



100 Years
of Great
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Paul Badura-Skoda

Pianist

FRIDAY EVENING, FEBRUARY 9, 1979, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Partita No. 2 in C minor, BWV 826 BACH
 Sinfonia Sarabande
 Allemande Rondeau
 Courante Capriccio
- Sonata No. 32 in C minor, Op. 111 BEETHOVEN
 Maestoso—allegro con brio ed appassionata
 Arietta: adagio molto semplice e cantabile

INTERMISSION

- Atzenbrugger Tänze, 1821 SCHUBERT
- Fantasia n C major, Op. 15 ("Wanderer") SCHUBERT
 Allegro
 Andantino
 Scherzo: allegro vivace
 Rondo: allegretto

BASF, Westminster, Vox, Supraphon, London, RCA Red Seal, and Musical Heritage Society Records.

About the Artist

Paul Badura-Skoda, acclaimed world-wide as one of the leading pianists of our time, concertizes regularly on all continents and performs at the most important international festivals. Viennese by birth, he completed his studies in 1948 with special distinction in piano and conducting. His further artistic development was greatly influenced by participation in the master classes of Edwin Fischer in Lucerne and, after Fischer's death, Badura-Skoda carried on the tradition of these distinguished classes in various countries. Conductors Herbert von Karajan and Wilhelm Furtwängler set the stage in 1949 for the pianist's career when they engaged him as soloist for their concerts. Through his numerous long-playing recordings, Badura-Skoda's name became known very quickly, with the result that his first New York concert in 1953 was sold out within three hours after its announcement. The next year—1954—Mr. Badura-Skoda made his Ann Arbor debut, performing in the Choral Union Series on the stage of Hill Auditorium.

For tonight's recital, Mr. Badura-Skoda has chosen to play a Bösendorfer piano. The elite Bösendorfer company was established in 1828 by Ignaz Bösendorfer to provide a sturdier instrument for the changing 19th-century style of piano-playing, and the larger piano received the enthusiastic endorsement of composer-pianist Franz Liszt. Over the years Bösendorfer has provided custom-built pianos for the Empress Eugénie, wife of Napoleon III, and for the czar of Russia. They have also been owned by such masters as Anton Rubinstein, Gustav Mahler, Ignace Paderewski, and more recently by Béla Bartók. After the devastation of Vienna in World War II, Bösendorfer production fell from its peak in 1913 to about one hundred pianos a year. Subsequently Bösendorfer was purchased in 1966 by Kimball International, an American company which now combines Viennese craftsmanship and American technology. Manufacture begins near Vienna where the lumber is selected and cut, and the rim, back, and soundboard are made. Plates are cast in three foundries in West Germany, Czechoslovakia, and Austria, and the Renner action (which has ninety-seven keys, nine more than conventional actions) is made in Stuttgart. The finished Bösendorfer which emerges from Kimball's operations in Indiana is the product of sixty-two weeks of labor, almost all of which is done by hand. About six hundred Bösendorfer pianos are now produced each year and are available to performing artists in concert across the country.

Founders Day Concert

Saturday, February 24 at 8:30, in Hill Auditorium

A most significant event is recalled in this concert which celebrates in music and dance the formal adoption of the constitution of the University Musical Society on this date in 1880. As Wylan Stevens, Ann Arbor's city historian, provides special narration, the Festival Chorus and Choral Union will chronicle the 100-year history of the Musical Society which has consistently presented the cream of the world's performing artists to this music-loving community. All seven Choral Union conductors since 1879 will be represented by works they have composed and/or conducted. Compositions of former conductors Albert Stanley and Earl Moore, and current conductor Donald Bryant, will be included in the first half of the program, followed by choruses and dances from Carl Orff's *Carmina Burana*, songs of Franz Schubert, and Randall Thompson's *The Peaceable Kingdom*. A "Gallery of 100"—enlarged photographs of famous artists who have performed on Ann Arbor's concert stages in the past century—will be on view in the main floor lobby.

As their centennial "bonus" this season, subscribers to the Choral Union Series receive free tickets (upon request) for this concert; other concertgoers may purchase tickets at \$4 (general admission) in our Burton Tower office.

Ann Arbor May Festival, 1979

Wednesday-Saturday, April 25, 26, 27, 28, in Hill Auditorium

The PHILADELPHIA ORCHESTRA and UNIVERSITY CHORAL UNION

EUGENE ORMANDY and RICCARDO MUTI, *Conductors*

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| ALICIA DE LARROCHA, <i>Pianist</i> | VICTORIA DE LOS ANGELES, <i>Soprano</i> |
| ALMA JEAN SMITH, <i>Soprano</i> | ZURAB SOTKILAVA, <i>Tenor</i> |
| ALEXANDRINA MILCHEVA, <i>Mezzo Soprano</i> | MARTTI TALVELA, <i>Bass</i> |

Plus a special "Bonus" recital for series subscribers: Monday, April 23 at 8:30, Hill Auditorium

ALICIA DE LARROCHA and VICTORIA DE LOS ANGELES
performing music of their native Spain.

Series orders still accepted at \$32, \$18, and \$14; single tickets on sale March 1.

UNIVERSITY MUSICAL SOCIETY

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