



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Alfred Brendel

Pianist

TUESDAY EVENING, JANUARY 22, 1980, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Sonata in C major, Hob. XVI/48 HAYDN
 - Andante con espressione
 - Rondo: presto
- Sonata in E-flat major, Op. 27, No. 1 BEETHOVEN
 - Andante, allegro, Tempo I
 - Allegro molto e vivace
 - Adagio con espressione
 - Allegro vivace
- Sonata in C-sharp minor, Op. 27, No. 2 ("Moonlight") BEETHOVEN
 - Adagio sostenuto
 - Allegretto
 - Presto

INTERMISSION

- Four Dirges BARTÓK
 - Adagio
 - Andante
 - Poco lento
 - Assai andante
- Suite, Op. 14 BARTÓK
 - Allegretto
 - Scherzo
 - Allegro molto
 - Sostenuto
- Sonata in C minor, Hob. XVI/20 HAYDN
 - Moderato
 - Andante con moto
 - Finale: allegro

Philips Records.

PROGRAM NOTES

by DAVID HAMILTON

Sonata in C major, Hob. XVI/48 HAYDN

The C-major sonata, Hob. XVI/48 (Landon 48) was published in September 1789 by Breitkopf in Leipzig, in the first volume of a series entitled *Musikalischer Pot-Pourri*; possibly written somewhat earlier, it was at least revised in the spring of 1789. Sending a copy to his Viennese lady friend Marianne von Genzinger, Haydn referred to this "little musical vegetable pot; indeed, I do not find too much that is fragrant in this *pot-pourri*, but perhaps the publisher may rectify this fault in future editions." In two movements—the first of improvisatory character, the second a grand rondo—the C-major Sonata foreshadows the keyboard style of the English period.

Sonata in E-flat major, Op. 27, No. 1;

Sonata in C-sharp minor, Op. 27, No. 2 BEETHOVEN

The two sonatas of Beethoven's Op. 27 were published in March 1802 (along with the preceding Sonata in A-flat major, Op. 26). Though sharing an opus number and the designation "Sonata quasi una fantasia," the two were printed separately, and bear separate dedications: the first to Princess Josephine von Liechtenstein, who was married to a cousin of Beethoven's patron Count Waldstein; the second to the still teenaged Countess Giulietta Guicciardi, a piano student of Beethoven's for whom the composer felt at the time a good deal more than simple affection (a year and a half later, she was to marry Count Wenzel Robert Gallenberg).

The distinctive title (which might, with equal justice, have been applied to Op. 26) is important, for in layout and spirit these two sonatas are different from what had gone before. Neither opens with a conventional sonata-allegro movement, and the center of gravity has definitely shifted away from the first movement—a trend initiated by Beethoven, who thereby bequeathed to his successors a knotty challenge in the organization of the sonata cycle. Except between the final movements of the C-sharp minor Sonata, Beethoven indicates that the movements are to follow without pause (including the unexpected intervention made in the final movement of the E-flat Sonata).

Four Dirges; Suite, Op. 14 BARTÓK

Franz Liszt may have died in Bayreuth, but the successors of Wagner were not as interested in the implications of his late piano works as was, subsequently, Béla Bartók, back in Liszt's native Hungary. The *Four Dirges*, composed in 1910, are studies in piano sonority: spare melodies, frequently in octaves or double octaves, stretch out over equally spare harmonic support, save in the second piece where each new melodic phrase adds another note to the background chord. (This piece is also familiar in an orchestral version that Bartók made in 1931 "on account of the money": No. 3 of the *Hungarian Sketches*.)

The Suite, Op. 14, was composed in 1916, in five movements, of which the second, an Andante, was later withdrawn. Here the harmonic and melodic consequences of the whole-tone scale, the tritone, and the augmented triad govern the larger and smaller relationships. Bartók freely admitted

to an Arabic inspiration for the third movement, but the piece is not otherwise based on folk materials. The Suite was one of the first of his works to be published by Universal Edition, the progressive Viennese publishing firm whose sponsorship was important in spreading Bartók's reputation in Western Europe.

Sonata in C minor, Hob. XVI/20 HAYDN

This Sonata was published by Artaria in 1780, as the sixth in a group of sonatas labeled "Op. 30." A fragmentary autograph manuscript, however, bears the date 1771, confirming the stylistic evidence that would place it in the composer's "*Sturm und Drang* period" (1768/72) with such works as Symphonies Nos. 44 and 45 and the String Quartets, Op. 20. It is apparently the first of Haydn's keyboard sonatas to be so designated, earlier examples being labeled "divertimento" or "partita." Not for some time would Haydn again approach the scale of this sonata; in 1780, he described it as the "longest and most difficult" of the "Op. 30" sonatas, though the other five surely date from the later 1770s.

About the Artist

Alfred Brendel's visits to North America over the past several years have been occasions for performing the works of the great classical composers in depth—commemorative seasons devoted to the works of Beethoven and Schubert during the anniversary years of their deaths, whole cycles of all five piano concertos of Beethoven with leading orchestras, and all-Beethoven and all-Schubert recitals. These American performances were part of a world-wide series of commemorative concerts which led critics on both sides of the Atlantic to proclaim him "the greatest pianist of his generation," "the Beethoven interpreter of our time," and "one of the elect." His international fame also rests on the multitude of recordings he has made over the years. The complete Beethoven Piano Sonatas, the five Beethoven Piano Concertos, the Brahms Concertos, fourteen Mozart Concertos and the Double Concerto, Schubert Sonatas, and works by Bach and Liszt have been added to his discography in recent seasons. His essays, "Musical Thoughts and Afterthoughts," have been published in both German and English in Europe and in English in North America.

Born in Austria, Brendel began piano lessons in early childhood and made his debut at age seventeen in a program which included a piano sonata of his own composition. With a concert career which now spans the globe, he makes his home in London where he also devotes time to writing (including many of the program notes for the record jackets of his recordings) and pursuing his interest in collecting works of art and ceremonial masks.

Mr. Brendel's return to Ann Arbor is welcomed. He first appeared here in recital in 1966.

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Important Concert Changes

Two attractions in our current season have recently cancelled their tours to the United States: the Glinka Chorus of Leningrad and the Krasnayarsk Dancers from Siberia, scheduled for January 29 and February 29 respectively. We're pleased to announce the following groups as *replacements on the same dates*:

Roger Wagner Chorale—foremost among American choral ensembles for three decades (replacing Glinka Chorus, same date, Tues. Jan. 29 at 8:30, Hill Auditorium)

Massenkoff Russian Folk Festival—Nikolai Massenkoff, bass, and his California-based ensemble of folk dancers and balalaika players, all of Russian heritage, in a program spanning a thousand years of Russian history—ballads, war songs, love songs, dances (replacing Krasnayarsk Dancers, same date, Fri. Feb. 29 at 8:30, Hill Auditorium)

Glinka Chorus tickets should be used for admission to the Wagner Chorale, and Krasnayarsk tickets for the Massenkoff Folk Festival. Additional tickets are also available for both concerts. Ticket exchanges, if desired, may be made up to two days prior to each performance.

CONCORD STRING QUARTET, with LESLIE GUINN, <i>Baritone</i>	Sun. Jan. 27
Mozart: Quartet in E-flat, K. 428; Rochberg: Quartet No. 7 with Voice (world première); Beethoven: Quartet No. 15, Op. 132.	
ROGER WAGNER CHORALE (replacing Glinka Chorus)	Tues. Jan. 29
THE FELD BALLET	Fri.–Sun. Feb. 1–3
ORPHEUS CHAMBER ENSEMBLE	Fri. Feb. 8
Grieg: Holberg Suite; Mozart: Serenade No. 12 for Woodwinds, K. 388, and Symphony No. 29; Stravinsky: "Dumbarton Oaks" Concerto.	
LEONTYNE PRICE, <i>Soprano</i>	Sat. Feb. 9
ZURICH CHAMBER ORCHESTRA	Fri. Feb. 15
Boyce: Symphony No. 3; Moret: Suite (1979); Stravinsky: Apollon Musagète; Pergolesi: Concertino No. 2.	
JEAN-PIERRE RAMPAL, <i>Flutist</i> ; ALEXANDRE LAGOYA, <i>Guitarist</i>	Mon. Feb. 18
ALDO CICCOLINI, <i>Pianist</i>	Thurs. Feb. 21
Music of Satie, Debussy, and Liszt.	
FOUNDERS DAY CONCERT	Sun. Feb. 24
The Festival Chorus, Donald Bryant, <i>Conductor</i> ; Handel's <i>Israel in Egypt</i> . Carlotta Wilsen, <i>Soprano</i> ; Rosemary Russell, <i>Contralto</i> ; John McCollum, <i>Tenor</i> ; Willis Patterson, <i>Bass</i> ; with members of University Symphony Orchestra.	
CUBAN FOLK ENSEMBLE	Tues. Feb. 26
MASSENKOFF RUSSIAN FOLK FESTIVAL (replacing Krasnayarsk Dancers)	Fri. Feb. 29
ELLY AMELING, <i>Soprano</i>	Wed. Mar. 12
ROYAL DANCERS & MUSICIANS OF BHUTAN	Sat. Mar. 15
JURY'S IRISH CABARET OF DUBLIN	Tues. Mar. 18
YEHUDI and HEPHZIBAH MENUHIN, <i>Violinist & Pianist</i>	Wed. Mar. 19
Brahms: Sonata No. 2 in A major; Bach: Partita No. 3; Franck: Sonata in A major; Bartók: Rumanian Dances; Debussy: La Fille aux cheveux de lin; Wieniawski: Scherzo and Tarantelle.	
NEW WORLD STRING QUARTET	Wed. Mar. 26
World première of Leslie Bassett's recently-commissioned Quartet No. 4.	
BALTIMORE SYMPHONY ORCHESTRA / SERGIU COMMISSIONA	Wed. Apr. 2
Mozart: Sinfonia Concertante for Woodwinds; Borodin: Polovtziian Dances from <i>Prince Igor</i> (with the Festival Chorus); Tchaikovsky: Symphony No. 2.	
SHERRILL MILNES, <i>Baritone</i>	Mon. Apr. 14
QUARTETTO ITALIANO	Thurs. Apr. 17
ANN ARBOR MAY FESTIVAL	Wed.–Sat. Apr. 23–26

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