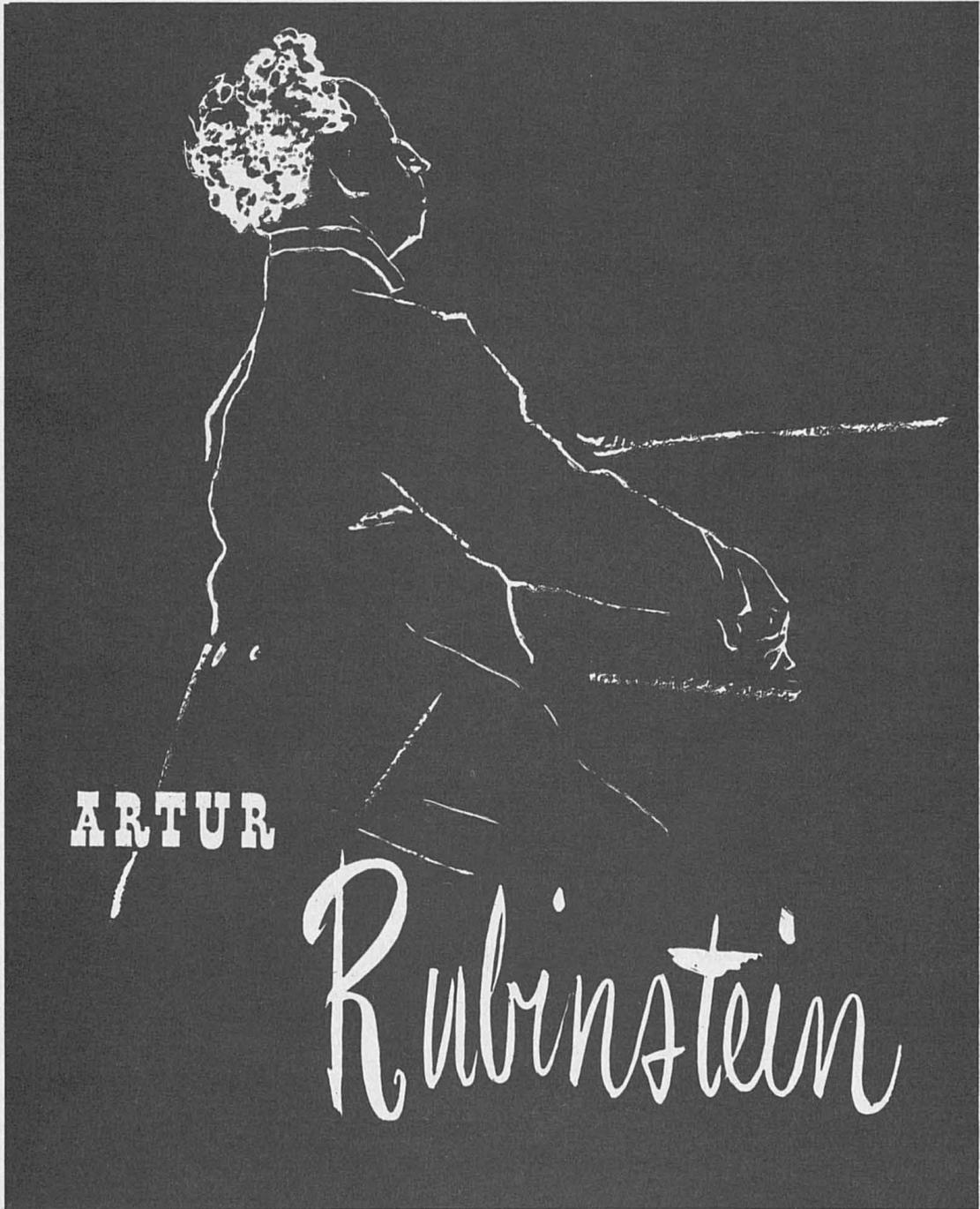


The University Musical Society

presents



Friday Evening, January 22, 1971, at 8:30

Hill Auditorium, Ann Arbor, Michigan

P R O G R A M

Compositions of Frédéric Chopin

Fantasia, Op. 49

Four Preludes from Op. 28

Two Valses

Polonaise in F-sharp minor, Op. 44

INTERMISSION

Ballade in F minor, Op. 52

Ballade in A-flat major, Op. 47

Berceuse, Op. 57

Scherzo in B-flat minor, Op. 31

Steinway piano

RCA Victor Records

This is Mr. Rubinstein's fifteenth performance in Hill Auditorium.

Frédéric Francois Chopin

In Chopin, all that was subjective and sensitive found a lyrical voice. Being a creature of superfine sensibilities, he never identified himself with the radical element or took an active part in the progressive life of his time. His art, therefore, is not marked by the usual Romantic excesses. In his personal reserve and artistic restraint he remained a classicist, at least in spirit, and he ever retained his dignity as an absolute and true musician.

Artistically and emotionally he was, of course, a true Romanticist, creating music with the soul of a sensitive poet. Yet his music, for all its twilight glamor, reveals an instinctive sense of form, a coherence of structure which, although fluent, suggests a conscious discipline of mind. He remained throughout his artistic career an intense patriot and nationalist, who infused into his music, with great independence, the melodic and rhythmic idioms of his native land, singing into the ears and hearts of Europe the lament of his ravished Poland. He became the voice of a nation but remained always an individualist.

Sensitive and introspective by nature, with a decided aversion for the public, he became ultimately a composer for the multitudes through a music that transcended all national boundaries in the universality of its appeal. Having written exclusively for the piano, he created with inexhaustible variety and unlimited imagination and resourcefulness the most individual style ever evolved for this instrument. In creating with rigorous self-discipline perhaps the most self-conscious and artful music ever conceived, he appears before the world, through the directness and spontaneity of his expression, the most artless of artisans, making an analysis of his music the most futile of intellectual exercises.

—GLENN D. MCGEOCH

Artur Rubinstein talks of Chopin:

“Chopin has a peculiar name in music—he was born in Poland from a French father and a very Polish mother. His French father came as a very young boy to Poland, fought in the Polish revolution against Russia, and fought in the Napoleonic times. Chopin was of course a super-Pole when it comes to his feelings for music. He took most of his genius out of the folkloric Polish life which is very rich . . . He devoted all his life to the piano so we pianists consider him as our supreme, supreme god of the piano. He has much more to do with the piano than any, any other composer.

“I am a Pole, too, by birth. For me the same origin, the same folkloric origin of Polish music lives in my bones. It doesn't cost me, I don't need to think about it, I don't need to consider what the risk might be or something because it is absolutely natural to me, like the accent of my language, like breathing—so of course, Polish pianists are better equipped for performances of Chopin's music than any other pianist and that goes simply naturally—that is not a privilege we are assuming or something like that, but which is in the natural way of Chopin's work.”

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