



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

James Galway

Flutist

Kazuhito Yamashita

Guitarist

FRIDAY EVENING, MARCH 27, 1987, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Sonata Concertata NICCOLO PAGANINI
Allegro spiritoso Adagio assai espressivo Rondo
- Sonata in A minor for solo flute C. P. E. BACH
Poco adagio Allegro Allegro
- Grand Sonata in A major, Op. 85 MAURO GIULIANI
Allegro maestoso Scherzo
Andante molto sostenuto Allegretto espressivo

I N T E R M I S S I O N

- Andante con Variazioni GIOACCHINO ROSSINI
- Serenade DOMENICO CIMAROSA
(Arranged by Galway and Yamashita from keyboard sonatas of Cimarosa)
Larghetto Largo (Alla Siciliana)
Allegro Allegro giusto
- Largo from the "New World" Symphony ANTONIN DVOŘÁK
(Arranged for solo guitar by Yamashita)
- Sonatina for flute and guitar, Op. 205 MARIO CASTELNUOVO-TEDESCO
Allegro grazioso Tempo di Siciliana Scherzo-Rondo

*Cameras and recording devices are not allowed in the auditorium.
Smoking is prohibited in Hill Auditorium. Your cooperation is appreciated.*

Program Notes

Niccolò Paganini (1782-1840), the phenomenal violin virtuoso, had a lifelong fondness for the guitar and wrote music for it, in combination with other instruments, for a quarter of a century. Among the earliest of such pieces is the **Sonata Concertata**, originally written for guitar and violin in 1804. Paganini ensures that there is an interlacing of instrument parts, that the guitar's counterpoint acts as a foil to the more prominent instrument, and that the guitar occasionally provides a sense of motion against the sustained voice above. The slow movement brings the guitar into an equal dialogue with the solo instrument.

Carl Philipp Emanuel Bach (1714-1788), the fifth child and third son of Johann Sebastian Bach, was known as the "Berlin" or "Hamburg" Bach. He began studies for a legal career but turned to music while at Frankfurt University. In 1738 he went to Berlin as a chamber musician to Frederick the Great of Prussia, holding this post until 1767. He then succeeded Telemann as director of church music in Hamburg, serving as music director for Hamburg's five major churches. His compositions include over 200 keyboard sonatas, sinfonias, concertos, songs, and many miscellaneous pieces for wind instruments.

Mauro Giuliani (1781-1829) was an entirely self-taught Italian guitar virtuoso, who was on friendly terms with Haydn, Schubert, Hummel, and Beethoven. Giuliani played throughout Europe, Russia, and England, and composed over 200 works for the guitar. His duets for flute (or violin) and guitar are among the finest in the standard repertoire. The **Grand Sonata, Op. 85**, reveals not only how skilled he was in writing for his own instrument, but how thoroughly he knew the flute. The coloratura passages of the *Allegro* and the purely vocal character of the *Andante* are among the Sonata's notable features.

Gioacchino Rossini (1792-1868) originally composed the **Andante con Variazioni** for flute and harp, and the composer of *The Barber of Seville* and *The Italian Girl in Algiers* is evident from the first bar to the last bar of this delightful "aria." The dotted rhythms of the slow sixteen-bar introduction give a marchlike character which is sustained in the following four variations. The fact that the third variation is in the minor key does nothing to cloud the good humor of the piece, brimming with exuberant virtuosity.

Domenico Cimarosa (1749-1801), Rossini's most distinguished predecessor, was a key figure in eighteenth-century Italian opera. Cimarosa did, however, write more than 100 keyboard sonatas, the style of which recalls that of Mozart, his contemporary, while looking back to Scarlatti. It is from four of these sonatas that the movements of the **Serenade** are taken, each one like a miniature aria, here re-drafted for flute and guitar. Their tunefulness, however, betrays no hint of Cimarosa's unhappy end: He was banished to Russia for holding French Republican sympathies, but died on the way.

Antonín Dvořák (1841-1904), the great Bohemian composer, possessed an innate gift for melody and beautifully integrated a nationalist feeling into classical structure. He lived in America from 1892 to 1895 and during that time wrote his most celebrated work — the Symphony No. 9, *From the New World*. The Symphony was premièred in 1893 by the New York Philharmonic. Mr. Yamashita has arranged the famous **Largo** for solo guitar.

Mario Castelnuovo-Tedesco (1895-1968) attained considerable eminence as a composer in his native Italy before political events forced him to leave. He settled in the United States in 1939 and continued to write large amounts of orchestral and chamber music, operas, oratorios, ballets, and numerous pieces for guitar. The **Sonatina for flute and guitar**, performed this evening, was composed in 1965.

James Galway is regarded as a supreme interpreter of the classical flute repertoire and a consummate entertainer whose appeal crosses all musical boundaries. His playing, his lively sense of humor, and his ebullient character have made him familiar to a vast audience through extensive touring, frequent appearances on national television shows, and his best-selling record albums. An exclusive RCA artist, Mr. Galway has recorded most of the masterpieces of the flute literature. He has won the Grand Prix du Disque for his recordings of Mozart concertos, Record of the Year awards from both Billboard and Cash Box, as well as one Platinum and several Gold albums. His first tour with Kazuhito Yamashita took place in Britain to high critical acclaim.

At the age of 25, **Kazuhito Yamashita** is rapidly gaining recognition as one of the world's outstanding guitar virtuosos. Born in Nagasaki, he gave his first recitals in 1974, and in 1976 he won the first of several guitar competitions. In 1979 he made his debut with the Tokyo Philharmonic, followed by his European debut in Paris and a tour of Holland in 1980. Mr. Yamashita's triumph in the "Toronto Guitar 84" festival resulted in an extensive European tour, which included highly acclaimed recitals in Germany, Vienna, and London. He has recorded extensively for RCA/Japan, and his discography includes a wide range of the guitar repertoire as well as his own unique transcriptions.

Tonight's concert marks James Galway's sixth Ann Arbor appearance and Kazuhito Yamashita's Ann Arbor debut.

Watch for new 1987-88 season announcement in April.

UNIVERSITY MUSICAL SOCIETY

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