



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Lynn Harrell

Cellist

Igor Kipnis

Harpsichordist

SUNDAY AFTERNOON, FEBRUARY 14, 1988, AT 4:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

A Program of Music by Johann Sebastian Bach

Sonata No. 1 in G major for Cello and Harpsichord, B.W.V. 1027

Adagio, allegro ma non tanto
Andante
Allegro moderato

Chromatic Fantasy and Fugue in D minor for Harpsichord, B.W.V. 903

Sonata No. 2 in D major for Cello and Harpsichord, B.W.V. 1028

Adagio, allegro
Andante
Allegro

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

Suite No. 3 in C major for Unaccompanied Cello, B.W.V. 1009

Prélude	Sarabande
Allemande	Bourrées I and II
Courante	Gigue

Sonata No. 3 in G minor for Cello and Harpsichord, B.W.V. 1029

Vivace
Adagio
Allegro

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for its generosity in underwriting the printing costs of this house program.*

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of the National Endowment for the Arts in support of American performing artists.*

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

Johann Sebastian Bach

(b. Eisenach, March 21, 1685; d. Leipzig, July 28, 1750)

Johann Sebastian Bach was a member of an illustrious family of musicians active in various capacities as performing artists, composers, and teachers. His genius combined outstanding performing musicianship with supreme creative powers in which forceful, original inventiveness and intellectual control are perfectly balanced. He emerged as a master comparable in greatness of stature with Aristotle in philosophy and Leonardo da Vinci in art. He was not, however, an isolated figure immersed in his own genius apart from the spirit of his time. Just as Aristotle was not only an abstract philosopher but also an educator (Alexander the Great was his pupil), and just as Leonardo da Vinci was not only a painter of portraits but also a practical man of useful inventions, so was Bach a mentor to young students, a master organist and instructor who spent his life within the confines of his native Thuringia as a teacher and composer of works designed for immediate performance in church and in the schoolroom.

It was as an organ virtuoso that Bach acquired fame in his lifetime. As a composer, however, his reputation in his lifetime was restricted to a fairly narrow circle, and his music was regarded by many as old-fashioned. His fame in no way approached that of, e.g., Telemann, and he saw fewer than a dozen of his compositions in print. For half a century after his death, his position was only slightly improved, until, in 1801, the *Well-Tempered Klavier* was issued. Mendelssohn is generally credited with the revival of interest in Bach's music, when, in 1829, he conducted a performance of the St. Matthew Passion in Berlin. Systematic publication of his works began in 1850 by the Bach Gesellschaft, a society formed that year to mark the centenary of Bach's death and dedicated to publishing the composer's collective works.

Orphaned at the age of ten, Bach went to live with his elder brother Johann Christoph at Ohrdruf, where he had clavier and organ lessons. In 1700 he went to Lüneburg for three years, serving as a chorister at St. Michael's Church and learning much from the organist-composer Georg Böhm. He was organist at Arnstadt in 1703, and then at Mühlhausen in 1707, when he married his cousin Maria Barbara Bach. In 1708, Bach became court organist to Duke Wilhelm Ernst of Weimar, and it was at Weimar that Bach composed some of his finest organ works and church cantatas. Six of his children were also born there.

From 1717 to 1723, Bach served as Kapellmeister and music director to Prince Leopold of Anhalt in Cöthen, a period that would be one of his most productive. Since Prince Leopold's interest was not in religious works but in instrumental compositions, Bach, for the first time in his life, had no responsibility for church music. In the years at Cöthen he produced many secular instrumental works, among them the Brandenburg Concertos, violin concertos, sonatas, suites, and many of his best clavier works, the latter probably for his children's instruction. In 1720 his wife died, and in December 1721 he married Anna Magdalena Wilcken, for whom he wrote the *Klavierbüchlein*.

Of the works performed on this afternoon's program, the Chromatic Fantasy and Fugue for Harpsichord and the Suite No. 3 for Unaccompanied Cello date from the Cöthen period. The six Unaccompanied Cello Suites are less polyphonic than the Unaccompanied Violin Sonatas and Partitas written at about the same time. True polyphony is rare on a bowed string instrument, because the placement of the strings only permits the bow to sound two adjacent strings simultaneously. To write a solo piece for a melody instrument — such as the cello or violin — requires intimate knowledge of its mechanics in order to make the listener think that he hears more than one line at a time. Bach implies harmony and counterpoint by restricting each melody to its own individual register and by sounding successive fragments of each melody in alternation with the other.

The three sonatas heard this afternoon were written between 1720 and 1739, overlapping the Cöthen period and his subsequent years in Leipzig, where he spent the rest of his life. Particularly important in these works is Bach's emancipation of the harpsichord from its role as continuo instrument and its deployment as a true partner in the sonatas.

About the Artists

Lynn Harrell, remembered in Ann Arbor for his 1978 appearance as soloist and conductor with the Belgrade Chamber Orchestra, is among the most sought-after soloists before the public today. His 100-plus concerts a year have taken him to five continents in repeat engagements with the most prominent conductors and prestigious orchestras of our time. Winning equal acclaim as a chamber musician of uncommon sensitivity, he has collaborated and toured with Vladimir Ashkenazy and Rudolf Firkušny, among others.

Mr. Harrell has gained admiration from an ever-widening public through his substantial discography. He has made over two dozen recordings, half of them for London Records for which he now records exclusively. His most recent releases include Bach's Suites for Unaccompanied Cello, Beethoven's complete trios (with Ashkenazy and Itzhak Perlman), Rachman-

inoff's Cello Sonata and various short pieces (Ashkenazy), and Strauss's *Don Quixote* (Ashkenazy and the Cleveland Orchestra). Upcoming releases include the Beethoven Cello Sonatas with Ashkenazy and the Victor Herbert Cello Concertos with Neville Marriner and the Academy of St. Martin-in-the-Fields. Television audiences have seen him on many national telecasts, including the CBS Sunday Morning Show, "Live from Lincoln Center" concerts, and an hour-long profile on PBS's "The Creative Edge."

Lynn Harrell was born in New York in 1944 into a musical family. His parents were Mack Harrell, the great bass-baritone of the Metropolitan Opera, and the violinist Marjorie Fulton. He began cello lessons at age nine and by the age of 17 had given 60 solo concerts. At the invitation of George Szell, he joined the Cleveland Orchestra at age 18 and two years later became principal cellist, holding that post until 1971 when he began his solo career. Mr. Harrell has called these years with "Uncle George" the foundation of his musical education. The young cellist also met another musician in Cleveland — James Levine — who would play a significant role in his career. Several concerts with Levine brought him to the attention of important managers and led to his first recording. During these years, Mr. Harrell won numerous awards, including the Piatigorsky Award and the Avery Fisher Prize (1975), perhaps the most coveted recognition a young artist can receive. Known for his wide repertoire, Mr. Harrell moves with ease among the Baroque, Classical, and Romantic periods. He is a champion of contemporary music as well and has given a number of world and American premières.

Two engagements on Mr. Harrell's calendar are of special note: his participation in a performance of the Brahms Double Concerto for Violin and Cello in Cologne, celebrating the work's première in that city 100 years ago; and his invitation from Czechoslovakia to play Dvořák's Cello Concerto in Prague in 1990 on the 150th anniversary of the composer's birth.

Mr. Harrell's recent appointments to academic posts mark his increased involvement in teaching. Last fall he became the first Piatigorsky Professor of Cello at the University of Southern California, and he also holds the International Chair of Cello Studies at the Royal Academy of Music in London.

Since his debut in 1959, harpsichordist **Igor Kipnis** has performed in recital and as soloist with orchestras throughout the world, including North and South America, Eastern and Western Europe, the Soviet Union, Israel, and Australia. He is a prolific recording artist with 67 albums to his credit, of which 45 are solo. Among his awards are six "Grammy" nominations, three "Record of the Year" awards from *Stereo Review*, and the 1969 Deutsche Schallplatten Prize. *Keyboard*, in that magazine's annual readers' poll, named him "Best Harpsichordist" in 1978, 1979, and 1980 and "Best Classical Keyboardist" in 1982 and 1986.

Mr. Kipnis has performed as harpsichord soloist with such distinguished ensembles as the New York and Los Angeles Philharmonics; the symphonies of Chicago, Pittsburgh, St. Louis, Dallas, Baltimore, Milwaukee, and Washington, D.C.; the Minnesota Orchestra and Boston Pops; the St. Paul, Cologne, and Polish Chamber Orchestras; and the Academy of St. Martin-in-the-Fields. His appearances at international festivals have included those of the International Bach Academy in Germany, Bath in Great Britain, Gulbenkian and Madeira in Portugal, and in Israel, France, and Australia. A frequent guest on both television and radio, such as the syndicated program "First Hearing," Kipnis for three seasons hosted his own program, "The Age of Baroque," over WQXR in New York.

Mr. Kipnis' enormous harpsichord repertoire encompasses not only the traditional sixteenth- through eighteenth-century composers, but also includes contemporary music and jazz as well. He is also noted for his concert-length presentation "A Harpsichord Entertainment," which samples the full range of the harpsichord repertoire; for his informal mini-concerts, a format he pioneered at college student centers; and for his performances and recordings on related early keyboard instruments, the fortepiano and clavichord. With the flutist John Solum, Mr. Kipnis is co-artistic director of the Connecticut Early Music Festival, where vocal and instrumental performances on period instruments have taken place every June in the New London/Mystic region of the state since 1983.

Mr. Kipnis, son of the late Metropolitan Opera basso Alexander Kipnis, now returns to Ann Arbor for his second appearance under University Musical Society auspices.

Mr. Harrell: London/Decca Records.

Mr. Kipnis: Arabesque, London, CBS Masterworks, Angel, Music and Arts Programs of America, Intercord, Centaur, Nonesuch, CRI, Grenadilla, Vanguard, and Golden Crest Records.

This afternoon Mr. Harrell uses a cello crafted by Antonio Stradivarius in 1673, an instrument he purchased from the late Jacqueline du Pré and has named in her honor.

Mr. Kipnis performs on a double manual, five octave harpsichord built in 1978 by Willard Martin, Opus 101, and owned by Marilyn Mason, Professor and University Organist, U-M.

Coming Concerts

- BAYANIHAN PHILIPPINE DANCE COMPANY Mon. Feb. 29
 ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE Mon. Mar. 7
 FRANK PETER ZIMMERMANN, *Violinist*
 Mozart: "Marriage of Figaro" Overture; Mozart: Violin Concerto in
 A major, K. 216; Gordon Jacob: Mini-Concerto for Clarinet; Haydn:
 Symphony No. 101 ("Clock")
- HUBBARD STREET DANCE COMPANY Sat., Sun. Mar. 12, 13
 BELGRADE STATE FOLK ENSEMBLE Sun. Mar. 13
 CHRISTOPHER PARKENING, *Guitarist* Fri. Mar. 18
 Music of Bach, Mozart, Granados, Albéniz, Torroba, Sanz,
 Villa-Lobos, Rodrigo, and Falla
- FACULTY ARTISTS CONCERT (free admission, 3:00 p.m.) Sun. Mar. 20
 Schumann: Song cycle, "Dichterliebe," Leslie Guinn, *baritone*,
 Martin Katz, *pianist*; Schubert: "Trout" Quintet, D. 667
- ANDRÉ WATTS, *Pianist* Sat. Apr. 2
 Haydn: Sonata No. 58, Hob. XVI/48; Mozart: Sonata in F, K. 332;
 Brahms: Piano Pieces, Op. 119; Schubert: Sonata, D. 784 (Op. 143),
 and "Wanderer" Fantasy
- BONN WOODWIND QUINTET Fri. Apr. 8
 STEVEN MASI, *Pianist*
 Haydn: Divertimento No. 1; Reicha: Quintet, Op. 88, No. 2;
 Beethoven: Piano Quintet, Op. 16; Mozart: Quintet, K. 406;
 Hindemith: "Kleine Kammermusik"; Poulenc: Piano Sextet
- MONTE CARLO PHILHARMONIC/LAWRENCE FOSTER Fri. Apr. 22
 KATIA & MARIELE LABÈQUE, *Duo-pianists*
 Berlioz: Overture to "Benvenuto Cellini"; Bruch: Concerto for Two
 Pianos, Op. 88; Paul Cooper; Double Concerto (violin and viola);
 Roussel: Bacchus et Ariane, Suite No. 2

Pre-concert Presentations

Complement your concertgoing with these presentations designed to enhance your musical experience via the expertise of the following speakers. The place is the Rackham Building at 7:00 p.m., open to the public at \$3, tickets at the door; complimentary admission for *Encore* and *Cheers!* members and faculty and students with valid I.D.

Saturday, Mar. 12, preceding Hubbard Street Dance Company — *The Dance of Theater and Cinema: Making Entertainment Art* Peter Sparling, Associate Professor of Dance, U-M

Saturday, Apr. 2, preceding André Watts — *Being Critical: Observations on the Role of the Music Critic* Paul Boylan, Professor/Dean, U-M School of Music

1988 Ann Arbor May Festival — April 27-30

The Pittsburgh Symphony Orchestra

MICHAEL TILSON THOMAS and ZDENĚK MÁCAL, *Conductors*
 The Festival Chorus and The Boychoir of Ann Arbor
 VALDIMIR FELTSMAN, *Pianist* JANICE TAYLOR, *Mezzo-soprano*
 NADJA SALERNO-SONNENBERG, *Violinist*
 LINDA KELM, *Soprano* JON FREDERIC WEST, *Tenor*
 MYRNA PARIS, *Mezzo-soprano* JOHN OSTENDORF, *Bass-baritone*
 DAVID HART, *Organist*

Wednesday, Tilson Thomas — Beethoven: Symphony No. 6, "Pastoral"; Rachmaninoff: Third Piano Concerto (Feltsman)

Thursday, Tilson Thomas — Mahler: Symphony No. 3 (Taylor, Women's Chorus and The Boychoir of Ann Arbor)

Friday, Mácal — Wagner: Prelude to "Die Meistersinger"; Mendelssohn: Violin Concerto in E minor (Salerno-Sonnenberg); Ravel: Suites I and II, "Daphnis and Chloe"

Saturday, Tilson Thomas — Dvořák: Symphony No. 8; Janáček: Glagolitic Mass (Festival Chorus, Kelm, Paris, West, Ostendorf, and Hart)

Series tickets still available; single ticket sale begins March 7.

UNIVERSITY MUSICAL SOCIETY

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