



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Horacio Gutiérrez

Pianist

WEDNESDAY EVENING, JANUARY 13, 1988, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Sonata No. 7 in D major, Op. 10, No. 3 BEETHOVEN

Presto
Largo e mesto
Menuetto: allegro
Rondo: allegro

Dauidsbündlertänze, Op. 6 SCHUMANN

Lebhaft und mit Empfindung	Balladenmassig, sehr rasch
Innig	Einfach
Mit Humor	Mit Humor
Ungeduldig	Wild und lustig
Einfach	Zart and singend
Sehr rasch	Frisch
Nicht schnell	Mit gutem Humor
Frisch	Wie aus der Ferne
Lebhaft	Nicht schnell

INTERMISSION

Sonata No. 8 in B-flat major, Op. 84 PROKOFIEV

Andante dolce, allegro moderato
Andante sognando
Vivace, allegro ben marcato

Angel/EMI Records

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for its generosity in underwriting the production and printing costs of this program.*

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of the National Endowment for the Arts in support of American performing artists.*

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

PROGRAM NOTES

Sonata No. 7 in D major, Op. 10, No. 3 LUDWIG VAN BEETHOVEN
(1770-1827)

Beethoven received rudimentary instruction in music from his father, an obscure musician at the court of the Electorate of Cologne, which had its seat at Bonn. After learning to play both the violin and piano from his father, Beethoven then studied with several local musicians in Bonn before meeting his first important teacher of composition, Christian Gottlob Neefe. Neefe, a court organist, teacher, and thorough musician, recognized his pupil's great potential and guided him in the study of Bach and encouraged him in keyboard improvisation. At age 12, Beethoven composed "Nine Variations for Piano on a March of Dressler," his first work to be published. In 1784, at age 14, the young Beethoven was appointed deputy court organist, a position he retained until 1792.

Beethoven arrived in Vienna in November 1792, not quite 22, to begin work in the city that would be his home for the rest of his life. He immediately began studies with Haydn and set about to establish himself as a pianist and composer. The three piano sonatas of Opus 10 were part of this formative period in Vienna, composed perhaps between 1796 and 1798 and published in 1798. They are dedicated to the Countess von Browne, to whose husband Beethoven had earlier dedicated his three string trios of Opus 9. It appeared at that time that Beethoven had a good notion of his own worth, viewing his Opus 9 trios and the Opus 10 piano sonatas as his best compositions to date.

Of Beethoven's Sonata, Op. 10, No. 3, the opening work on this evening's program, the late renowned musicologist Eric Blom wrote: "The Sonata in D major blends character and maturity of presentation in a way that makes it the most lastingly interesting of the earlier piano sonatas. And not only the most interesting, but the most impressive and satisfying. It is, in fact, so great an advance towards a more individual mastery that one wishes it has been published under an opus number of its own." And the distinguished German pianist Wilhelm Kempff, one of this century's definitive performers of Beethoven's piano music, verbalized his interpretive insights: "The third of these Opus 10 sonatas can claim a place among the great. While the introductory *Presto* could be the festive overture to an *opera buffa*, the *Largo e mesto* takes us to a totally different world. The doors leading into the light-filled palaces of Vienna are locked and barred. Beethoven is alone and cut off from all joy. We are profoundly moved by this self-revelation of a man in the depths of despair. The gentle *Minuet* opens hesitantly, like the first bird to greet the dawn, but its *Trio* finally discovers the way back to a confident affirmation of the joy of life. The *Rondo* consists of a fine improvisation based on a three-note motive. This motive dominates the movement to such a remarkable degree that even its second theme appears to be no more than a decorative flourish. Beethoven has kept a last surprise for the coda: the motive appears in inversion. It disports itself for a time, then finally peace descends."

Davidsbündlertänze, Op. 6 ROBERT SCHUMANN
(1810-1856)

One of the most extraordinary features of Schumann's artistic imagination was his fanciful way of personifying his friends and intimates through musical notes. Thus, his platonic love for Ernestine von Fricken, who came from the little town of Asch in Bohemia, inspired Schumann to use musical cryptograms spelling A, S, C, H, as themes for his most famous piano pieces, *Papillons* and *Carnaval*. Schumann's very first opus number was a set of variations on the notes A, B, E, G, G, which spelled the name of Countess Meta von Abegg, to whom Schumann was also poetically attached.

As Schumann became recognized as a composer, he broadened his literary activities. In 1835, he became editor and principal proprietor of the progressive journal *Neue Zeitschrift für Musik*, in which he argued against the tasteless mannerisms of fashionable salon music and other aspects of musical stagnation. In writing essays and compositions, he gave himself a dual personality: Florestan for his impetuous self and Eusebius for his contemplative side. His music also included quotations from literary figures such as Goethe and Shakespeare, though usually concealed from the public and significant only to the composer. These literary connections, musical quotations and allusions persisted to the end in his piano music. Schumann's music was intensely individual, and his sketchbooks make it clear that he often cherished a theme or a harmonic progression not only for its intrinsic musical sake, but because it recalled to him the precise moment and mood in which it was conceived.

One of Schumann's most fanciful inventions was the formation of an intimate company of friends which he named Davidsbündler, The Companions of David, dedicated to the mortal struggle against Philistines in art and to the passionate support of all that was new and imaginative. Schumann immortalized this society in the eighteen character pieces that comprise *Davidsbündlertänze*. Although they bear an early opus number, the dances were composed in 1837 and are prefaced by an old saying: "Joy and sorrow are inseparable all through life; lose not

your faith and happiness and face hardship with courage." The first edition carried Schumann's double pseudonym "Florestan and Eusebius," and each dance was followed by the initial of one or both of these characters, according to the spirit of the music. Schumann also provided some written descriptions, such as "Florestan's lips quivering with pain," and "Eusebius has happiness shining in his eyes." He later removed these comments, perhaps conscious of possible confusion and obscurity. In any case, the music was sufficiently imaginative and modern to cause consternation in even the more advanced musical circles of the day.

Sonata No. 8 in B-flat major, Op. 84 SERGEI PROKOFIEV
(1891-1953)

After Prokofiev conducted the first performance of his famous "Classical" Symphony in the spring of 1918, he left his native Russia to spend the next fifteen years in the West, primarily in France. The pianist-composer first gave concerts of his music in the United States, including a recital in Ann Arbor on December 14, 1918, in the University Musical Society's Choral Union Series. He then went to Paris, where he became associated with the ballet impresario Diaghilev, who produced three of Prokofiev's ballets. Serge Koussevitzky became Prokofiev's publisher and commissioned several works from him for concerts in Paris, and subsequently performed in Boston. The composer made his home in Paris but, never feeling fully at home in the West, returned to Russia in 1933 and remained permanently, with the exception of concert engagements in Europe and America. He visited the United States for the last time in 1938. In Russia he went on to write some of his most popular works. Even though he was a target of criticism in the Soviet press for his "decadent" practices in adopting certain modernistic techniques and in 1948 was among those compelled to "confess" his shortcomings, his status on the whole remained very high, and virtually all of his works were published.

Among Prokofiev's works for piano are nine sonatas. The Sonata No. 8 in B-flat major was completed in 1944, the final panel of a triptych of "War Sonatas" begun in 1939. In marked contrast to the harshly dissonant, rhythmically barbarous Seventh Sonata of 1942, the Eighth is characterized by a sense of expansive desolation, leavened by irony and virtuoso display.

The immense first movement is an extended essay in sonata form: three themes, introduced in the *Andante dolce*, are developed at length in a new tempo, *Allegro moderato*. In spite of its intricate textures, the movement conveys a mood of barely relieved gloom and is, perhaps, the composer's meditation on the futile destructiveness of war.

The second movement, marked *Andante sognando* (dreamily), is an ironically tender minuet, curiously reminiscent of Schubert.

The finale is, if anything, even more frantic than the swirling toccata which concludes the Seventh Sonata. An unusual adaptation of sonata form, with a lengthy marchlike episode (in 3/4 time) taking the place of the development section, the toccata quotes thematic fragments from the first two movements before moving to its hugely dissonant climax, brief recapitulation, and coda.

Significantly, the last of Prokofiev's "War Sonatas" offers no confident forecast of final victory. That would come later in the year with the buoyant, headlong finale of the composer's Fifth Symphony, a work premiered on the very day that the Red Army crossed the Vistula.

— Jim Svejda

About the Artist

Since his professional debut in 1970 with Zubin Mehta conducting the Los Angeles Philharmonic, Horacio Gutiérrez has worked in close collaboration with most of the world's major orchestras and conductors. With Mehta, he has appeared repeatedly with the Los Angeles Philharmonic, New York Philharmonic, and Israel Philharmonic. With Lorin Maazel, he has performed on numerous occasions in North America and Europe as soloist with the Cleveland Orchestra and the Orchestre National de France. Other conductors with whom he has performed include Kurt Masur, Klaus Tennstedt, Edo de Waart, Eric Leinsdorf, Seiji Ozawa, Bernard Haitink, Herbert Blomstedt, and Michael Tilson Thomas.

A favorite of New York audiences, Mr. Gutiérrez is a frequent soloist at Lincoln Center's Mostly Mozart Festival. Winner of the prestigious Avery Fisher Prize in 1982, he appeared in recital on the Great Performers series at Avery Fisher Hall in April 1984 and made a special appearance at the Tenth Anniversary Celebration of the Avery Fisher Prize in March 1986. He performs at Lincoln Center and Carnegie Hall with major American and European orchestras, among them L'Orchestre de la Suisse Romande, Dresden Staatskapelle, Rotterdam Philharmonic, and the Gewandhaus Orchestra of Leipzig. In addition, he has given several recitals in Carnegie Hall. Mr. Gutiérrez has also appeared with the Guarneri Quartet in Alice Tully Hall, and with the "Y" Chamber Orchestra he performed William Schuman's Piano Concerto in celebration of the composer's 75th anniversary. The pianist's 1986-87 European

tour included recitals in Milan, Zurich, Hanover, and at Queen Elizabeth Hall in London. The visit to England also included a performance with the Royal Philharmonic Orchestra.

Among Mr. Gutiérrez' recordings for Angel/EMI are the Tchaikovsky Concerto No. 1 and the Liszt Concerto No. 1 with André Previn and the London Symphony; the Schumann and Grieg Concertos with Klaus Tennstedt and the London Philharmonic; and an all-Liszt solo album which includes the B minor Sonata. He is a favorite guest of Johnny Carson on "The Tonight Show," and his television performances in Great Britain, the United States, and France have been widely acclaimed. Mr. Gutiérrez received a coveted Emmy Award for his fourth appearance with the Chamber Music Society of Lincoln Center in January 1986.

Born in 1948 in Havana, Cuba, Horacio Gutiérrez appeared at the age of eleven as guest soloist with the Havana Symphony. He became an American citizen in 1967, five years after moving to Los Angeles with his family. A graduate of The Juilliard School, he first received international attention in 1970 for winning the Silver Medal in the fourth annual Tchaikovsky Competition in Moscow.

This evening's recital marks Mr. Gutiérrez' first Ann Arbor appearance.

Coming Concerts

- KODO (Japanese "taiko" drummers) Fri. Jan. 15
 EMPIRE BRASS QUINTET Mon. Jan. 25
 EMPIRE BRASS & DOUGLAS MAJOR, *Organist* Tues. Jan. 26
 NEW YORK CITY OPERA NATIONAL COMPANY Thurs. Feb. 4
 Rossini's "The Barber of Seville"
 CAMERATA MUSICA Mon. Feb. 8
 Music of Corelli, Marcello, Telemann, Vivaldi, Torelli, and
 Respighi's Ancient Airs and Dances III
 LYNN HARRELL, *Cellist*; IGOR KIPNIS, *Harpichordist* Sun. Feb. 14
 All-Bach: Sonatas, Nos. 1, 2, and 3; Chromatic Fantasy and Fugue
 (harpichord alone); Suite No. 3 (cello alone)
 BAYANIHAN PHILIPPINE DANCE COMPANY Mon. Feb. 29
 ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE Mon. Mar. 7
 FRANK PETER ZIMMERMANN, *Violinist*
 Mozart: "Marriage of Figaro" Overture; Mozart: Violin Concerto in
 A major, K. 216; Gordon Jacob: Mini-Concerto for Clarinet; Haydn:
 Symphony No. 101 ("Clock")
 HUBBARD STREET DANCE COMPANY Sat., Sun. Mar. 12, 13
 BELGRADE STATE FOLK ENSEMBLE Sun. Mar. 13
 CHRISTOPHER PARKENING, *Guitarist* Fri. Mar. 18
 Music of Bach, Mozart, Granados, Albéniz, Torroba, Sanz,
 Villa-Lobos, Rodrigo, and Falla
 FACULTY ARTISTS CONCERT (free admission, 3:00 p.m.) Sun. Mar. 20
 Schumann: Song cycle, "Dichterliebe," Leslie Guinn, *baritone*,
 Martin Katz, *pianist*; Schubert: "Trout" Quintet, D. 667
 ANDRÉ WATTS, *Pianist* Sat. Apr. 2
 Haydn: Sonata No. 58, Hob. XVI/48; Mozart: Sonata in F, K. 332;
 Brahms: Piano Pieces, Op. 119; Schubert: Sonata, D. 784 (Op. 143),
 and "Wanderer" Fantasy

Pre-concert Presentations

Complement your concertgoing with these presentations designed to enhance your musical experience via the expertise of the following speakers. The place is the Rackham Building at 7:00 p.m., open to the public at \$3, tickets at the door; complimentary admission for *Encore* and *Cheers!* members and faculty and students with valid I.D. For further information, call 764-8489.

Monday, Jan. 25, preceding Empire Brass Quintet — *A History of Brass Instruments:*
From the Forest to the Concert Hall Louis Stout, Professor of Music, U-M

Thursday, Feb. 4, preceding "The Barber of Seville," N.Y.C. Opera National Company
Rossini in Seville Jay Lesenger, Stage Director, U-M Opera Theater

Saturday, Mar. 12, preceding Hubbard Street Dance Company — *The Dance of Theater and*
Cinema: Making Entertainment Art Peter Sparling, Associate Professor of Dance, U-M

Saturday, Apr. 2, preceding André Watts — *Being Critical: Observations on the Role of*
the Music Critic Paul Boylan, Professor/Dean, U-M School of Music

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