REJESTR DOTYCZY:

Nr. rejestracyjny

.....HORSZOWSKI Mieczysław..... .....

z d. .....

s/c ..... i .....

Dane personalne

z d. .....

Pianisty

ur. 23.06. 1892 w Lwów

kraj: .....

zm. 22.5.1993 w Philadelphia

kraj: USA

pochowany .....

Źródła i bibliografia

The Polish Review, N.Y. nr 4 1994 - wspomnienie

MIECZYSŁAW HORSZOWSKI (1892-1993)

Perhaps Mieczysław Horszowski's indomitable spirit, rare intellect, and aristocratic elegance reminded audiences of an era associated more closely with the solitary musings of the romantic poet than with keyboard exhibitionism. The pianist, whose career spanned almost a century, died in Philadelphia on May 22, 1993. The romantic keyboard masters, Brahms, Tchaikovsky and Grieg, were still alive when Horszowski was born in Lwów in 1892. Horszowski's pianistic style captivated critics with its refined lyricism, grace and melodic clarity. Like Chopin, he was a child prodigy. After studying first with his mother and later with Henryk Melcer at the conservatory in Lwów, he began formal studies in 1899 with Theodor Leschetizky in Vienna. He made is debut with the Warsaw Philharmonic in 1901 in a performance of Beethoven's third piano concerto.

Leschetizky, a pupil of Czerny and a friend and colleague of Anton Rubinstein, taught in Vienna and St. Petersburg. Both Ignacy Paderewski and Horszowski studied with Leschetizky. Each realized a beautiful singing melody and smoothly connected phrases which, in the style of the romantics, sought to veil the arbitrary divisions between the barlines. Whereas Paderewski exhibited more pianistic flamboyance, Horszowski conveyed serenity and modern simplicity, particularly when he played Chopin.

Early in his career, Horszowski traveled to London, South America and New York, where, sponsored by the Steinway family, he made his Carnegie Hall debut in 1906. Pablo Casals and Arturo Toscanini served as mentors to the Young Horszowski. In 1940, he settled in the United States and shortly thereafter he joined the faculty of the Curtis Institute in Philadelphia. His students included Richard Goode, Murray Perahia, Peter Serkin, and Seymour Lipkin.

In addition to solo recitals, he collaborated frequently with other musicians in chamber performances. In 1958, he performed with Casals at the United Nations and, in 1961, he took part in a televised concert at the White House with Casals and violinist Alexander Schneider. Until the early 1970s, Horszowski maintained a close association with the Casals festivals in Prades, France, and in San Juan, Puerto Rico. In J. Ma. Corredor's *Conversations with Casals,* the "cellist proclaimed Horszowski a 'dazzling *enfant prodigue*' and a "great and real artist." Horszowski was also an active participant in the Marlboro Music Festival in Vermont, where he served as teacher and mentor to a new generation of young musicians. He married Bice Costa, a pianist, in 1981 at the age of ninety. It was the first marriage for both.

He returned to Carnegie Hall in 1990 for a solo recital which was acclaimed by critics and the public alike. Throughout the century Horszowski performed the works of contemporary composers, most notably the music of Szymanowski, Stravinsky, Honegger, Ravel, Bartok, and Joonas Kokkonen.

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Listening to one collection of recordings released by Pearl Records, one is moved by Horszowski's sheer musicality. In particular, his performance of Chopin's *Nouvelle Etude in F minor* eloquently speaks to the haunting beauty of the romantic past. Surely we shall always remember the way in which Horszowski brought emotion and meaning to his art.

The Polish Review (N.Y.)

ANNE SWARTZ

The Polish Review (N.Y.)
Vol. XXXIX, No 4, 1994

St. Żydów

REJESTR DOTYCZY: HORSZOWSKI Mieczysław

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nr grobu: .....

Nr rejestracyjny

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Nota zamieszczona:
w tomie .....
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Indeks

Muzyk

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Źródła i bibliografia c.d.

znak rozpoznawczy

Uwagi:

Nota:

Przypisy:

Źródła i bibliografia:

znak rozpoznawczy

MUSICAL NOTES

HORSZOWSKI'S ANNIVERSARY CONCERT

Several days ago Mieczyslaw Horszowski celebrated the 70th anniversary of his American debut with a concert at the Metropolitan Museum of Art. It was a repeat of a concert he had also played in Philadelphia the 14th of November. Those who missed the concert will quickly discover that it was received with critical and popular uproar, and that the remaining observations are simply notes on the singularity of the pianist who produced it.

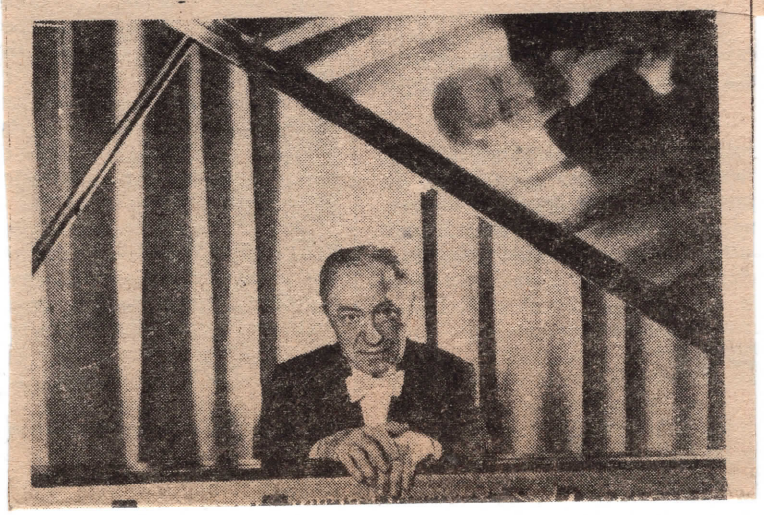
Mr. Horszowski who was one of this centuries most phenomenal prodigies but unlike most prodigies who never attained musical maturity, Horszowski established a firm nitch in musical history.

A most unique aspect of Mr. Horszowski, the pianist's pianist, is that allthrough his life he never sought limelight or fame. This uncompromizing man's objectives have always been attaining artistic truth. We Horszowski's interpretations, it is imperative for him to bring out the spiritual essence of the work, the creation of that special throb that originates in the performerssoul and heart and touches the listiner's soul and heart. The recreation of this spiritual essence is Mr. Horszowski's art.

The evening of the Anniversary Concert Horszowski's pianism brought the audience to the hights of intellectual drama. At this point, this listener thought of the poetic words he read a number of years ago, that so epitomizes Horszowski's Art.

Years ago, after hearing a Horszowski recital in Paris, an aghast critic wrote this review in "Le Monde": "I saw the birds land on Horszowski's shoulders and sing in the Beethoven Sonata, Op. 32". There is no more to say.

J. G. Zawadziński



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Mieczysław Horszowski

Mr. Horszowski's playing the works of Bach, Beethoven, Szymanowski and Chopin made it crystalline clear what the art of the piano and the beauty of the keyboard are all about.

all know and accept the fact that technique is mere mechanics and that good musicmaking require technique, but especially good taste. And so, with Mr.

CARNEGIE HALL

Sunday Evening, December 30, 1906

At 8.15

HORSZOWSKI

The Wonderful Polish Child Pianist

PROGRAM

RAMEAU	Gavotte and Variations
BEETHOVEN	Sonata, D minor, Op. 31, No. 2 Allegro—Adagio—Allegretto
CHOPIN	Impromptu, A flat, Op. 29 Prelude, D flat, Op. 28, No. 15 Mazurka, B minor, Op. 33, No. 4 Nocturne, D flat, Op. 27, No. 2 Bolero, Op. 19, C major