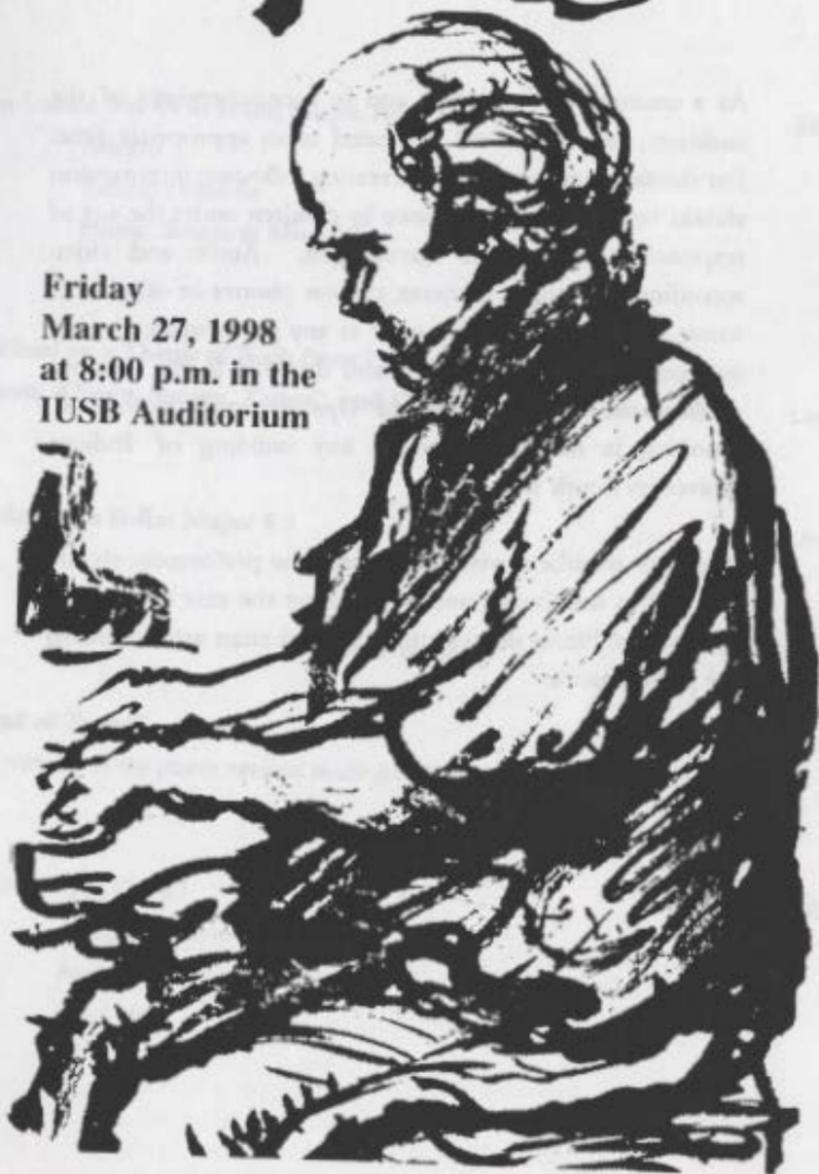


An Evening with IUSB's world famous *No Cassette*

Alexander Toradze

Friday
March 27, 1998
at 8:00 p.m. in the
IUSB Auditorium



Portrait of Alexander Toradze by Olieg Prokofiev, son of the composer

Robert W. Demaree, Jr., Dean
Division of the Arts

As a courtesy to the artists and to other members of the audience, latecomers will be seated at an appropriate time. For the same reasons return to seating following intermission should be prompt. Attendance by children under the age of responsible behavior is discouraged. Audio and video recording equipment, cameras, cellular phones or other electronic devices may not be used at any performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend.

Audience members wishing to greet the performers should proceed to the lounge and corridor on the east side of the auditorium. Please do not enter the back stage area following the performance.

ALEXANDER TORADZE

Program

Piano Sonata No. 44 in E-flat Major, Hob. XVI: 49 Haydn

Allegro

Adagio cantabile

Finale: Tempo di Minuetto

**Variations on a Theme of Bach from Cantata
"Weinen, Klagen, Sorgen, Zagen", and Crucifixus from B minor Mass** Liszt

Consolation in D-flat Major # 3 Liszt

Intermission

"Instead of Tango" Kancheli
World premier of the piano version made for "Lexo, Sasha & George"

Seventh Sonata, Op. 83 Prokofiev

Allegro inquieto

Andante caloroso

Precipitato

Alexander Toradze

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

Mr. Toradze and the Toradze Piano Studio began their 1997-98 season with highly acclaimed appearances at the prestigious Edinburgh Festival in Scotland. Critics commented, "In a festival that has contained quite a number of literally extraordinary musical experiences, yesterday afternoon's concert was the most extraordinary of all....Piano lions and lionesses" (the Edinburgh Herald). London's The Telegraph wrote, "...most creative and meaningful innovation of recent years at the Edinburgh Festival."



Last fall Mr. Toradze also performed in Berlin, Cologne, Helsinki, Brussels, Amsterdam, Moscow and St. Petersburg. This past November he performed fourteen concerts on tour in Rome, Milan and Palermo, Italy. In Milan he was joined by seven members of the Toradze Studio to present a seven-hour marathon concert devoted entirely to the piano music of Prokofiev. The success of the concert was such that the Studio was immediately invited to return next season.

On New Year's Eve Mr. Toradze performed in the Avery Fisher Hall at Lincoln Center with the New York Philharmonic; Valery Gergiev conducted. The concert, broadcast live by NPR, received high critical acclaim.

In January, Phillips Classics released in Europe a double-CD set of Prokofiev's five piano concertos which Mr. Toradze recorded with Maestro Gergiev and the Kirov Orchestra; it has been met with enthusiastic praise by critics. As of one week ago, the recordings are now available in the United States.

Mr. Toradze's future engagements include appearances in Milan, Toronto, New York's Lincoln Center and London's Barbican Hall as well as Switzerland, Finland and Russia. In November, Mr. Toradze will perform with Valery Gergiev and the Kirov Orchestra in New York's Carnegie Hall, Chicago's Orchestra Hall, Boston, L.A., San Francisco, and other cities throughout the U.S., as well as here in IUSB's Northside Hall Auditorium.

Program Notes

Piano Sonata No. 44 in E-flat Major, Hob. XVI:49 - Franz Joseph Haydn (1737-1809)

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, its structure giving the minuet equal stature with the other 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 many consider it 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.

-Courtesy of Columbia Artists Management

Variations on a Theme of Bach from Cantata "Weinen, Klagen, Sorgen, Zagen", and Crucifixus from B-minor Mass Franz Liszt (1811-1886)

In 1862 Franz Liszt wrote a prelude based on Bach's theme "Weinen, Klagen, Sorgen, Zagen". Three years later he expanded this composition into the set of variations heard in this performance; both works were published in Berlin in 1863 and 1864 respectively. The melody comes from the passacaglia in Bach's *Cantata No. 12*; it can also be heard in the *Crucifixus* from the B-minor Mass. The words of the title ("To weep, to complain, to sorrow, to be afraid, is the Christian's bread of tears") exemplify the strong religious feelings of both composers; it should be noted that most of Liszt's piano works from this period are of a religious character. The theme also provided Liszt with an opportunity to depict the romantic idea of suffering and nobility. The work is based largely on the diminished seventh chord, and exhibits an advanced use of chromaticism; both of these aspects collaborate in creating a severely strained sense of tonality throughout the piece, pointing to the influence of the composer's friend Richard Wagner. This impressive composition ends with a moving quotation of Bach's chorale, "What God hath wrought is rightly done." Liszt dedicated this work to one of the supreme pianists of his century, Anton Rubinstein.

-Edgar Colón-Hernández

"Instead of Tango"- Giya Kancheli (1935 -)

Giya Kancheli was born in Tbilisi, the capital of Georgia, on 10 August 1935. As a child he had piano lessons at the music school of his native city, and from 1959 to 1963 he studied composition with I.I. Tuskiya at the Tbilisi Conservatory. After graduating he worked as a freelance composer, which was rather unusual in the former Soviet Union. He later collaborated with the director Robert Sturua, and this inspired him to write a great deal of music for films, and for a number of plays. In 1971, Kancheli was appointed Director of Music at the Rustaveli Theatre in Tbilisi, where he wrote the incidental music for many of Sturua's productions.

In the 1960s Kancheli was hailed as a member of the "Soviet avant garde," though he subsequently dedicated himself to the development of a wholly personal musical style based on simple formulas which occur in the music of many different epochs, in ancient folk songs, and in certain kinds of contemporary popular music. Kancheli uses these formulas to create each work without reference to existing formal patterns. As he composes, he is concerned to allow the music to come into being like a living organism. Paradoxically, modern and archaic traits exist side by side in his music, as do elements which are familiar because they remind us of what we have often heard before, and those which are wholly original. In addition to numerous other works, Kancheli has composed seven symphonies (1967 to 1986), and an opera, *Music for the Living*, which he wrote together with Robert Sturua. The first performance was given at the Paliashvili Theatre in Tbilisi on 28 April 1984.

Kancheli left Georgia in 1991, and has lived in western Europe ever since. He and his family first went to live in Berlin, where he received a grant from the German Academic Exchange Service. In 1995-96 he was composer-in-residence at the Royal Flemish Philharmonic Orchestra in Antwerp, where he continues to live and work. His work is now frequently performed in the United States by leading orchestras, including the Chicago Symphony Orchestra, which programmed his music during last season and will again feature it in concert this coming October. While in the United States last year, Kancheli visited with members of the Toradze Piano Studio.

Seventh Sonata, Op. 83- Sergi Prokofiev (1891-1953)

Sergi Prokofiev returned to Russia from his years in the west in 1933, and by 1939, when the Seventh Sonata was conceived, he had become the leading musician of his country and his works the chief exemplar of what he called "a style in which one could speak of Soviet life". *Lt. Kijé*, *Peter and the Wolf* and *Romeo and Juliet* are his best-known realizations of this populist art. Many of his efforts during the early years of the Second World War continued in the same vein, especially in the scores for such cinematic epics as *Ivan the Terrible* and *Lermontov* and for the panoramic opera *War and Peace*. Prokofiev also found time, however, to produce several abstract musical works, among which are the Piano Sonatas No.s 6, 7 and 8, all begun in 1939 but completed, respectively, in 1941, 42, and 43; inevitably, they were dubbed the "War Sonatas."

The Seventh Sonata was completed in May, 1942, in Tbilisi, to which Prokofiev had been evacuated after Hitler invaded Russia the preceding June. Sviatoslav Richter premiered the work in Moscow on January 18, 1943; two months later Prokofiev received the Stalin Prize for the score. The Sonata's three movements, arranged in the Classical succession of fast-slow-fast, progress from the anxious, unsettled *Allegro inquieto*, through the lyrical slow movement (to be played "with warmth", according to the score), to the hammering motorism and emphatic B-flat tonality of the finale.

The opening movement juxtaposes two broad musical paragraphs: one, approximating a main theme, is given in pounding rhythms immediately at the outset; the other a contrasting melody in slower tempo, springs from a motive reminiscent of Beethoven's Fifth Symphony. Once more, with developmental elaborations, these sections alternate and the movement closes with a final return of the main theme to produce a five-part, symmetrical structure: A-B-A-B-A. The second movement follows a musical arch form, beginning and ending with a theme that utilizes some ripe, barbershop harmonies, while the middle portion rises to true passion. The finale, marked *Precipitato*, has been called, because of its vigorous and incessant rhythmic nature, a toccata, the modern scion of the *motto perpetuo* pieces of the Baroque that were designed to show off the keyboardist's digital dexterity. Prokofiev couches the old, virtuoso form in his characteristic harmonic acerbity and percussive pianism to create one of the most invigorating keyboard pieces of the century.

Silver Patrons

Dr. and Mrs. Jeffery Bolduan

Barbara & Park Byrum

Ed & Harriet Cassell

Dr. and Mrs. Roland Chamblee

Corporate Wings Inc.

Jay & Patricia Dolan

Burt & Charlotte Ford

Terry & Nancy Gerber

Mr. and Mrs. Wm. R. Grossnickle

Mr. and Mrs. Doug Jaques

Pat & Bob Kill

Mr. and Mrs. Brian Lake

Bob & Peg Laven

Mr. and Mrs. Larry Lentych

Alice & Rex Martin

Dr. Thomas C. Miller

Mr. and Mrs. Thomas J. Pletcher

Mr. and Mrs. James Schwartz

Sharon & Vincent Scuzzo

Jean & Ted Sharp

William & Kathryn Shields

Janet & Keith Swihart

Janet & Larry Thompson

Bob & Vicki Toothaker

Jane J. Warner

Mr. & Mrs. Noel H. Yarger

Patrons

Rusty Ashbaugh

Jim & Diane Dague

Terry & Nancy Gerber

Larry & Janet Hiler

Janette Burkhart-Miller

Bill & Peggy Soderberg

Dr. and Mrs. Dean L. Strycker

Susan Visser

Contributors

Susan & John Kiang

Wilhelmina Lind

Cheryl & Ken Little

Gwen & Doug MacGregor

Joann & William Meehan

Mr. and Mrs. Odell Newburn

A complete list of those who support ARTS IUSB can be seen in the Campus Auditorium lobby.

Production Staff

Dr. Thomas C. Miller, *Assistant Dean of Arts*

Jamie L. Talboom, *Production Coordinator*

Chantelle C. Snyder, *Graphic Designer*

David R. Davenport, *Resident Stage Manager*



INDIANA UNIVERSITY
SOUTH BEND