

# UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Fourth Concert

1952-1953

Complete Series 3090

## Seventy-fourth Annual Choral Union Concert Series

VLADIMIR HOROWITZ, *Pianist*

WEDNESDAY EVENING, NOVEMBER 19, 1952, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

- Toccata in C major . . . . . BACH-BUSONI  
Prelude  
Intermezzo: adagio  
Fugue
- Sonata in E major }  
Sonata in G major } . . . . . SCARLATTI
- Arabesque, Op. 18 . . . . . SCHUMANN
- Sonata in B-flat minor, Op. 35 . . . . . CHOPIN  
Grave—doppio movimento  
Scherzo—piu lento  
Funeral March  
Finale—presto

### INTERMISSION

- Sonata No. 9, Op. 68 (in one movement) }  
Etude in B-flat minor, Op. 8, No. 9 } . . . . . SCRIABIN  
Etude in C-sharp minor, Op. 42, No. 5 }
- The Little Shepherd }  
Serenade for the Doll } from "Children's Corner" Suite . . . . . DEBUSSY
- Hungarian Rhapsody No. 2 . . . . . LISZT-HOROWITZ

Victor Records

NOTE.—The University Musical Society has presented Vladimir Horowitz on previous occasions as follows: Nov. 12, 1928; Jan. 31, 1930; Mar. 6, 1933; Jan. 15, 1941; Jan. 15, 1945; Jan. 17 1947; Feb. 11, 1949; and April 18, 1951.

*Mr. Horowitz uses the Steinway piano.*

A R S            L O N G A            V I T A            B R E V I S

## PROGRAM NOTES

By OLIN DOWNES

### Toccatà in C major . . . . . BACH-BUSONI

This toccata is a piece of superbly baroque music, in its greatest masses and fantastical alterations of line and shade, and passages of mystery and reverie alternating with those of grandeur and rugged power. The introductory flourish, with its grand sweep and swirl, was of course originally for the manuals of a great organ. It is followed by the longest and perhaps the greatest of all Bach's pedal passages for the organist—a long walk for that gentleman, but one yielding great profit to body and soul. Then come grand, maestoso pages, with passages richly ornamented in the Italian manner and punctuated with crashing chords and simple grand cadences that remind one somewhat of Handel. These majestic pages lead to the Intermezzo, which indicates how much Bach had absorbed of the style of the Italian writers of chamber music. The conclusion is the vigorous and structurally simple fugue. It is introduced by some mighty progressions, in seven-part harmony, with a first chord of crashing modernity, especially as Busoni scores it for the piano. It is actually, like so many of Bach's stunning harmonic effects, a perfectly logical and simple transition from A minor, through the leading tone seventh of G minor, toward the final key which is the basic tonality of the work. But it is so spaced that it sounds very radical and has the impact of a cyclone.

### Sonata in E major } Sonata in G major } . . . . . SCARLATTI

In the same year as Bach and Handel—1685—was born Domenico Scarlatti . . . a composer of miraculous spontaneity and individuality; an Italian to the bottom of his soul; a singer on the keyboard; an artist of coruscating wit and invention; and the comprehensive prophet, in his nearly five hundred sonatas for the harpsichord, of the modern literature of the piano.

### Arabesque, Op. 18 . . . . . SCHUMANN

Schumann declared, as Robert Haven Schauffler tells us in his *Florestan*, biography of the composer, that he indicated the "Arabesque" and another piece, the "Blumenstueck," "in order to make himself beloved of the ladies of Vienna." In this object he succeeded, for the music exemplifies the sentimental salon piece at its best. But this piece is more than a pretty antique. It is the music, not too serious, of a young man's turning lightly to thoughts of love. And it is precious and essentially Schumann.

### Sonata in B-flat minor, Op. 35 . . . . . CHOPIN

In a former day—the B-flat minor sonata made its appearance in 1840—there was consternation and questioning as to the accuracy of the title of "Sonata" applied at all to this romantic music. But the first movement follows the sonata idea clearly if not in the most classic or expert manner, and with thematic integration. The scherzo is none the less a scherzo for its imaginative tone-painting. The dramatic sequence of the Funeral March is obvious. It replaces the classic slow movement. The enigma, of course, is the fantastic finale—all in flying unisons, to be played, according to the composer's behest, as swiftly as possible with both pedals, and no expression. The question of "Sonata form" need hardly detain us. A sonata? Not necessarily. Let us reduce it to the lowest terms: the music of a genius.

### Sonata No. 9, Op. 68 . . . . . Scriabin

Farthest from any other on this program is the one movement, modernly constructed, and highly individualistic Ninth Sonata of Alexander Scriabin. Its past has been a curious one; its destiny is not yet fully revealed. Time was, in the early decades of this century, when Scriabin was acclaimed as the futurist composer who would lead music into new and mysterious paths of fulfillment. Later came the sharp

esthetic reactions to the two world wars and their disillusiones, and advance of the scientific attitude, in music as in other aspects of human thought.

The first theme of this sonata, marked "legendaire" in the score, has two elements, the first of a melancholy and nostalgic character, the second like an ominous drum-beat, with the fall of a minor third. This is to be "mysterieusement murmure." The second theme, of two rising and falling semitones, is marked "avec une langueur naissante," and later, "avec une douceur de plus en caressante et empoisonnee." The opening theme, rhythmically transformed, becomes in one place almost the replica of the figure upon which Prokofieff made his famous Toccata, Opus 2.

And now the second theme enters with a new power and menace, in the rhythm of an implacable march. The tension of the music grows to an immense climax. The music sweeps forward, then recedes, with an effect of hurried departing footsteps. A bass tone is held, pianissimo. Over it, for an instant of melancholy reminiscence, the first theme laments. And silence.

#### Etude in B-flat minor, Op. 8, No. 9 . . . . . Scriabin

This Etude, with its fine melodic line and its interwoven themes, is descended of two composers, Chopin and Tchaikovsky. Yet there is the Slavic richness of tone color and the clear but sonorous scoring for the piano which is always Scriabin's faculty.

#### Etude in C-sharp minor, Op. 42, No. 5 . . . . . Scriabin

The Byronic theme is developed in appropriately theatrical style. The theme is repeated and extended, always with unity of effect yet variety and resource of treatment. Scriabin's rapidly growing harmonic individuality is clear in the texture of the chords and in the expansion, harmonically as well as melodically, of the generative idea.

#### The Little Shepherd } from "Children's Corner" Suite . . . Debussy Serenade for the Doll }

The set, "The Children's Corner," was composed between 1906 and 1908, and it bears the dedication of Debussy to his daughter: "To my dear little Chouchou, with her father's affectionate apology for what follows." Alfred Cortot, in his book, *French Piano Music* . . . apostrophizes the image of "The Little Shepherd": "Charming toy shepherd with a funny little flock of sheep, just taken out of the box, and smelling of nice new varnish, what secret poetry you carry with you of that unknown shepherd life your crude figure evokes, with its sylvan quiet, its silence, and its distant horizons."

#### Hungarian Rhapsody No. 2 . . . . . Liszt-Horowitz

To the famous pianist, one of his favorite pupils, Alexander Siloti, who had ventured one day to alter some of the figurations of one of his works, Liszt said: "Most of my compositions are sketches. You can make changes when you can improve them." In the instance of this well-known and very popular Second Rhapsody Mr. Horowitz has made important structural variations, developments and extensions of the material, principally in the second part, where themes have been transposed and combined, and sometimes two, sometimes all three of the motives of the final section contrapuntally bound together. His most important contribution to the score is the cadenza, created, as could properly be said, at the invitation of the composer! It occurs at the place, just before the end, marked in the score "cadenza ad libitum." Other cadenzas have been provided by performing virtuosi for use here. That of Mr. Horowitz has a formal purpose, aside from its techniques. It consists in the return, with special breadth and emphasis, of the lordly theme of the introduction. For the moment the piano rhapsodizes with this theme, in slow tempo, with figurations which develop from it. This provides a final point of repose before the whirlwind of the final pages, and is intended to give added balance and coherence to the structure. The most significant formal departure from the original is the one which binds more closely together the whole composition. It consists in the return for a moment, before the whirling coda, of the splendid theme of the introduction, duly reinforced and emphasized in its breadth and majesty, before the conclusion.

# CONCERTS

- CLAUDIO ARRAU, *Pianist* (Extra Series) . . . Tuesday, November 25  
BIDU SAYAO, *Soprano* . . . . . Monday, December 1  
VIENNA CHOIR BOYS . . . . . Friday, January 16  
MINNEAPOLIS SYMPHONY ORCHESTRA . . . Thursday, February 12  
ANTAL DORATI, *Conductor*  
HEIFETZ, *Violinist* (Extra Series) . . . . . Tuesday, February 17  
GERSHWIN CONCERT ORCHESTRA . . . . . Monday, March 2  
LORIN MAAZEL, *Conductor*  
Soloists: CAROLYN LONG, *Soprano*  
THEODOR UPPMAN, *Baritone*  
SANROMÁ, *Pianist*  
ARTUR RUBINSTEIN, *Pianist* . . . . . Thursday, March 12  
BOSTON "POPS" ORCHESTRA (Extra Series) . . . Monday, March 23  
ARTHUR FIEDLER, *Conductor*  
Soloist: HILDE SOMER, *Pianist*  
BOSTON SYMPHONY ORCHESTRA . . . . . Tuesday, May 19  
CHARLES MUNCH, *Conductor*

---

## Messiah

First Concert: Saturday, December 6, 8:30 P.M.  
Repeat Concert: Sunday, December 7, 2:30 P.M.

NANCY CARR, *Soprano* . . . . . DAVID LLOYD, *Tenor*  
EUNICE ALBERTS, *Contralto* . . . . . JAMES PEASE, *Bass*

UNIVERSITY CHORAL UNION AND ORCHESTRA

MARY MCCALL STUBBINS, *Organist*

LESTER MCCOY, *Conductor*

Tickets (either performance): 70 cents and 50 cents

---

## Chamber Music Festival

Rackham Auditorium

Three concerts, February 20, 21, and 22, 1953.

BUDAPEST STRING QUARTET

JOSEF ROISMAN, *Violin*

BORIS KROYT, *Viola*

JAC GORODETZKY, *Violin*

MISCHA SCHNEIDER, *Violoncello*

Season Tickets: \$3.50 and \$2.50

Single Concerts: \$1.75 and \$1.25

---

For tickets or for further information, please address: Charles A Sink,  
President, University Musical Society, Burton Memorial Tower.