

CHARLES ROSEN

Pianist

Sunday Afternoon, February 9, 1992, at 4:00
Rackham Auditorium, Ann Arbor, Michigan



Charles Rosen is represented by Columbia Artists Management Inc., New York City.

PROGRAM

Nocturne in B major, Op. 62, No. 1 Frédéric Chopin
(1810-1849)

Barcarolle in F-sharp major, Op. 60 Chopin

Six Mazurkas Chopin

F-sharp minor, Op. 6, No. 1	C major, Op. 24, No. 2
C-sharp minor, Op. 6, No. 2	A-flat major, Op. 50, No. 2
A minor, Op. 17, No. 4	C-sharp minor, Op. 50, No. 3

Polonaise-fantaisie in A-flat major, Op. 61 Chopin

INTERMISSION

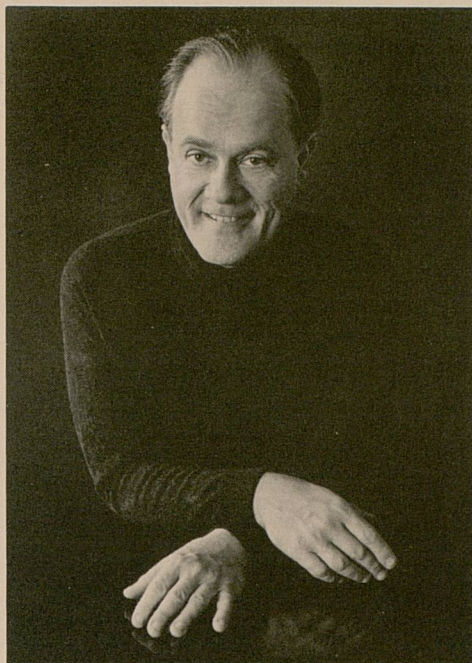
Thirty-three Variations on a Waltz
by Diabelli, Op. 120 Ludwig van Beethoven
(1770-1827)

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| 1. Alla marcia maestoso | 18. Poco moderato |
| 2. Poco allegro | 19. Presto |
| 3. L'istesso tempo | 20. Andante |
| 4. Un poco più vivace | 21. Allegro con brio: Meno allegro |
| 5. Allegro vivace | 22. Allegro molto alla "Notte e
giorno faticar" di Mozart |
| 6. Allegro ma non troppo e serio | 23. Allegro assai |
| 7. Un poco più allegro | 24. Fughetta: Andante |
| 8. Poco vivace | 25. Allegro |
| 9. Allegro pesante e risoluto | 26. Allegretto |
| 10. Presto | 27. Vivace: L'istesso tempo |
| 11. Allegretto | 28. Allegro |
| 12. Un poco più moto | 29. Adagio ma non troppo |
| 13. Vivace | 30. Andante sempre cantabile |
| 14. Grave e maestoso | 31. Largo, molto espressivo — |
| 15. Presto scherzando | 32. Fuga: Allegro — |
| 16. Allegro — | 33. Tempo di minuetto moderato |
| 17. L'istesso tempo | |

Charles Rosen is internationally renowned as one of the outstanding keyboard artists of our time and as a writer and lecturer of extraordinary perception in the fields of music, literature, and intellectual history. His commanding performances have been heard by audiences in major concert halls and at leading festivals throughout the world. His unique combination of musical sensitivity and erudition produces interpretations of exceptional understanding and impact. As a faculty member and the holder of distinguished chairs and visiting professorships, he has taught and lectured at leading universities in the United States and abroad, including the University of Chicago and Harvard and Oxford Universities.

Born in New York City in 1927, Charles Rosen began, at the age of four, to pick out tunes he heard his mother playing. His parents enrolled him at The Juilliard School of Music when he was six, and the following year he played for the famed pianist Leopold Godowsky, who was astonished at the young boy's facility. At eleven, Mr. Rosen left Juilliard to study with Moritz Rosenthal, a pupil of Liszt, and with Rosenthal's wife, Hedwig, a pupil of Leschetizky. In 1951, the year he completed his doctoral work at Princeton, Mr. Rosen received widespread critical acclaim for his New York debut, which launched his performing career.

A distinguished recording artist, Charles Rosen's extensive, highly diverse discography includes works ranging from Scarlatti to Schoenberg. His most recent recordings, released in September 1990, are three compact discs devoted to music of Chopin. He performs Mazurkas and two Sonatas — the B-minor Sonata and the Cello Sonata (with David James) — on two recordings from Globe. His Chopin recital on the Music and Arts label includes the B-flat minor Sonata, two Ballades, and the Barcarolle. Several of Mr. Rosen's definitive recordings have been reissued on compact disc: the great Beethoven middle-period sonatas in a double volume set from Globe; three volumes of Schumann's music entitled "The Revolutionary Masterpieces," also on Globe;



Liszt's Piano Concerto No. 1 with Sir John Pritchard and the New Philharmonia Orchestra for Sony Classical; and Elliott Carter's *Sonata* and *Night Fantasies* on Etcetera.

The most distinguished twentieth-century composers have called upon Mr. Rosen to record their works: Igor Stravinsky invited him to record his *Movements for Piano and Orchestra*, and Elliott Carter, his *Double Concerto*. Asked by Pierre Boulez to record his complete piano works, Mr. Rosen has begun work on this project. The initial album in the series won the Edison Prize in Holland. Mr. Rosen also participated in a recording of the complete piano, vocal, and chamber works of Anton Webern, in collaboration with Isaac Stern, Heather Harper, and the late Gregor Piatigorsky.

Among Charles Rosen's most highly acclaimed recordings are the three-record sets "The Last Keyboard Works of Johann Sebastian Bach" and "The Last Six Beethoven Sonatas." Having received a Grammy Award nomination for his recording of Beethoven's *Diabelli Variations*, Mr. Rosen featured this work when he performed and lectured on "The Late Beethoven," in two widely praised television programs produced by the BBC.

Highlights of Mr. Rosen's 1990-91 engagements included performances of the music of Elliott Carter, of which he is a leading exponent, in Paris, Vienna, Hannover, and Moscow. He gave a major address before the American Symphony Orchestra League and, during the summer, performed recitals in Italy, France, and Canada.

Mr. Rosen began his 1991-92 season with concerto appearances, master classes, and lectures in Brazil and gave the opening address and a recital at the University of Vermont's symposium on the Eighteenth Century. He celebrated the Mozart bicentennial with a lecture and recital at Cambridge University in November and plays Mozart's "Coronation" concerto on a tour of California with the Sofia (Bulgaria) Chamber Orchestra. In addition, he gave a master class and recital at the University of Houston, and he is currently in a three-week residency at the University of Michigan's Institute for the Humanities, during which he performs this afternoon's recital. In June, Mr. Rosen will participate in a Beethoven Festival in San Francisco and will also perform on the final concert program marking the 50th anniversary of the National Gallery in Washington, D.C. His European engagements include recitals in Paris and Toulouse, France.

A Phi Beta Kappa, *summa cum laude* graduate of Princeton University, Charles Rosen studied French literature in Paris as a Fulbright Scholar, going on to earn both an M.A. and a Ph.D in French literature. He was the recipient of a Guggenheim Award and was twice named by Phi Beta Kappa as a visiting scholar. The most recent additions to his long list of awards are honorary doctorates from Trinity College, Dublin, and the University of Leeds in England.

Mr. Rosen is Professor of Music and Thought at the University of Chicago, where he gives an annual seminar. He regularly tours throughout the United States, giving concerts and lectures at leading colleges and universities. In 1987-88, he was George Eastman Professor at Oxford University in England, and while there, gave a series of lectures and recitals. He gave the Ernest Bloch lectures at the University of California and, in 1990-91, was appointed to the Charles Elliott Norton Chair of Poetry at Harvard University. In that appointment, he joined the company of such distinguished past holders of this prestigious chair as Leonard Bernstein,

Aaron Copland, Igor Stravinsky, T. S. Eliot, e.e. cummings, Robert Frost, and Ben Shahn. Mr. Rosen's series of six public Norton lectures will be published in book and cassette form by Harvard University Press.

In addition to his distinction as a pianist, lecturer, and recording artist, Charles Rosen has won great acclaim as an author. His first book, *The Classical Style: Haydn, Mozart, Beethoven* (Viking Press), won the National Book Award in 1972. Now considered essential reading for music students at many colleges, it is published in five languages. The *London Times* picked *The Classical Style* as the best book for 1971. Mr. Rosen followed this literary triumph with the highly successful *Arnold Schoenberg*, which earned the ASCAP Deems Taylor Award. Another book, *Sonata Form*, published by W.W. Norton in the U.S. and by Schott in England, was nominated for a Pulitzer Prize. Mr. Rosen collaborated with art historian Henri Zerner on another book, *Romanticism and Realism — The Mythology of Nineteenth-Century Art* (Viking Press, 1984). He regularly contributes articles to the *New York Times* and the *New York Review of Books*, and writes the liner notes on all his own recordings.

Charles Rosen gives his first performance for the University Musical Society this afternoon, during his three-week residency at the U-M's Institute for the Humanities.

