

The University Musical Society

presents



VLADIMIR
HOROWITZ

Sunday Afternoon, April 11, 1976, at 4:00

Hill Auditorium, Ann Arbor, Michigan

P R O G R A M

Arabesque, Op. 18 ROBERT SCHUMANN

Not long before his marriage to Clara Wieck, Schumann wrote the Arabesque. The English adored the Arabesque so much that Clara had to play it to them on all occasions. But this piece is more than a pretty antique. The theme alternates, like a refrain with fanciful variations and little dreaming interludes, in a most engaging and personal manner. It is the music of a young man's turning lightly to thoughts of love. And it is precious and essentially Schumann . . . Schumann as Eusebius.*

Concerto without Orchestra (Third Grand Sonata)
in F minor, Op. 14 ROBERT SCHUMANN

Allegro brillante
Scherzo, molto comodo
Quasi variazioni. Andantino de Clara Wieck
Prestissimo possibile

If the dreamy spirit of Eusebius flows through the Arabesque, it is Florestan,† the other, turbulent half of Schumann's self-proclaimed dual personality, that dominates the F-minor Sonata. Originally published in 1835 as a "Concerto without Orchestra" (and much later revised as the "Third Grand Sonata"), this magnificently-impassioned work has been unaccountably downgraded by musicologists, politely ignored by most pianists.

Vladimir Horowitz, in company with a select few of his eminent colleagues, begs to disagree. "If anything, it is full of bold, wild ideas, it has astonishing symphonic unity, it is one of the gigantic pieces of romantic music. I am flabbergasted that it has been so neglected. Even Franz Liszt himself called the Sonata 'a rich and colorful work.'

"Ironically, I myself was somewhat party to that neglect in past years. Although I often played (and subsequently recorded) the Sonata's third movement—a glowing set of variations on a theme by Clara Wieck—it was only recently that I again looked at the rest of the score. I was overwhelmed to find such a brilliant, dramatic, important work lying in comparative obscurity and determined to bring it to the attention of the public. I also decided no longer to play the Variations as a separate piece: Schumann never wrote anything more lovely than those four or five pages, but they are infinitely more beautiful within the context of the Sonata. Indeed, the 5-note motif of Clara's theme is the germ of all four movements, and gives the work its special sense of dramatic cohesion."

The first movement, spacious in design, almost violent in its startling contrasts of tone, dynamics, and lyricism, is a masterpiece of propulsive energy and architectural unity. The Scherzo, lacking the playful quality the term often suggests, nonetheless goes with a sturdy lilt and comfortable gusto—typically Schumannesque. After the haunting third movement Variations, the finale blazes forth in a "perpetuum mobile" style. Almost a sonata in itself, the music fairly throbs with romantic *sturm und drang*, its fiery pages deftly tempered by moments of the most tender lyricism. The thorny technical demands and the many musical repetitions make this the most problematic movement of the Sonata, and therefore the most challenging.

"It all depends on what you bring to it. You can't play it like a Czerny Etude, but if you give it fire and excitement and passion . . . then it really is what Schumann indicated and intended."

* Schumann's representation of the tender moving elements of love.

† Schumann's symbol for the dramatic passionate exalted element in his poetry, the opposite of Eusebius.

INTERMISSION

Etude Tableau, No. 5 in E-flat minor, Op. 39 SERGEI RACHMANINOFF

This work typifies the Rachmaninoff of passion, of the grand manner. A sweeping dramatic mood is maintained to a grand climax. The end comes quietly . . .

Valse Oubliée FRANZ LISZT

Au Bord d'une source FRANZ LISZT

(Played without interruption)

Valse Oubliée is a piece of delightful fancy and sentiment, perfectly set in its frame, one of Liszt's least pretentious and most graceful inspirations.

Au Bord d'une source, a "tone poem" which is one of Liszt's most beautiful, through its shimmering figurations foreshadows the impressionism that was to come at the end of the century.

Nocturne in E minor, Op. Posth. FRÉDÉRIC CHOPIN

Upon hearing this Nocturne, Robert Schumann is said to have exclaimed "Hats off, gentlemen, we have a genius here."

Waltz in A minor, Op. 34, No. 2 FRÉDÉRIC CHOPIN

This was Chopin's own favorite among his waltzes; one of the simplest of them all, and eminently aristocratic in the reticence of its melancholy. The appearance of the word, "lento," regarding tempo is not to be taken too literally. It is intended in a relative sense with more the thought of mood rather than actual pace—a lento waltz.

Scherzo in B minor, Op. 20, No. 1 FRÉDÉRIC CHOPIN

Here is the first of the four scherzi in which Chopin achieved an expression which has no parallel in piano music. The form becomes the vehicle of some of his most original and dramatic expression. The B-minor Scherzo was composed in 1831–32. 1831 was the year of the capture of Warsaw by the Russians and all know how profoundly the event moved Chopin. The piece certainly stems from that time and that mood. The scream of defiance on the unprepared dissonance, high up on the piano, the answering roar from the bass, introduce a passage of lasting frenzy. The middle section constitutes the one instance in the music of Chopin's maturity in which he makes use of a Polish folk song. It is the Noël, "Sleep Baby Jesus," scored in the most beautiful manner, this harmony to be suddenly interrupted by the return of the frantic chords of the introduction. What is astonishing in this relatively youthful work is the originality and the coherence of the form. We note, too, that however furious the passion or explosive the mood, the ideas loosed with apparent abandon are nevertheless held firmly in leash for the climax by a master aged twenty-one.

Steinway piano

Columbia, RCA, and Seraphim Records

This is the eleventh performance of Mr. Horowitz in Hill Auditorium.

Representative for Mr. Horowitz: Harold Shaw, Shaw Concerts, Inc.

The taking of photographs and the use of recording equipment are not allowed.

INTERNATIONAL PRESENTATIONS—1976-77

Choral Union Series / Hill Auditorium

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|------------------------------------------------------------|------------------------|
| ISRAEL PHILHARMONIC ORCHESTRA/MEHTA | Thursday, September 16 |
| SHERRILL MILNES, <i>Baritone</i> | Friday, October 8 |
| MELBOURNE SYMPHONY ORCHESTRA/MACKERRAS | Sunday, October 17 |
| ORCHESTRE DE PARIS/BARENBOIM | Wednesday, October 27 |
| LONDON PHILHARMONIC ORCHESTRA/HAITINK | Sunday, November 14 |
| PRAGUE CHAMBER ORCHESTRA | Saturday, January 15 |
| JORGE BOLET, <i>Pianist</i> | Saturday, February 5 |
| LENINGRAD SYMPHONY ORCHESTRA/TEMIRKANOV | Thursday, February 10 |
| CZECH PHILHARMONIC ORCHESTRA/NEUMANN | Thursday, March 3 |
| DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS | Sunday, March 20 |
| Ceccato conducts Beethoven's "Missa Solemnis" | |

Choice Series / Power Center

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| DORA STRATOU'S GREEK DANCES | Saturday & Sunday, October 23 & 24 |
| SPANISH NATIONAL FOLK BALET | Monday, October 25 |
| JULIAN BREAM, <i>Guitarist</i> | Sunday, October 31 |
| VICTOR HERBERT'S <i>Naughty Marietta</i> | Friday & Saturday, November 12 & 13 |
| TCHAIKOVSKY'S "NUTCRACKER" BALET The Pittsburgh Ballet | Thursday, Friday, Saturday, December 16, 17, 18 |
| VERDI'S <i>La Traviata</i> —CANADIAN OPERA COMPANY | Sunday, January 9 |
| ROYAL WINNIPEG BALET | Saturday & Sunday, January 29 & 30 |
| DANZAS VENEZUELA | Wednesday, February 2 |
| RAJKO—GYPSY ORCHESTRA AND DANCERS | Sunday, February 6 |
| ALVIN AILEY DANCE THEATER | Monday, Tuesday, Wednesday, February 21, 22, 23 |
| YUGOSLAV NATIONAL FOLK BALET | Thursday, March 24 |

Debut Recital Series / Rackham Auditorium

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| GEZA ANDA, <i>Pianist</i> | Sunday, November 7 |
| ELLY AMELING, <i>Soprano</i> | Tuesday, November 16 |
| MICHAEL PONTI, <i>Pianist</i> | Tuesday, January 25 |
| JANOS STARKER, <i>Cellist</i> | Monday, March 14 |

Chamber Arts Series / Rackham Auditorium

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|-----------------------------------------------------|-----------------------|
| GUARNERI STRING QUARTET | Saturday, October 9 |
| First concert of the complete Beethoven cycle. | |
| BAROQUE MUSIC MASTERS | Wednesday, October 20 |
| GUARNERI STRING QUARTET | Friday, November 5 |
| AEOLIAN CHAMBER PLAYERS | Saturday, November 20 |
| JEAN-PIERRE RAMPAL, <i>Flutist</i> | Friday, January 14 |
| WARSAW QUINTET (piano and strings) | Thursday, February 3 |
| GUARNERI STRING QUARTET | Sunday, February 20 |
| FRANS BRUEGGEN, <i>Flute and Recorder</i> | Tuesday, March 22 |

"Finale Pair" of the Beethoven Cycle

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| GUARNERI STRING QUARTET | Saturday & Sunday, April 16 & 17 |
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Asian Series / Rackham Auditorium

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| MARTIAL ARTS OF KABUKI | Thursday, October 21 |
| CHINESE ACROBATS | Saturday, November 6 |
| YAMINI KRISHNAMURTI, SOUTH INDIAN DANCER | Monday, February 28 |
| MASKED DANCE-DRAMA OF KOREA | Wednesday, March 16 |

New brochure available; series ticket orders now being accepted and filled in sequence.

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