

# UMC Concert Series

presents

SANTIAGO RODRIGUEZ, Piano

and

UNIVERSITY OF MISSOURI-COLUMBIA

PHILHARMONIC ORCHESTRA

HARRY DUNSCOMBE, Music Director and Conductor

Partita No. 2 in C Minor J. S. Bach

Sinfonia  
Allemande  
Rondeaux

Sonata No. 23 in F Minor, Op. 57 Beethoven  
("The Appassionata")

Allegro assai  
Andante con moto  
Allegro ma non troppo

Prelude in G Sharp Minor, Op. 32, No. 12 Rachmaninoff

Prelude in E Flat Major, Op. 23, No. 6 Rachmaninoff

Capriccio Español, Op. 37 Moszkowski

Mr. Rodriguez

Intermission

Concerto No. 1 in E Flat Major Liszt

Allegro maestoso - Tempo giusto  
Quasi Adagio  
Allegretto vivace  
Allegro marziale animato

Mr. Rodriguez and the Philharmonic Orchestra

November 15, 1982



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Thea Dispeker Artists' Representative  
Felicity Pine and Patricia A. Winter  
248 East 78th Street, New York, NY 10021

It is not surprising that many of the well-known composers of piano music have been highly regarded keyboard artists as well. After all, only as the nineteenth century waned were pianists no longer expected to supply their own music and did they typically perform the compositions of others. Thus, at one time, the powers of creation, execution, and interpretation of piano music rested primarily with a single musician. Moreover, it is important to appreciate that with the composer-pianist, compositional style and performance ability and style are inseparable and to realize that both were often clearly related to the evolving capacities of the piano itself. Tonight's concert provides ample evidence for these observations.

Johann Sebastian Bach (1685-1750) was, of course, not a pianist, but a master of the clavichord, harpsichord, and organ. He is likely to have played the pianoforte of his day, not a popular instrument, with the lighter touch appropriate for the more common keyboard instruments. According to his first biographer Forkel,

Bach is said to have played with so easy and so small a motion of the fingers that it was hardly perceptible. Only the first joints of the fingers were in motion; the hand retained, even in the most difficult passages, its rounded form; the fingers rose very little from the keys.

This close-to-the-keys approach would seem to be absolutely necessary, considering the contrapuntal complexity and figuration of Bach's keyboard music.

Two generations later, Ludwig van Beethoven (1770-1827) made his tempestuous appearance in the musical world and, in his piano playing as in so many other respects, must be considered a revolutionary. Ear-witnesses never failed to stress the unprecedented power, sense of individuality, and range of emotionalism of his performances. Largely self-taught and undeniably original, he was, in fact, the first "romantic pianist" and as influential here as he was as a composer. In essence, he replaced the eighteenth-century goal of taste with what became the major concern of nineteenth-century musicians--expression. He was rarely liable to place a higher priority on technical niceties and correct notes than he was on interpretation. His keyboard music is certainly a reflection of such aims.

The years that followed Beethoven represent the great age of pianists as scores of now-legendary men and women amazed audiences with their keyboard arts. Of these, probably the greatest was Franz Liszt (1811-1886). Liszt possessed phenomenal native gifts, which he gilded with elements of showmanship. He was the first to present solo recitals as well as the first to play en profile (so his hands could be watched). His playing left the finest musicians of his time speechless--even those who did not appreciate the bravura of his compositions.

He was a giant, and Rubinstein spoke the truth when . . . he said that, in comparison with Liszt, all other pianists were children. . . . Liszt was all sunshine and dazzling splendor, subjugating his hearers with a power that none could withstand. For him there were no difficulties of execution, the most incredible seeming child's play under his fingers. One of the transcendent merits of his playing was the crystal-like clearness which never failed him for a moment, even in the most complicated and, for anybody else, impossible passages. . . .

Liszt set forth to exploit the complete possibilities of the piano; building on the accomplishments of Chopin, he realized this intention in both his playing and his compositions. In spite of the somewhat meretricious character of some of his music, Liszt's contributions are a focal point of nineteenth-century musical art.

The two remaining composers, the Pole Moritz Moszkowski (1854-1925) and Russian-born Sergei Rachmaninoff (1873-1943), represent the spilling of the nineteenth-century sensibility into the new era of our century. As composers, both were conservative, the bearers of a passing tradition. As pianists, both were superb. Rachmaninoff was especially revered for an elegant and intellectual style of playing supported by his astonishing technique, one of the most celebrated in the history of piano playing. Moszkowski's compositions, once so popular, have been relegated by today's critics to the realm of salon music--not because of their well-considered pianistic requirements, but because of their fin-de-siècle sentimentality and "brilliance." On the other hand, pianists have never ceased to be attracted to the challenges and romantic pessimism of the brooding Russian composer.



Because of the presence of the piano concerto with orchestra on tonight's program, the audience will have the unusual benefit of hearing at one sitting all the major genres available to the pianist: the dance suite, the sonata, the character piece, and the concerto. Bach's Partita No. 2 in C Minor (ca. 1725), an example of the Baroque dance suite for keyboard, was intended "to elevate the spirits of lovers of music." Because it reappeared in the most famous didactic collection in music history--his four-volume Clavier Übung (Keyboard Practice), we know it was intended for more than that: to train the keyboard student. The excerpts to be heard include an extended introductory movement culminating in a fugue, the Sinfonia; a stylized German dance in binary form, the Allemande; and a brief tribute to the French clavecinists, the Rondeaux with its recurring theme. The pieces are pervaded with Bach's genius for imitative counterpoint.

The "Appassionata" (1807), one of Beethoven's most popular piano sonatas, is particularly dramatic in character. The ingratiating and seemingly contrasting themes of the first movement carry the listener effortlessly, possibly without his realizing the mirror-image similarity between them. The slow movement is a lyrical transition to the finale, which is a lengthy and somewhat relentless study in keyboard figuration. The exoticism of Russia and Spain are heard in the echoes of Russian Orthodox chants and bells and Spanish dances found in the character pieces of Rachmaninoff and Moszkowski.

The Liszt concerto (sketch ca. 1830, complete 1849, revised 1853 and 1856) is typical of his efforts to rework the four-part sonata cycle into one rhapsodic movement, similar to his symphonic poems. The cornerstone of his methods is the process known as the transformation of themes, a sophisticated variation technique by which several melodic units become the thematic substance for extended compositions. To a degree not found in the works of most other composers, the performance of a work by Liszt makes remarkable demands on the personality and technical resources of the soloist.

Notes by Michael J. Budds

University of Missouri-Columbia

PHILHARMONIC ORCHESTRA

Harry Dunscombe, Music Director and Conductor

Violin I

Catherine Crow Sherman  
Concertmaster  
\*Christine Rewolinski  
Associate Concertmaster  
Barbara Borg  
\*Kendall Itoku  
Darwin Smith  
\*Laura Holtgrewe  
\*Tae Morgan  
\*Marc Abelson  
\*William Love  
\*Diane Penney  
+Eva Szekely

Violin II

\*Clarissa Southerlin  
Principal  
\*Jill Clark  
Clare Herbers  
Lisa Sabez  
Sindi Wilson  
Kris Caton  
Robin Studholme  
Laurie Billings  
Jane Swanson  
+John McLeod

Viola

\*Jennifer Shallenberger  
Principal  
\*Stephen Patterson  
\*Catherine Troutner  
\*Michele Cleaveland  
\*Deanna Fedderson  
Winston Reid  
Glenna Betts Johnson  
+Carolyn Kenneson

'Cello

\*James Nacy  
Principal  
\*Roberto Segret  
Associate Principal  
\*David Spotts  
\*Ruth Gruett  
\*Josh Zahn  
\*Kris Edmonds  
Sylvia Spotts

Bass

\*Lori Jones  
Principal  
\*John Howie  
Ron McElwain  
Dan McLaughlin  
+Sue Stubbs  
John Dunn

Flute

\*Susie Gutsch  
Principal  
\*Melinda Amberg

Oboe

\*Janine Kallgren  
Principal  
\*Susan Jost

Clarinet

\*Karen DeBauche  
Principal  
\*Liz Badger

Bassoon

Nelda Martin  
Principal  
Paul Bartholomew

Horn

\*Robert Thurman  
Principal  
\*Liz Brixey

Trumpet

\*David McCalley  
Principal  
\*David Meador

Trombone

\*Jeff Juhala  
Principal  
\*Craig Petty  
Associate Principal  
Todd Yatsook

Timpani

Jeff Krashin

Percussion

Chris Treloar

Personnel & Stage Manager

Robert Reid

Librarian

\*Jack Batterson

\* = Friends of Music Scholarship Recipient  
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