Special Concert

Sunday Afternoon, October 26, 1986, at 4:00

Vladimir Horowitz, Piano

SCARLATTI  Two Sonatas
           Sonata in E major, Longo 23
           Sonata in E major, Longo 224

MOZART    Adagio in B minor, K. 540
           Rondo in D major, K. 485
           Sonata in C major, K. 330

SCRIABIN  Two Etudes
           Etude in C-sharp minor, Op. 2, No. 1
           Etude in D-sharp minor, Op. 8, No. 12
           Intermission

SCHUMANN  “Arabesque,” Op. 18

SCHUBERT-LISZT No. 6 of “Soirées de Vienne, Valses-Caprices
                d’Après Franz Schubert”

LISZT     “Sonetto del Petrarcha” in E major, No. 104

CHOPIN    Two Mazurkas
           Scherzo in B minor, Op. 20, No. 1

Personal Direction: Peter Gelb
COLUMBIA ARTISTS MANAGEMENT, INC.
165 West 57 Street
New York, New York 10019

Steinway Piano
Deutsche Grammophon, CBS Masterworks, RCA Records

The program notes were written by Vladimir Horowitz, with the exception of the Mozart Adagio and Rondo, and the Schubert-Liszt Valses-Caprices.
Pavarotti

Domenico Scarlatti

Reader, whether you be dilettante or professor...show yourself to be more human than critical, and then your pleasure will increase.

So wrote Domenico Scarlatti in 1738 in the preface to his sonatas.

This program opens with two of the 600 sonatas composed by Domenico Scarlatti, born in 1685, the same year as Bach and Handel. These sonatas were conceived for the harpsichord, the precursor of the modern piano. Although Scarlatti called them essercizi ("exercises"), they are the works of a supreme virtuoso and creator for the instrument of his period, but also they are the works of the incipient modern virtuoso, of the first Romantic composer of keyboard music.

Indeed, the outstanding feature, in retrospect, of this eighteenth-century genius is the singular prescience in his art of instrumental methods and interpretive spirit of a later period. It is not merely his technical innovations in harpsichord playing which arrest our attention today, but the way in which he thought intuitively for the modern piano with its resources for bravura, sustained tone, and daring harmonic modulations. He more than intimates the keyboard idioms of the early Beethoven, the virtuosity of a Liszt, the poetry and nightingale's song of Chopin.

Adagio in B minor, K. 540
Wolfgang Amadeus Mozart
Born January 27, 1756, Salzburg. Died December 5, 1791, Vienna.

The Adagio in B minor, K. 540, written in 1788 when Mozart was 32 years old, is one of his most mature works, one that shows the great depth of feeling of which Mozart was capable. The mood reflects seriousness, solemnity, and pathos. Vladimir Horowitz comments:

Program Notes by Vladimir Horowitz

COMMENTS

Sonata in E major, Longo 23
Sonata in E major, Longo 224
It is a truly extraordinary work. The chromatic harmonies in the development section foreshadow Wagner! In this respect, Mozart laid the harmonic groundwork for future generations of composers as far as Tchaikovsky and Verdi. The opening is identical in mood, texture and simplicity to the Prelude from Traviata, and it is equally romantic. Mozart was really a romantic composer and must be played that way. The musicological designations of classic, romantic, modern, are often meaningless.

Mozart used the key of B minor rarely. It seems to be a key reserved by composers for solemn moods: Bach’s Mass in B minor, Schubert’s Unfinished Symphony, the Liszt Piano Sonata, Tchaikovsky’s Symphony Pathétique. The Adagio in B minor is composed in a ternary form: the first section of 21 bars is repeated and followed by a short but poignant development section of 13 bars; the third section, a recapitulation of 17 bars, brings us to the Coda. At this point, only 6 bars from the end, Mozart raises the dramatic tension to a climax by means of three increasingly intense, descending chromatic runs after which he abruptly dissolves the tension by moving the harmonic progression from the somber minor key into major. It is as if the sun suddenly appears among the clouds.) The last three bars bring the piece to its conclusion with calm and tender resignation.

Mozart, in a letter to his father, dated October 23, 1777, wrote:

Everyone is amazed that I can keep strict time. What these people cannot grasp is that in tempo rubato, in an adagio, the left hand should go on playing in strict time. With them, the left hand always follows suit.

Some sixty years later, Chopin said more or less the same: “The left hand is the conductor. It must not waver or lose ground; do with the right hand what you will and can.”

—Thomas Frost

Rondo in D major, K. 485
WOLFGANG AMADEUS MOZART
The Rondo in D major, K. 485, composed in 1786, is a playful, happy piece in contrast to the Adagio in B minor. It achieves its character from the good-natured mood of its main theme which periodically returns in accordance with the rondo form. Its playfulness is derived from Mozart’s apparent enjoyment in transposing the main theme from treble to bass, modulating into distant keys, shifting moods from major to minor, and shocking his audience with a surprising deceptive cadence toward the end.

Vladimir Horowitz feels that all rondos, whether written in 2/4, 4/4, or 6/8, should be performed with two beats to the bar. This prevents them from being too slow (and boring), which is often the case. “A rondo is a dance, after all,” he comments. Indeed, the eighteenth-century rondo is descended from the medieval form of dance-song, the rondeau.

—Thomas Frost

Sonata in C major, K. 330
WOLFGANG AMADEUS MOZART
Mozart’s Sonata in C major, K. 330, is listed as No. 10 in the urtext. It was written in 1778 at a time when Mozart had obtained full control of the sonata form. It is typical of Mozart in its clarity and transparency. The first movement, Allegro Moderato, is in the customary three-part sonata form, though unrelated new material is introduced in the development section in place of the usual first and second themes. The second movement, Andante Cantabile, in F major, opens with a lovely dolce melody, with a contrast provided by a middle section in F minor. The last movement, Allegretto, is similar in structure to the first but has the characteristic feeling of a rondo.

This work and all its successors are perfectly alike in construction, content, and symmetrical alternations of mood.

Etude in C-sharp minor, Op. 2, No. 1
Etude in D-sharp minor, Op. 8, No. 12
ALEXANDER SCRIABIN
Born January 6, 1872, Moscow.
Died April 27, 1915, Moscow.
These etudes of Scriabin derive their inspiration from Chopin and are very romantic in feeling. Although composed
in 1894, still well into the nineteenth century, we are already aware of the strains of mysticism which will permeate all of Scriabin’s later works.

The etudes we are hearing today are No. 1 of Op. 2 and the last etude of Op. 8, the most popular and dramatic of all the etudes with its tremendous climax.

“No. 6 of “Soirées de Vienne, Valse-Caprices d’Après Franz Schubert”
FRANZ SCHUBERT
Born January 31, 1797, Vienna.
Died November 19, 1828, Vienna.
FRANZ LISZT
Born October 22, 1811, Raiding.
Died July 31, 1886, Bayreuth.

Liszt’s admiration for the music of Schubert is aptly demonstrated by his transcriptions of Schubert’s songs and waltzes. Liszt paraphrased nine of his favorite Schubert waltzes in the set he so fittingly called Soirées de Vienne, Valse-Caprices d’Après Franz Schubert. These pieces distill the essence of Viennese charm, exuberance, and nostalgia.
—Thomas Browne

“Sonetto del Petrarcha” in E major,
No. 104
FRANZ LISZT
The Sonetto is from the second volume of the Italian book Années de Pélérinage. Liszt’s musical reactions to the air: as well as the landscape and sunlight of Italy, the inspiration of every romantic artist from Goethe to Byron to Shelley.

---

Chicago Symphony
Chamber Music Concert

Orchestra Hall Ballroom
Sunday, November 16, at 7:00 p.m.

THE NIWA TRIO
Raymond Niwa, Violin
Margaret Evans, Cello
Eloise Niwa, Piano

HAYDN: Trio, C major, Hob. XV: 27
MUCZYNSKI: Piano Trio No. 1, Op. 24
FRANCK: Sonata, A major, for Piano and Violin

Tickets: $6 Unreserved Seating

Tickets at the Box Office—or write:
Orchestra Hall, 220 South Michigan Avenue, Chicago, Illinois 60604
Make checks payable to ORCHESTRA HALL
and include a stamped, self-addressed envelope.

“Make Your Own Series”— 6 Concerts for $30
Pick up a brochure at the Box Office or call 435-8122.
Everything about Bluebeard’s Castle is Extraordinary.

That’s why Guests come back again and again.

It’s the informal yet elegant atmosphere in which you are pampered. By a staff of people with a tradition of warm personal attention.


All in a delightful West Indian ambiance.

For reservations see your friendly travel agent.
Represented by L.R.I., Inc. All major credit cards accepted. 800-524-6599 or 809-774-1600

Bluebeard’s Castle
ST. THOMAS U.S. VIRGIN ISLANDS

There’s only one thing here warmer than our sun—our people

The first version of the Sonetto was composed in Rome from 1838 to 1839. The later version we are hearing today is from the revised second volume of the Années de Pèlerinage which appeared in 1858. It is evidence of the refinement and taste which had developed during the intervening years.

Two Mazurkas
FREDERIC CHOPIN
Born March 1, 1810, Zelazowa Wola, near Warsaw.
Died October 17, 1849, Paris.

The Mazurkas should not be considered primarily as dance music, but rather as examples of Chopin’s most poetic evocations, reflecting the nostalgia felt by the composer, in exile in Paris, for his beloved Poland. The Mazurkas should be considered as poems of extraordinary imagination and feeling.

Schéerzo in B minor, Op. 20, No. 1
FREDERIC 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 for some of his most original and dramatic expressions. The B-minor Scherzo was composed in 1831 and 1832. In 1831 the Russians captured Warsaw, and all know how profoundly the event moved Chopin. The piece certainly stems from that time and mood. The scream of defiance on the unprepared dissonance, high up on the piano, and 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 Noel, “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 never the less firmly held in leash for the climax by a master aged 21.
The Artist

VLADIMIR HOROWITZ