

The University Musical Society
proudly presents

VLADIMIR HOROWITZ



The Opening Concert of his Golden Jubilee Year
50th Anniversary Season — 1928-1978

SUNDAY AFTERNOON, OCTOBER 9, 1977, AT 4:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Sonata in C major, K. 330 WOLFGANG AMADEUS MOZART

Allegro moderato
Andante cantabile in F major
Allegretto

Many authorities believe that Mozart intended this Sonata, which was probably composed in Paris in about 1778, to be merely "une Sonate facile." The renowned musicologist, de Sait-Foix, however, is not of this mind. Nor is Mr. Horowitz.

However facile it may seem, this Sonata in C major is rich in musical ideas and expression. The first movement presents us with three distinct themes which, nevertheless, are bound up in each other; the development, which is not greatly extended, is very curious in its subtle and melancholy expression. Here the genius of Mozart was able to create—miraculously—something not so much bound materially to the sonata, but, rather, an unexpected, unlooked-for, but welcome affirmation of the sonata form.

In the second movement, the Andante, Mozart is in the full flower of his mature expression. Beautiful, simple, singing—almost operatic.

The finale, as is frequent with Mozart, is a rondo. It is witty, full of gallantry, and even of typical Mozartean virtuosity.

Sonata in B minor (in one movement) FRANZ LISZT

This Sonata in B minor is the most important and grandiose of all of the Liszt oeuvres for the piano. Here is a symphonic poem without words for the piano! There is no title or avowed program to explain the sonata's inner meaning, as there is for each of the symphonic poems for orchestra, similarly constructed, that Liszt had begun to produce about this time (1854). But obviously the sonata is not absolute or formal music in the classic sense. It is subjective and romantic, and of a Faustian mood. The music implies a conflict of forces, in which ladies and religion, worldly strife and spiritual elevation, surely play their parts! But it is not only the subjective and dramatic character of this composition which is striking; it is the remarkable musical method by which Liszt attains his expressive purpose. This is the system which he developed in his symphonic poems and piano concertos of the sonata's period, and which strongly affected the course of modern music.

The sonata revolves about several short themes, or motives, immediately heard. The first of these is the pondering phrase, a descending scale, which doubtfully alternates major and minor in its repetition, and opens and closes the sonata—the Faustian question. The second is the sharply declamatory motive, in octaves, which follows. The third is the energetic, hammer-like figure of nine notes, which follows the octave figure in the bass.

This is the main material. There ensue stormy developments, leading, through a passage of Dantesque evocation, to a broad, proclamative, religious theme—the call to grace! The rejoinder to this, after a little free passage-work, is what sounds like a new, singing, sensuous theme, but is actually the transformation and elongation of the motive of nine notes previously heard. This could be said to take the place of the lyrical second theme of the classic sonata. Or is it the "rustle of silken attire" that James Hunter found in these pages?

There is more storm and stress, with all sorts of metamorphoses of the ideas, including a dramatic fughetta made out of motives one and two and three, and finally a restatement of all the main motives in reverse order to their original appearance: the chorale and a short companion phrase; the nine-note theme, reverberating in the bass; a lyrical version of the octave motive; and at last the initial Faustian idea, the scale-figure descending in the minor, to the depths of the piano, answered overhead, softly, mystically, by the major triad.

INTERMISSION

Nocturne No. 13 in B minor, Op. 119 GABRIEL FAURÉ

Gabriel Fauré was the most prolific and important French composer of the late nineteenth – early twentieth century. His work ranged through the musical spectrum: a rich selection of piano compositions, considerable chamber music, songs, a Requiem, and many others.

Fauré's piano music, in his first period, is full of charm, light and facile. His second period is more advanced, uniquely personal, profound. This Nocturne is one of the last works of the composer. It comprehends everything: lyricism, drama, deep mystical drive. It is an extraordinarily profound work.

Impromptu No. 5 Op. 102 GABRIEL FAURÉ

The Impromptu is extremely difficult—technically. It is full of unexpected harmonic changes (as, by the way, is the Nocturne) and chromatic surprises.

Prelude for Left Hand (only) in C-sharp minor, Op. 9 ALEXANDER Scriabin

In this very early work, we meet Scriabin still very much under the influence of Chopin. The Chopin Muse is present in the haunting beauty of the writing, but, nevertheless, we hear also the assertion of Scriabin's personality—his originality.

Mazurka, Op. 17, No. 4 FRÉDÉRIC CHOPIN

The mazurka is not to be considered primarily as "dance" music, but rather an example of Chopin's most poetic evocations. It should be considered as a poem of extraordinary imagination and feeling.

Polonaise in A-flat major, Op. 53 FRÉDÉRIC CHOPIN

Of all the Polonaises this one is surely the strongest, most dramatic and best known.

Mr. Horowitz first appeared in Ann Arbor on November 12, 1928, when he performed Rachmaninoff's Third Piano Concerto with the Detroit Symphony Orchestra. Eight recitals followed, all in the Choral Union Series, from 1930 to 1952. His most recent appearances in Ann Arbor were two special concerts in April of 1975 and 1976. We are proud that Mr. Horowitz has chosen to open his 50th anniversary season in Ann Arbor, his only recital on a University campus during this Golden Jubilee Year.

Steinway piano

Columbia, RCA, and Seraphim Records

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

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

Coming Events — 1977-78 Season

BEAUX ARTS TRIO	Wednesday, October 12
Beethoven: Trio in E-flat, Op. 1, No. 1; Ives: Trio; Schubert: Trio in B-flat, Op. 99	
SOVIET GEORGIAN DANCERS & POLYPHONIC CHOIR	Friday, October 14
MURRAY LOUIS DANCE COMPANY	Monday & Tuesday October 17 & 18
GEORGE SHEARING QUINTET	Wednesday, October 19
THE HOOFERS—JAZZ TAP DANCE	Saturday, October 22
PHILHARMONIA HUNGARICA/ROSNAY	Sunday, October 23
Bartók: Two Portraits; Chopin: Piano Concerto No. 2 (Balint Vazsonyi, soloist); Dvořák: Symphony No. 9 ("New World")	
SUK TRIO	Tuesday, October 25
Beethoven: Trio in G major, Op. 1, No. 2; Dvořák: Trio in B-flat, Op. 21; Brahms: Trio in B major, Op. 8	
MURRAY PERAHIA, <i>Pianist</i>	Thursday, October 27
Beethoven: Sonata in E-flat major, Op. 7; Chopin: Four Impromptus; Schubert: Sonata in A major, Op. Posth.	
PRESERVATION HALL JAZZ BAND	Friday, October 28
LAZAR BERMAN, <i>Pianist</i>	Thursday, November 3
Bach-Busoni: Chaconne; Prokofiev: Suite from <i>Romeo and Juliet</i> ; Liszt: Funerailles, Sonata in B minor	
CONCORD STRING QUARTET	Sunday, November 6
Beethoven: Quartet in B-flat, Op. 18, No. 6; Ben Johnston: "Crossings"; Schubert: Quartet in G, Op. 161	
MIRELLA FRENI, <i>Soprano</i>	Tuesday, November 8
Songs by Bellini, Donizetti, Rossini, Verdi, Duparc, Debussy; Charpentier: Depuis le Jour from <i>Louise</i>	
ROTTERDAM PHILHARMONIC ORCHESTRA/DE WAART	Friday, November 11
Diepenbrock: Excerpts from <i>Marsyas</i> ; Dvořák: "Te Deum" (with the Festival Chorus); Mahler: Symphony No. 1	
PENCA & TOPENG BABAKAN, WEST JAVA	Saturday, November 12
THE PENNSYLVANIA BALLET	Monday, Tuesday, Wednesday November 14, 15, 16
BALLET FOLKLORICO MEXICANO	Saturday, November 19
SYMPHONY ORCHESTRA OF BRAZIL/KARABTCHEVSKY	Sunday, November 20
Villa-Lobos: Preludio from <i>Bachianas Brasileiras</i> , No. 4; Marlos Nobre: In Memoriam; Prokofiev: Piano Concerto No. 3 (Cristina Ortiz, soloist); Brahms: Symphony No. 2	
Handel's <i>Messiah</i>	Friday, Saturday, Sunday December 2, 3, 4
ENSEMBLE FOR EARLY MUSIC	Friday, December 9
TCHAIKOVSKY'S <i>Nutcracker</i> BALLET	Thursday, Friday, Saturday
THE PITTSBURGH BALLET	December 15, 16, 17
MARCEL MARCEAU, <i>Pantomimist</i>	Saturday & Sunday January 7 & 8
JOSE MOLINA BAILES ESPANOLAS	Wednesday, January 11
ROSSINI'S <i>Barber of Seville</i>	Sunday, January 15
CANADIAN OPERA COMPANY	
HUNGARIAN FOLK BALLET	Tuesday, January 17
RUDOLF SERKIN, <i>Pianist</i>	Wednesday, January 18
CAMERATA ORCHESTRA OF SALZBURG/JANIGRO	Friday, January 20
LEONTYNE PRICE, <i>Soprano</i>	Wednesday, January 25
FRENCH STRING TRIO & MICHEL DEBOST, <i>Flutist</i>	Friday, February 3
ELIOT FELD BALLET	Monday, Tuesday, Wednesday February 20, 21, 22
CARLOS MONTOYA, <i>Guitarist</i>	Thursday, February 23
ALEKSANDER SLOBODYANIK, <i>Pianist</i>	Saturday, February 25

UNIVERSITY MUSICAL SOCIETY

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