

Faculty Recital
Sara Davis Buechner, piano

The Popular American Piano —
Expensive Pieces, Rags, Drags
and Inappropriate Music

*This event is part of the Fifth Annual
Keyboard Department Festival.*

Sunday, January 28 · 3:00 PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122

Program

Thousand Dollar Pieces

Melody in F Anton Rubinstein

Scarf Dance Cécile Chaminade

From Woodland Sketches, Op. 51 Edward MacDowell
By a Meadow Brook – To a Wild Rose

Narcissus Ethelbert Nevin

After the Teacher Leaves

Nickel in the Slot Zez Confrey

Romanza *from* Three Little Oddities

Bach Goes to Town Alec Templeton

What Will the Neighbors Think

Brown Derby Rag (No. 2) Joseph Lamb

Ivory Tips Pauline Alpert

En Español

Solace (A Mexican Serenade) Scott Joplin

A Night in Spain Rudolf Friml

Not for the Concert Stage

In a Mist Bix Beiderbecke

Jazz Nocturne Dana Suesse

A Stately Mansion Rube Bloom

Rhapsody in Blue George Gershwin

The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices.

One hundred seventy-second performance of the 2023-2024 season.

About the Artist

SARA DAVIS BUECHNER is one of the leading concert pianists of our time. She has been praised worldwide as a musician of “intelligence, integrity and all-encompassing technical prowess” (*New York Times*); lauded for her “fascinating and astounding virtuosity” (*Philippine Star*), and her “thoughtful artistry in the full service of music” (*Washington Post*); and celebrated for her performances which are “never less than 100% committed and breathtaking” (*Pianoforte Magazine, London*). Japan’s *InTune* magazine says: “When it comes to clarity, flawless tempo selection, phrasing and precise control of timbre, Buechner has no superior.”

In her twenties, Buechner was the winner of a bouquet of prizes at the world’s première piano competitions - Queen Elisabeth of Belgium, Leeds, Salzburg, Sydney and Vienna. She won the Gold Medal at the 1984 Gina Bachauer International Piano Competition, and was a Bronze Medalist of the 1986 Tchaikowsky International Piano Competition in Moscow.

With an active repertoire of more than 100 concertos ranging from A (Albeníz) to Z (Zimbalist), she has appeared as soloist with many of the world’s prominent orchestras: New York, Philadelphia, Cleveland, Saint Louis, San Francisco, Montréal, Edmonton, Vancouver, Victoria, Honolulu, Qingdao and Tokyo; the CBC Radio Orchestra, Japan Philharmonic, City of Birmingham (U.K.) Symphony Orchestra, BBC Philharmonic, Moscow Radio Symphony, Kuopio (Finland) Philharmonic, Slovak Philharmonic and the Orquesta Sinfónica de Castilla y León (Spain). Audiences throughout North and South America have applauded Ms. Buechner’s recitals in venues such as Carnegie Hall, Lincoln Center, Kennedy Center and the Hollywood Bowl; and she enjoys wide success throughout Asia where she tours annually.

Buechner's numerous recordings have received prominent critical appraisal. The *New York Times* greeted her recent Koch International CD of piano music by Rudolf Friml as a "revelation," and devoted the front page of its Sunday Arts & Leisure section to her 1997 world première recording of the Bach-Busoni "Goldberg" Variations. Her George Gershwin album was selected as a "Record of the Month" by *Stereophile* magazine, and her traversal of Hollywood piano concertos by Bernard Herrmann and Franz Waxman won Germany's *Deutsches Schaulplatten Preis* for best soundtrack. Ms. Buechner's extensive discography also includes rare American music of Dana Suesse, Pauline Alpert and Joseph Lamb, as well as the complete piano music of Miklós Rózsa. Her piano artistry may also be heard on the recent DVD of Carl Dreiser's 1925 silent film "Master of the House," available through the Criterion Collection.

Buechner can be seen and heard on numerous live video and audio recordings on her website and YouTube Channel; and she has created many essays in written, spoken and film format on her blog "Sara Says." She has recorded more than ten disks for the Yamaha Disklavier, Piano Soft and Grand Touch systems. She has given premières of important new music and film scores by many composers including Larry Bell, Dorothy Chang, Pierre Charvet, John Corigliano, Richard Danielpour, Ray Green, Miriam Hyde, Dick Hyman, Vítězslavá Kaprálová, Henry Martin, Jared Miller, Joaquín Nin-Culmell, David Raksin, Miklós Rózsa, Yukiko Nishimura and Wim Zwaag. She is one of the few pianists to actively perform piano scores to silent movies, notably the 150-minute long restored version of *Ben-Hur* (1925) at Lincoln Center. Ms. Buechner has also collaborated on dance projects with choreographer Neta Pulvermacher, performance artist Nori Nke Aka, and mimist Yayoi Hirano, and toured extensively as pianist with the Mark Morris Dance Group.

Profiles of Buechner have appeared in *The New York Times Magazine*, *Macleans*, *Paris Match*, *Noticias del Argentina*, *Out*, *Blade* and *Frontiers* magazines; and she has been featured on the television programs *Entertainment Tonight*, *Extra*, *In the Life*, and *Bynon*. Appearances on radio include profiles on NPR's *The Fishko Files* and *Performance Today*, WFMT's Dame Myra Hess Recital Series, WNYC's *New Sounds with John Schaefer*, and CBC's *Westcoast Performance* and *Richardson's Roundup*.

Before joining the Boyer College, Buechner was on the faculty at New York University and the University of British Columbia, and is an Honorary Visiting Professor of Music at the University of Shanghai. Ms. Buechner has presented lectures and masterclasses worldwide, notably at the Royal Academy in London, the Juilliard School in New York City, Indiana University, the Eastman School of Music, Shanghai Conservatory, and the Kobe-Yamate Gakuen in Osaka, Japan. She is a regular adjudicator of the Concert Artists Guild International Music Competition in New York, and has also served as a juror for the Rudolf Firkušný International Piano Competition in Prague, and the International E-Competition. In addition, she has edited numerous books and scores as a principal consultant to Dover Publications International. For over 30 years, she has been a dedicated Yamaha Artist.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

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Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

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