



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Hermann Baumann

Horn

SAMUEL SANDERS, *Pianist*

FRIDAY EVENING, NOVEMBER 18, 1983, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Adagio and Allegro, Op. 70, for Horn and Piano SCHUMANN
- Intermezzo in E minor, Op. 119, No. 2 (piano solo)..... BRAHMS
- Hungarian Melody (piano solo) SCHUBERT
- Concerto No. 1 in E-flat, Op. 11, for Horn and Piano..... STRAUSS
(composer's original version)
- Allegro
- Andante
- Rondo: allegro

INTERMISSION

- Sonata in F major, Op. 17, for Natural Horn and Piano..... BEETHOVEN
- Allegro moderato
- Poco adagio, quasi andante
- Rondo: allegro moderato
- Two Preludes from Book I (piano solo)..... DEBUSSY
- La Fille aux cheveux de lin
- Minstrels
- Elegie, Op. 44, for Horn and Piano GLAZUNOV

Telefunken, Acanta, Arabesque, and DGG Archive Records.

The Musical Society acknowledges Liberty Music Shop's generosity and commitment to Ann Arbor's cultural life in underwriting the printing costs of this concert program.

Adagio and Allegro, Op. 70 (Robert Schumann, 1810-1856). Although the valve horn had already been invented in 1813 and was being improved as time went on, this piece, composed in 1849, is really the first outstanding work for this instrument. It demands the utmost of both lyrical expression and virtuosity from the performer, therefore, it is still one of the most difficult in the repertoire. The original title, given by Schumann himself, was "Romanze and Allegro," thus better characterizing the impressive cantabile of the first movement. The *Allegro* is of opposite temperament, an explosion of rushing movement, in this case, literally breathtaking. When Clara Schumann ran through this work with the horn player Schletterlau, it was with "genuine pleasure," she wrote, "brilliant, fresh, and passionate, just the way I like it!"

Concerto No. 1 in E-flat, Op. 11 (Richard Strauss, 1864-1949). This work was written in 1882 when Strauss was 18 years old. He was very well acquainted with the sonority and technical possibilities of the French horn, for his father, Franz Strauss, was one of the most highly respected horn players of his time. The strong penchant for melodic bliss in this early work is not only typical of the young Strauss, but also commensurate with the nature of the solo instrument. In addition, the elegant punctuation, the clever harmonic shifts, and the color accents of the instrumentation are already undeniable marks of Strauss's originality. The composer also wrote the piano accompaniment for this concerto. This version, which is the original one, was dedicated to his father.

Sonata in F major, Op. 17 (Ludwig van Beethoven, 1770-1827). Beethoven wrote his sonata for horn for the famous virtuoso Giovanni Punto, and Beethoven himself played the piano part at its first performance in April 1800. This first performance must have been a tremendous success, for the *Allgemeine Musikalische Zeitung* (General Musical Journal) wrote that the sonata "excelled and pleased so much that, notwithstanding the new theater rules that prohibited encores and loud applause, the artists were induced by the very loud cheers to start again from the beginning after the sonata had ended and play it once more." The first movement, a rhythmic *Allegro moderato*, opens on a typical bugle call. The short *Poco adagio*, which conjures up the famous funeral marches of later date, is followed by an extremely vital *Rondo*, demanding great virtuosity. Beethoven fully exploits the technical possibilities of the natural horn, without exceeding its limitations.

Elegie, Op. 44 (Alexander Glazunov, 1865-1936). Glazunov, who is sometimes called the Russian Brahms, concentrated, above all, on chamber music. He reverts to classical forms; his style is characterized by folkloric approaches and romantic expression. The *Elegie*, composed in 1892, was written for viola and piano and dedicated to Franz Liszt. This adaptation gives the horn the opportunity to demonstrate the wide range of dynamic contrasts peculiar to this instrument, combining both lyrical and dramatic elements.

About the Artists

Hermann Baumann is one of the few modern day horn players to devote an entire career to playing as a soloist. Since his departure from symphony orchestra playing, he has performed a repertoire of more than 50 horn concerti with major orchestras in Western and Eastern Europe, North and South America, the Soviet Union, Japan, and Australia. He also appears at major music festivals, among them New York's Mostly Mozart Festival and the Vienna and Salzburg Festivals. All told, he plays between 100 and 120 concerts a year. Mr. Baumann is considered an expert on the tonal problems and playing techniques of both the instruments and the music from the Bach era to the modern period. He owns, and performs with, more than 20 different horns, many of which are the valveless, or "natural" horns, popular in the 18th and early 19th centuries. He has recorded virtually the entire horn repertoire, more than 50 albums ranging from the best-known literature for horn by Handel, Haydn, Mozart, Brahms, and Schumann, to lesser-known 19th and 20th century works. Performance highlights of his current season include engagements with the Munich Philharmonic, the Berlin Festival, the Ottawa Arts Center Orchestra, a tour of South America, and in this country, appearances with the symphonies of Seattle, Atlanta, and Utah, the St. Paul Chamber Orchestra, the Mostly Mozart Festival, concerts in Carnegie Hall and the Library of Congress, and recitals coast-to-coast. Mr. Baumann's recital this evening is his second appearance in Ann Arbor; he first performed here two years ago with the Concerto Soloists of Philadelphia.

Samuel Sanders is recognized as one of the leading collaborative pianists of the day. In Ann Arbor he has performed with cellists Ko Iwasaki (1973) and Mstislav Rostropovich (1975), and violinists Kyung-Wha Chung (1978) and Itzhak Perlman (1972 and 1982). His European and Far Eastern tours with Perlman and Rostropovich, his recordings with such artists as Perlman, Paula Robison, Eugenia and Pinchas Zukerman, and his five appearances at the White House have all added to his distinguished reputation. Also a noted educator, Mr. Sanders has served on the faculties of the Juilliard School and Sarah Lawrence College. With cellist Robert Sylvester he founded the Cape & Islands Chamber Music Festival (Massachusetts) in 1980.

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