

JORGE BOLET, piano

*Monday, February 1, 1982
8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

Fantasy in F-sharp Minor, Op. 28
Con moto agitato
Allegro con moto
Presto

Felix Mendelssohn
(1809-1847)

ca 13'07"

Fantasy in D Major, Op. 17
Sempre fantasticamente ed appassionatamente
Moderato, sempre energico
Lento sostenuto e sempre piano

Robert Schumann
(1810-1856)

32'30"

Intermission

Five Lieder
Auf dem Wasser zu singen
Der Müller am Bach
Der Lindenbaum
Aufenthalt
Erlkönig

Franz Schubert
(1797-1828)
transcribed by Franz Liszt

25'16"

Mephisto Waltz

Franz Liszt
(1811-1886)

11'01"

Encores:

4'03"

1'53"

3'56"

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.

Mr. Bolet plays a Baldwin piano. He is represented by Columbia Artists Management, Inc., 165 West 57th Street, New York, N.Y. 10019 and is recorded on London and L'Oiseau-Lyre Records.

JORGE BOLET, piano

"He may well be the greatest living exponent of the kind of playing practiced by such giants of the past as Hofmann, Rachmaninoff and Lhevine – indeed he may be the only one." This is how Harold C. Schonberg of *The New York Times* described Jorge Bolet after a recent Carnegie Hall recital. His statement is echoed all over the world as critics and audiences attempt to find new and greater superlatives to describe this phenomenal pianist.

Mr. Bolet's superb artistry, his romantic temperament and his special affinity for the works of Liszt make him a sought after artist on the contemporary concert platform, and he has literally played all over the world. With each concert, critics continually find their last rave review almost inadequate to describe the magic of his artistry, and they attempt, finally, to make definitive statements about his pianism. "Mr. Bolet seems to play with ever-increasing beauty and authority. His recitals are a living illustration of what the great 19th century pianists were all about." (Harold C. Schonberg, *The New York Times*.)

The recognition of Jorge Bolet as "one of the few living superpianists" (*Washington Post*) is confirmed each season as he fills a crowded schedule of engagements in the United States, Europe, South and Central America, South Africa, the Orient and Australia. The 1981-82 season is highlighted by his performances with the New York Philharmonic playing the American premiere of a piano concerto by Joseph Marx, conducted by Zubin Mehta. Other New York performances include a recital, a performance as soloist with *Musica Aeterna* and two chamber music performances: one with the Juilliard Quartet and Itzhak Perlman at Carnegie Hall and the other with the Concord String Quartet at Alice Tully Hall, Lincoln Center. Orchestral appearances in the U.S. include performances with the National Symphony of Washington and the orchestras of Seattle, Detroit, Miami and Houston. In Canada Mr. Bolet will give a recital in Toronto which will be televised. In addition he will give three tours of Europe and a tour of South America.

Jorge Bolet began piano studies in his native Cuba at the age of five and became a student at Philadelphia's renowned Curtis Institute of Music when he was twelve. He was graduated with top honors and was the first recipient of the Josef Hofmann Award. Currently, Mr. Bolet is head of the Piano Department at Curtis. Only the third person to ever hold the post, his predecessors were Josef Hofmann and Rudolf Serkin. Jorge Bolet took over this prestigious position fifty years to the day after he had first auditioned there.

Mr. Bolet will present a master class tomorrow evening, Tuesday, February 2, at 8 p.m. in Hamman Hall. Tickets will be available after tonight's performance or by calling 527-4933.