



MASTERWORKS

FESTIVAL

Inspiring Excellence. Increasing Faith.

Heidi Louise Williams, piano

Faculty Piano Recital

Assisted by

Terry Everson, trumpet

Lori Everson, violin

Wednesday, July 14, 2021

3:30 pm

Daniel Recital Hall

MasterWorks Festival 2021

Converse University

masterworksfestival.org/events

Images I (1905)

Reflets dans l'eau
Hommage à Rameau
Mouvement

Claude Debussy (1862-1918)

Méditation sur un motif de Claude Debussy (1907)

Zoltán Kodály (1882-1967)

Prélude, Choral et Fugue

César Franck (1822-1890)

Three Folk Hymns

How Can I Keep from Singing?
Be Thou My Vision
What Wondrous Love Is This

James Primosch (1956-2021)

Heidi Louise Williams

Praised by New York critic Harris Goldsmith for her ‘impeccable soloistic authority’ and ‘dazzling performances’, American pianist **Heidi Louise Williams** has appeared in solo and collaborative performances across North America and internationally. Her engagements have included recitals at Lincoln Center’s Alice Tully Hall, Weill Hall at Carnegie Hall, the Taiwan National Recital Hall in Taipei, the Kennedy Center, the Chicago Cultural Center, the Brevard Summer Music Festival, the French Embassy in Washington D.C., and festivals in France and Italy. She has given multiple guest artist residencies in leading conservatories and universities in Taiwan and China and has presented lecture-recitals and performances at national and international conferences held by the Society of American Music, the College Music Society, and the International Clarinet Association. Her playing has been featured on WFMT Chicago, Classic 99 St. Louis, WQLN Pennsylvania, and KUAT Tucson radio stations, on WWFM Trenton, New Jersey for David Dubal’s *‘The Piano Matters’*, and on classical stations throughout Taiwan and Canada.

Williams is actively involved in the promotion of new music and has worked with many distinguished composers. Her 2011 Albany Records solo album, **DRIVE AMERICAN**, was named among the top 10 classical albums of 2011 in the Philadelphia City Paper, featured in Fanfare’s 2012 Critics’ Want Lists, and has been described as ‘veritably operatic’, ‘bold yet thoughtful’, ‘unflappable’, ‘provocative and stimulating’ (*Fanfare*), possessing ‘...the muscularity and poetic power to bring this demanding repertory to life’ (*American Record Guide*). Her 2019 Albany Records solo release **BEYOND THE SOUND**, featuring sonatas by Charles T. Griffes, George Walker, Carlisle Floyd, and Samuel Barber, was selected twice for inclusion in the 2020 Fanfare Critics’ Want Lists, garnering the headline by British music critic Colin Clarke: “Brilliant programming meets performances of fire meets excellent recording meets superb documentation: this is a significant release from all angles.” An avid chamber musician, Williams has collaborated with numerous outstanding American and international artists. Other recording projects for Albany Records include her award-winning 2018 release with soprano Mary Mackenzie, **VOCALISMS**, a 2-disc album devoted to premiere recordings of American Art Songs by Daniel Crozier, John Harbison, James Primosch and Ned Rorem; and an album of North and South American cello-piano duos planned for 2021 with cellist Gregory Sauer. Her playing has been published in the *Modern Classical American Songbook* Volume I. She has also recorded for the Naxos and Neos labels.

Recipient of both a 2020 Undergraduate Teaching Award and a 2020 Outstanding Graduate Faculty Mentor Award from Florida State University, Williams joined the FSU College of Music in 2007. Her growing roster of graduate and undergraduate students have won prizes regionally, nationally, and internationally in both solo and collaborative contexts, and are actively gaining employment in teaching and performing roles both in the U.S. and abroad. Williams completed her BM, MM, and DMA degrees at the Peabody Conservatory of Music in Baltimore, Maryland, where she studied with Ann Schein and coached chamber music with Earl Carlyss, Samuel Sanders, Stephen Kates, and Robert McDonald. She is artist-faculty for the MasterWorks Summer Music Festival, festival pianist for the Sunriver Music Festival since 2018, and has also taught and performed as Guest Artist at the 2021 Csehy Chamberfest Music Festival in Philadelphia and at the Interharmony International Music Festival in Italy. For more information, visit www.heidilouisewilliams.com.

Three Folk Hymns (Arr. Primosch)

How Can I Keep from Singing?

My life flows on in endless song
Above earth's lamentation
I hear the real, though far off song
That hails a new creation.

No storm can shake my inmost calm
While to that rock I'm a-clinging
If love is Lord of earth and heav'n
How can I keep from singing?

What though the tempest round me roars
I hear the truth, it liveth
What though the darkness round me close
Songs in the night it giveth. (*refrain*)

Through all the tumult and the strife
I hear the music ringing
It sounds and echoes in my soul
How can I keep from singing? (*refrain*)

tune & text: Robert Lowery (published 1869)

Be Thou My Vision

Be Thou my Vision, O Lord of my heart;
Naught be all else to me, save that Thou art –
Thou my best thought by day or by night,
Waking or sleeping Thy presence my light.

Be Thou my Wisdom, and Thou my true Word;
I ever with Thee and Thou with me, Lord;
Thou great Creator of moon, stars and sun;
Thou in me dwelling, and I with Thee one.

Riches I heed not, nor world's empty praise,
Thou my inheritance now and always:
Thou and Thou only, first in my heart,
High King of Heaven, my Treasure Thou art.

High King of heaven, my victory won,
May I reach heaven's joys, O bright heav'n's Son!
Heart of my own heart, whatever befall,
Still be my Vision, O Ruler of all.

text: ancient Irish, translated by Eleanor Hull, versified by Mary E. Byrne (amended by J. Primosch);
tune: "Slane", anonymous

What Wondrous Love is This?

What wondrous love is this, O my soul, O my soul?
What wondrous love is this, O my soul?
What wondrous love is this,
That caused the Lord of bliss
To bear the dreadful curse
For my soul, for my soul?
To bear the dreadful curse
For my soul.

When I was sinking down, sinking down, sinking down
When I was sinking down, sinking down.
When I was sinking down
Beneath God's righteous frown
Christ laid aside His Crown
For my soul, for my soul,
Christ laid aside His Crown
For my soul.

And when from death I'm free, I'll sing on, I'll sing on.
And when from death I'm free, I'll sing on.
And when from death I'm free,
I'll sing and joyful be,
Throughout eternity,
I'll sing on, I'll sing on.
Throughout eternity
I'll sing on.

text: anonymous (American, 19th century);
tune: anonymous (probably 18th century English)