel Tankersley*

*The Birmingham Chamber Music Society is especially grateful to our sponsors, supporters, and benefactors for making the 2015-2016 season possible.*



*This program is made possible in part by a grant from the Alabama State Council on the Arts (ASCA) and the National Endowment for the Arts (NEA)*



**NATIONAL  
ENDOWMENT  
FOR THE ARTS**



---

## Birmingham Chamber Music Society Sponsors

*Jeanne S. Hutchison, Rusty and Lia Rushton,  
William and LaVona Rushton, Dr. Theodore Haddin,  
BURR & FORMAN LLP, Embassy Suites – Birmingham,  
Alabama State Council on the Arts*

---

## Birmingham Chamber Music Society Supporters

Drs. Thomas R. Broker & Louise Chow  
Jesse H. Bryson II  
Patrick Cather  
Russell & Stephanie Douglas  
Robbie James  
Timothy Lyons  
W. Benjamin & Jessica H. Johnson

Amy and John Johnstone  
Clay and Antoinette Nordan  
Paige Smith  
Community Foundation  
of Greater Birmingham  
A.T.&T. Foundation  
Jeanne S. Hutchison

### Memorials:

Joseph C. and Barbara W. Smith for Dr. Patrick Smith

---

Contributions to the **Birmingham Chamber Music Society** should be sent to Dr. Jeanne S. Hutchison, Treasurer, 3612 Oakdale Rd, Mountain Book, AL 35223.

---

To see this season's remaining concert schedule, programs from past performances, artists' websites, slide shows of outreach events, concert reviews, and BCMS news coverage or to order tickets, visit [www.birminghamchambermusicsociety.org](http://www.birminghamchambermusicsociety.org)