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Lindsay

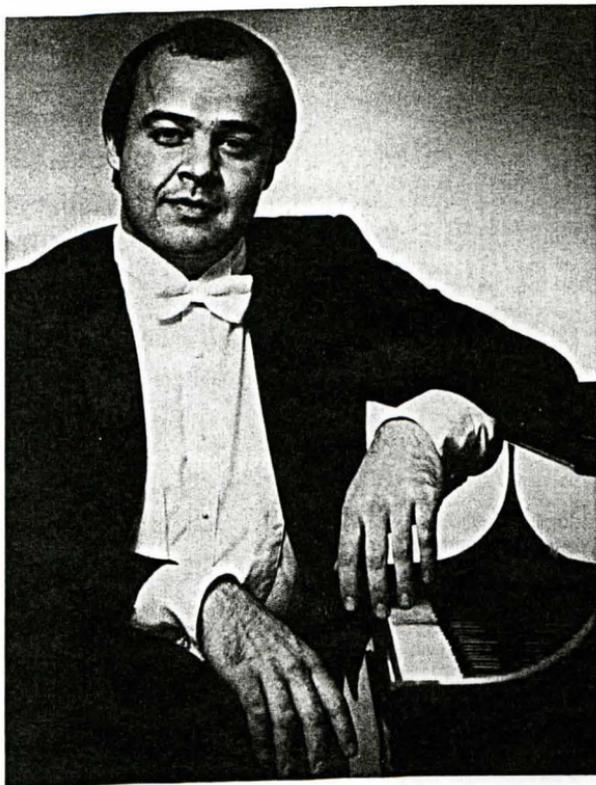
Alexander Toradze, who has amassed rave reviews from discerning critics on three continents, brings to Indiana University South Bend the stature of a celebrated international pianist in his appointment as the Martin Endowed Professor in Piano. It is with great pride that the IUSB Division of the Arts presents Maestro Toradze in his Michiana debut concert.

Following tonight's performance, you are cordially invited to a reception in the lobby to meet Maestro Toradze.

ALEXANDER TORADZE
Pianist

A presentation of
INDIANA UNIVERSITY
SOUTH BEND
Daniel Cohen, *Chancellor*
Robert W. Demaree, Jr.,
Dean of the Arts

Eight-fifteen o'clock
Saturday, March 14, 1992
Main Auditorium
1991-1992 Season
Twenty-fifth Program



The extraordinary musical artistry you enjoy tonight is a privilege usually afforded only to residents of major metropolitan areas.

The discerning generosity of Lee and Geraldine Martin in establishing an endowment for a professorship in piano created the opportunity to attract a world-class artist of Alexander Toradze's caliber to the Michiana community.

A milestone for IUSB and its programs in the arts, which have grown impressively in scope and reputation, the endowment created the first piano professorship on any of Indiana University's eight campuses and elevated the South Bend campus's long tradition of musical excellence to an even higher level.

In acknowledging the gift of the Martins to IUSB, Chancellor Daniel Cohen has said "their generosity will significantly enrich the cultural life of our community, as well as benefit our students with the enhancement of instructional programs in music. It is a gift rich with promise."

Tonight it is our pleasure to see that promise fulfilled.

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ALEXANDER TORADZE

Pianist

PROGRAM

- | | |
|---|-----------|
| Sonata No. 44 in E-flat Major, Hob. XVI: 49 | Haydn |
| Allegro | |
| Adagio cantabile | |
| Finale: Tempo di minuetto | |
| Sonata No. 7 in B-flat Major, Op. 83 | Prokofiev |
| Allegro inquieto | |
| Andante caloroso | |
| Precipitato | |

INTERMISSION

- | | |
|--|------------|
| Pictures at an Exhibition | Mussorgsky |
| Promenade | |
| The Gnome | |
| Promenade | |
| The Old Castle | |
| Promenade | |
| Tuileries — Children Quarreling at Play | |
| Bydlo — The Polish Ox-Cart | |
| Promenade | |
| Ballet of Chicks in Their Shells | |
| Rich and Poor — Samuel Goldenbury and Schmuyle | |
| Limoges: The Market Place | |
| Catacombs | |
| The Hut on Fowl's Legs — The Witches' Revelry | |
| The Great Gate of Kiev | |

PROGRAM NOTES

Sonata No. 44 in E-flat Major, Hob. XVI:49 FRANZ JOSEPH HAYDN 1732-1809

Haydn was one composer fortunate enough to have his talents acknowledged during his lifetime. Largely patronized by the Esterhazy family, his chief duty was to supply them with music. It seems astonishing that Haydn, who was almost entirely self-taught, should enjoy such tremendous success, and that his music would be performed throughout Europe.

Two basic sonata types provided models for him, one of which originated in the north and reached fulfillment with C.P.E. Bach and W.F. Bach. This had a framework of three movements: fast-slow-fast.

The second centered around Vienna. It was usually limited to three movements, and generally preserving the same tonality throughout. It is curious that Haydn, who was not a pianist, should have composed more than fifty piano sonatas and several short pieces for the instrument.

He experimented a great deal with the piano sonata, far more than did Mozart.

Often a composer's last works are not his best, but in Haydn's case the experience and skill acquired through the years culminated in his later keyboard works. In the late 1780's, Haydn composed two piano sonatas, Hob. XVI:48 and 49 for the publisher Breitkopf. They are both in the style of his piano trios. The *Sonata No. 44 in E-flat Major* is, by far, the more intimate of the two produced in this time-frame and may be considered to be one of his finest works in this genre. It is dedicated to Marianne Von Genzinger, the wife of the doctor to Prince Nikolaus, Peter Von Genzinger, and a trusted friend and confidant of Haydn.

Piano Sonata No. 7 in B-flat Major, Op. 83 SERGEI PROKOFIEV 1891-1953

Not many contemporary composers write music which has such an unmistakable identity as that of Prokofiev.

What is particularly interesting is that Prokofiev's music stylistically changed little over the decades; the same qualities and mannerisms by which his later works are recognized can be found in many of his earlier compositions.

In his autobiography, Sergei Prokofiev stated that five principal factors dominated his art; these are: 1) the influence of Baroque and Classical forms, 2) the desire to innovate new harmonies into his expressive music, 3) strong rhythms, 4) elements of lyricism, and 5) the jesting and mocking characteristics so typical of his symphonies, concertos and stage works.

In his keyboard works, Prokofiev sought freedom from typical nineteenth century techniques. He used the piano's full sonority, at the same time treating it as a basically percussive instrument. This music, which has become extremely popular, often suggests strange, psychological elements.

Prokofiev wrote more than one hundred piano pieces, of

varying lengths and in many styles; however, his finest keyboard writing is exhibited in the nine piano sonatas. Their composition covers a span of over forty years.

The *Seventh Sonata* was begun in 1939 and completed three years later in Tbilisi, where and when he also completed the opera *War and Peace*. The composer entitled this sonata along with the *Sixth* and *Eighth* the "War Sonatas," as they were written during the period when the impact of the Nazi invasion was most strongly felt by the Russian people, and especially by Prokofiev.

The first performance of this work was given by Sviatoslav Richter in Moscow, January 18, 1943; the pianist described the sonata in these terms:

"The Sonata throws us immediately into the anxious atmosphere of a world off-balance. Disorder and uncertainty reign. Man watches the play of death-bearing forces. That which made up his life has ceased to be. He feels, he loves. The fullness of this feeling is now directed toward all men. He, together with all men, protests and keenly experiences the general grief. The impetu-

ous offensive rush, full of the will of victory, sweeps all in its path. He gains strength in the battle, acquiring gigantic power, and this becomes an affirmation of life."

In his biography of the composer, Israel Nestyev writes as follows about the *Seventh Sonata*:

"They were correct who sense in the tempestuous, precipitate rhythms of the first movement, in its percussive harmonies, in the Cyclopean might of its finale — music of gigantic, thundering tension, as if overturning everything in its path — a reflection of the shattering events endured by the Soviet Union in these years."

"The Sonata has no program, but the storms of the war years are surely reflected in its general emotional tonality. For a brief moment at the beginning of the second movement the nervous dynamics give way to the charm of a live-lyrical minuet theme. But soon this oasis of pure lyricism is engulfed by the steely pressure of the B-flat Major finale, courageously uniting in itself the Russian monumentalism of Borodin with sharp modern 'machine' rhythms."

One of the landmarks of twentieth-century piano literature, the *Piano Sonata No. 7 in B-flat Major, Op. 83* brought the composer the award of the Stalin Prize

INTERMISSION

Pictures at an Exhibition
MODEST PETROVICH
MUSSORGSKY
1839-1881

Mussorgsky composed his piano suite *Pictures at an Exhibition* in June, 1874, a few months after a memorial exhibition of the architectural drawings, stage designs and water colors of one of his friends, Victor Hartman, who had died the previous year. It was later orchestrated by several composers, most notably Ravel. The suite comprises ten episodes based on ten actual pictures painted by Hartman and reveals a combination of the lyrical and comic, characteristic of the composer. The suite is introduced by a *Promenade*, which also serves to link five of the pictures. The broad theme of this *Promenade* is also heard in the eighth picture, *The Catacombs*, and in the finale, *The Great Gate of Kiev*.

The following description of the pictures is based on the notes written for the original suite by Vladimir Stassov, to whom the suite was dedicated: After the introductory walk through the art gallery, the first picture is presented.

"The Gnome is a child's plaything, fashioned after Hartman's design in wood for a Christmas tree. It is something in the style of the fabled nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

The *Promenade*, now meditative, leads to the second picture, *The Old Castle*, with a troubadour singing his songs. Next, *The Promenade* leads to the *Tuileries*. This sequence is described as a "children's dispute after play. An avenue in the garden of the Tuileries with a group of children and nurses."

There is no *promenade* before the fourth picture, which is that of "a Polish cart on enormous wheels drawn by oxen." *The Promenade* reappears to bring us to the fifth picture, *Chicks Dancing in Their Shells*. This is directly followed by *Two Polish Jews*, "one rich, the other poor." Here the musical characterization is especially vivid.

The seventh picture is that of *The Market Place* at Limoges, where the lively chatter of the market can be heard. "French women, haggling furiously, give way to the sinister gloom of

the Catacombs, which is the title of the next picture."

The ninth picture, often referred to as *The Old Witch*, is *The Hut on Fowl's Legs*. The hut is that of Baba Yaga, the terrifying witch of Russian folklore. Mussorgsky depicts the witch's wild drive through the wind-swept sky on a stormy night.

The final picture is based on Hartman's sketch for a city gate at Kiev in the ancient Russian style, complete with bells and cupola. Here the music is in the form of a great hymn. There then follows tolling of the bells and a return of the *Promenade* to conclude the suite in a blaze of splendor.

Alexander Toradze is internationally recognized by musicians, critics and audiences alike as an outstanding keyboard virtuoso in the grand Romantic tradition. Distinguished above all for the highly emotional intensity of his playing, he has enriched the great Russian pianistic heritage with his own unorthodox interpretive conceptions, deeply poetic lyricism and visceral excitement.

Born in 1952 in Tbilisi, Georgia (in the former U.S.S.R.), Alexander Toradze came to worldwide prominence through his triumphs in numerous international contests, including the Van Cliburn Competition. He has since appeared with virtually every major North American orchestra, including those of Boston, Cleveland, Detroit, Los Angeles, Montreal, Toronto and Philadelphia and the National Symphony in Washington, D.C. His numerous New York appearances include recitals on Carnegie Hall's Great Pianists series and the 92nd Street Y, as well as multiple engagements with the New York Philharmonic and at Lincoln Center's Mostly Mozart Festival.

In Europe, Mr. Toradze has appeared with such leading orchestras as the Gewandhaus Orchestra of Leipzig; the St. Petersburg Philharmonic and the Kirov Orchestra; the London Philharmonic, Symphony and Philharmonia orchestras; the City of Birmingham Orchestra; the Rotterdam Philharmonic; the

Moscow State and Philharmonic orchestras; and the L'Occhrestre National de France. He has also appeared with the Israel Philharmonic.

The leading conductors with whom the pianist has collaborated include Vladimir Ashkenazy, Dennis Russell Davies, Andrew Davis, Charles Dutoit, Christoph Eschenbach, Valery Gergiev, Dzansug Kakhidze, Zdenek Macal, Kurt Masur, Zubin Mehta, Seiji Ozawa, Mstislav Rostropovich, Esa-Pekka Salonen, Gerard Schwarz, Klaus Tennstedt, Michael Tilson-Thomas and Yuri Temirkanov.

Alexander Toradze graduated in 1975 from the Tchaikovsky Conservatory in Moscow and following post-graduate studies became a professor at the Moscow Conservatory. In 1983, Mr. Toradze, requested asylum at the American Embassy in Madrid while on tour in Spain with the Bolshoi Symphony Orchestra of Moscow. Since that time he has made his home in the United States.

In October of 1991 Mr. Toradze returned to his homeland for the first time since 1983. He was warmly welcomed by sold-out audiences in Moscow, where he performed with the Rotterdam Philharmonic, and in St. Petersburg with the Kirov Orchestra, both conducted by Mr. Gergiev, as well as in Tbilisi.

About this emotional reunion, critics wrote: "Mr. Toradze is a musician who possesses the power of hypnotic impact. His performance was like an eruption of a volcano." And, "Biggest cultural event in memory."

Alexander Toradze records for Angel/EMI. Commenting on Mr. Toradze's premiere recording for this label, which features Prokofiev's *Seventh Sonata*, Stravinsky's *Three Movements from Petruska*, and Ravel's *Miroirs*, *Stereo Review* remarked: "His first release here may be the most impressive piano recording of the year."

His second recording for Angel/EMI which was released in the summer of 1991, features Mussorgsky's *Pictures at an Exhibition* and Ravel's *Gaspard de la Nuit*. About his latest CD, John Ardoin, music critic for the *Dallas Morning News*, wrote "We have a compact disc of rampant imagination, color and pianistic prowess. The result is as orchestral as a single piano could hope to be...such a rare and theatrical listening experience."

The *New York Times* said "Alexander Toradze proves decisively that the music is more than exquisite details and formal balance. In Mr. Toradze's hands, *Gaspard* is terrifying, vast, even tragic. His tone is rich, dark and warm, which is so difficult to achieve...he controls and exploits the music with dizzying abandon."

Mr. Toradze's 1990-92 seasons included return engagements with

the Los Angeles Philharmonic; Minnesota, Seattle and Milwaukee orchestras; the London Philharmonic; the City of Birmingham Orchestra; the Orchestra Nationale de France; the Rotterdam Philharmonic and the Netherlands, Finnish and Swedish Radio orchestras. Other performances include the Mexico City, Santiago, Hong Kong and Seoul Philharmonic orchestras, as well as a United States tour with the Beethovenhalle Orchestra (Chicago and New York) and, recently, with the Warsaw Philharmonic (Orchestra Hall, Kennedy Center and Carnegie Hall).

Summer festivals where Mr. Toradze frequently appears include the Hollywood Bowl, Blossom Music Center, Waterloo, Baltimore, Concertgebouw, and Schlezwig Holstein.

In his 1992-93 season Mr. Toradze will be performing with, among others, the Dallas and Detroit symphonies; Bayerische Rundfunk in Munich; and the Netherlands Radio Orchestra in Amsterdam, with Mr Gergiev conducting. He will be soloist with the Minnesota Orchestra, Edo de Waart conducting, on its U.S. tour, as well as soloist with the Kirov Orchestra, with Mr. Gergiev conducting, on its tour in Japan. Mr. Toradze will also be heard in major recital series throughout United States, England, Germany and the Netherlands.

In August 1991, Alexander Toradze was appointed to the Martin Endowed Professorship in Piano at Indiana University South Bend. This pres-

tigious appointment was awarded to Mr. Toradze after a year-long search for candidates on four continents. Currently he resides in South Bend with his wife Susan, and new-born son, David.

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