



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Itzhak Perlman

Violinist

SAMUEL SANDERS, *Pianist*

SUNDAY AFTERNOON, SEPTEMBER 25, 1988, AT 4:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Sonata No. 1 in E-flat major, Op. 11, No. 1..... HINDEMITH
Frisch
Im Zeitmass eines langsamen, feierlichen Tanzes
- Four Pieces for Violin and Piano, Op. 7 WEBERN
Sehr langsam
Rasch
Sehr langsam
Bewegt
- Sonata No. 7 in C minor, Op. 30, No. 2..... BEETHOVEN
Allegro con brio
Adagio cantabile
Scherzo
Finale

INTERMISSION

- Sonata No. 2 (Poème mystique) BLOCH
- Works to be announced from the stage

Mr. Perlman is represented by IMG Artists, New York.

Mr. Sanders plays the Steinway piano available through Hammell Music, Inc.

Cameras and recording devices are not allowed in the auditorium.
Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

PROGRAM NOTES

Sonata No. 1 in E-flat major, Op. 11, No. 1 PAUL HINDEMITH
(1895-1963)

Born in Hanau (near Frankfurt), Hindemith was one of the leading masters of twentieth-century music, active as a composer, conductor, violist, and teacher. He studied violin and composition at the Hoch Conservatory in Frankfurt and became concertmaster of the orchestra of the Frankfurt Opera House. As a composer, he joined the modern movement and was an active participant in the contemporary music concerts at Donaueschingen, and later in Baden-Baden. In 1927, Hindemith was appointed instructor in composition at the Berlin Hochschule für Musik, where he became acquainted with the conductors Wilhelm Furtwängler and Otto Klemperer, both of whom championed his music. With the advent of the Hitler regime in 1933, Hindemith began to experience increasing difficulties, both artistically and politically. Unwilling to compromise with the regime or to cease ensemble playing with his Jewish friends, he left Germany to settle eventually in the United States and became an American citizen in 1946.

Hindemith was a professor of theory and composition at Yale University from 1940 to 1953 and was also head of advanced composition at the Berkshire Music Center in Tanglewood, where his pupils in 1940 included Lukas Foss and Leonard Bernstein. He spent a year at Harvard University giving the Charles Eliot Norton Lectures that were later published as *A Composer's World*, and he was honored with election to membership in the National Institute of Arts and Sciences. In 1963, Hindemith visited the United States for the last time, then went to Italy, Vienna, and finally to Frankfurt, where he died.

Hindemith's early works show the influences of Strauss and Reger, succeeded by Stravinsky and Bartók, and, although he made free use of atonal melodies, he was never tempted to adopt an integral 12-tone method, which he opposed on esthetic grounds. Tonality formed the basis of all his compositions. Having made a thorough study of old music, he artfully assimilated its polyphony in his works; his masterpiece of this genre was the opera *Mathis der Maler*.

An exceptionally prolific composer, Hindemith wrote music of all types for all instrumental combinations, including a series of sonatas for each orchestral instrument with piano. The Sonata heard this afternoon is the first in the set of six sonatas of Opus 11, written in 1918-19 — two for violin and piano, one for cello and piano, one for viola and piano, one for solo viola, and one for solo violin, in that order.

Four Pieces for Violin and Piano, Op. 7 ANTON WEBERN
(1883-1945)

Born in Vienna, Webern received his first instruction in music from his mother, an amateur pianist. He continued studies in piano, cello, and theory before entering the University of Vienna, where he studied harmony, counterpoint, and musicology. In 1904, Webern began private studies in composition with Arnold Schoenberg, whose ardent disciple he became. Alban Berg also studied with Schoenberg, and these three — Schoenberg, Berg, and Webern — laid the foundations of what became known as the Second Viennese School of Composition, the unifying element being Schoenberg's 12-tone method of composition. Webern was active as a conductor in Vienna and Germany but, for the most part, devoted himself to composition.

After Hitler came to power in 1933, Webern's music was banned as a manifestation of "cultural Bolshevism" and "degenerate art," and his position became even more difficult in 1938, for his works could no longer be published. After his son was killed in an air bombardment of a train in February 1945, he and his wife fled from Vienna to Mittersill (near Salzburg) to stay with their married daughters. Webern's life ended tragically on the evening of September 15, 1945, when he was accidentally shot and killed by an American soldier after stepping outside his son-in-law's residence.

Webern left relatively few works, and most of them are of short duration. Writing in a free atonal style from 1908 to the early 1920s, he adopted the 12-tone method almost immediately after its definitive formulation by Schoenberg in 1924. The impact of his later works on the general public and the critics was disconcerting; however, his extraordinary skill and novelty of technique made his music endure beyond the fashions of the times. Performances of his works multiplied after his death and began to influence increasingly larger groups of modern musicians. Stravinsky acknowledged the use of Webern's methods in his latest works; jazz composers have professed to follow Webern's ideas of tone color; and analytical treatises have been published in several languages. The International Webern Festival celebrated the centennial of his birth in December 1983 in Vienna.

The Four Pieces for Violin and Piano, Op. 7, heard this afternoon, were written in 1910, revised by the composer in 1914.

Sonata No. 7 in C minor, Op. 30, No. 2 LUDWIG VAN BEETHOVEN
(1770-1827)

Beethoven's working life coincided with unprecedented developments to keyboard and stringed instruments, and to woodwind and brass at a hardly less dramatic level. The French Revolution brought music out from the throne room and reception hall into the public auditorium. Public concerts attracted larger audiences and became more numerous. The cult of monumental sonority had already begun, and it suited the French Revolution ethic. So instruments had to make

more noise to fill the larger halls: the fortepiano acquired a stouter frame, more powerful strings and hammers; string players were supplied with new, more robust bows, and their old instruments were fortified, re-shaped, and re-strung.

As a master pianist, Beethoven had a professional interest in the development of the piano, as his music for the instrument testifies from year to year. In Bonn he had also learned the violin and earned his living as a viola player, musically a humble position; in Vienna he again took up the violin, and even played his own violin sonatas with his piano pupil, Ferdinand Ries. (Ries later remembered the experience as painful — Beethoven became so carried away that he did not notice his fingering mistakes and subsequent out-of-tune playing.)

The first three Beethoven violin sonatas, published as Op. 12, were written in 1797-8, at about the same time as the three piano sonatas, Op. 10, and the three string trios, Op. 9. He composed the Op. 12 sonatas so that they would be bought and played by customers at home, and, although they were evidently found difficult, the printed editions sold well and had to be reprinted. Two more violin sonatas followed in 1800-1, Op. 23 and Op. 24 (the "Spring"), and only a year later, in 1801-2, Beethoven was at work on another set, the three sonatas of Op. 30.

The Op. 30 sonatas Beethoven dedicated, to all appearances gratuitously, to Tsar Alexander I of Russia. It is possible that, at a time when he was becoming disenchanted with life in Vienna and fancied stretching his wings elsewhere, he used the dedication to angle for a post in Imperial Russia. He was not given one, indeed, received no remuneration at all until 1814 when the Russian Empress, visiting Vienna, made good the old debt. As with the three Op. 12 sonatas, the three of Op. 30 form a remarkable triptych, as do the piano sonatas of Op. 31 that he was composing at the same time. Beethoven was on the verge of the Heroic Style associated with his Middle Period. As the Classical stylist which he remained to the end, despite suggestions to the contrary, Beethoven flanked the C-minor Sonata of Op. 30 with the decidedly thoughtful, restrained No. 1 in A major, and the vivacious, more extroverted No. 3 in G, so as to create a balanced set. By a similar impulse, surely, he gave the middle sonata four movements and the two outer ones only three, like his early chamber works.

The Sonata in C minor, Op. 30, No. 2, begins with a dour, rather forlorn gesture *sotto voce* on the piano which the violin elevates into a melody. It is contrasted with a strutting, military second subject, the outward aspect of the Heroic Style, with dotted rhythms, rapid scales and leaps and trills until the first subject resumes its mantle of contemplation; the development has started, without double-bar or repeated exposition. It involves elements of both groups and new ideas and culminates in a truly fearsome reappearance of the first subject in its first state at the beginning of the reprise. The second subject is now in C major, but C minor is soon to follow. This was as big a sonata movement as Beethoven had composed, an impressive gateway to his so-called Middle Period.

The work continues with an *Adagio cantabile* in A-flat major that derives much of its tension from the second harmony in its theme, a poignant minor ninth chord on the supertonic; this noble meditation becomes more spirited in its middle section, and grandly florid in the reprise. The coda's dreams are twice interrupted by calls to action, rapid scales that sound curiously like a quotation from the Third Piano Concerto, by now in fairly finished state on Beethoven's desk, though not yet publicly performed. The meditation is hardly ruffled, though the piano part grows turbulently ornamental beneath it.

The *Scherzo* — there had to be one in this grandiose work (though Beethoven was soon to show that an even bigger violin sonata, the "Kreutzer," did not have to include a fourth movement) — begins boyishly in C, but soon turns truculent; in the Trio section (same key), the violin and pianist's left hand share the tune in canon and bring it from, as it were, peasant jollity to something rather grand.

The Finale, back in C minor, is a big movement like the first, an *Allegro* sonata-rondo, and it, too, has a first subject with a menacing gesture before a forlorn melody, and a second group in the military manner. By the first return the forlorn melody has become cheerful C major, but after a fugato it reappears even more forlorn in B-flat minor. The first episode is recapitulated, and the Rondo theme returns only to move away for a *Presto* coda that involves both principal subjects in new and thrilling activity.

— William Mann

Sonata No. 2 (Poème mystique). ERNEST BLOCH (1880-1959)

The violin was Ernest Bloch's own instrument. At the age of ten he showed so great a talent for it that his family later took him to Brussels to study with no less than Ysaye, the most famous violinist of the day. He developed a command of the instrument in more than virtuoso studies, but technique alone did not satisfy him. It wasn't long before Ysaye realized that Bloch's greater ability lay in composition. At this period he was studying composition with François Rasse, a student of César Franck. Later, he went to Leipzig to study with Iwan Knorr, but it must have been in Brussels that his fondness for the cyclic style was instilled, for that compositional trait was to remain with him. He wrote a number of compositions for the violin during this early period, all reflecting the prevailing influence of the French School. The violin works that bear his real stamp were to come after his migration to the United States in July 1916.

Bloch's mature violin works revolve around three of the best-known virtuosos of the twentieth century — Joseph Szigeti, Yehudi Menuhin, and Jascha Heifetz. Szigeti met Bloch early after his

arrival in the United States and was impressed by his forceful personality and his music; he performed and recorded *Bal Shem*, the first work of Bloch to be recorded. Later, in 1928, Szigeti gave the first performance of the Violin Concerto, a regrettably under-performed work today.

Yehudi Menuhin, in his *wunderkind* days, was introduced to Bloch, who was so taken with him that he wanted to write something for him immediately. This was *Avodah*, for violin and piano, an arrangement of the Jewish prayer, and the first of many compositions that were to be dedicated to him. The very last compositions of Bloch, the two Suites for Unaccompanied Violin, were also dedicated to Menuhin.

Bloch wrote his first violin sonata in 1920 while teaching at the Cleveland Institute. In 1955, after hearing Heifetz's recording of this sonata, Bloch wrote the violinist asking if he would like to see the score of the second sonata, *Poème mystique*. It had been out of print for years (printed in Germany and destroyed in the Nazi years). With the violinist's assent, Bloch sent him a photostat of the score, and Heifetz soon recorded it.

The second sonata, *Poème mystique*, was composed in 1924, the period of the popular first Concerto Grosso. It is in one movement, opening and closing on a serpentine theme of mysterious character that undoubtedly leads to the title of the work. While not in traditional sonata form (Bloch was sensitive to the term "rhapsodic"), the sonata does overflow its structure into that realm. There are recollections of Hebraic character, quotes from the Gregorian *Credo* and *Gloria*, meditative interludes, and dramatic outbursts that are all superbly unified into a satisfying whole. This unity expresses for Bloch the "pure serenity" he found in looking back at the work, and indeed, it is a distillation of that composer.

— John Erling

About the Artists

Itzhak Perlman's ranking among today's performing artists stems from more than his supreme artistic credentials. Audiences the world over respond not only to his flawless technique, but to the combination of talent, charm, humanity, and the irrepressible joy of making music which he communicates. President Reagan recognized these qualities when he honored this Israeli-born violinist with a "Medal of Liberty" in 1986.

Itzhak Perlman has appeared with every major orchestra in the world, on most of the great concert stages alone or in close collaboration with great artists, on countless national television shows, and in recording studios here and abroad. His presence on stage, on camera, and in personal appearances of all kinds speaks eloquently on behalf of the handicapped and disabled, and his devotion to their cause is an integral part of his life.

Mr. Perlman's recordings are with EMI/Angel, Deutsche Grammophon, CBS Masterworks, London/Decca, and RCA. They appear regularly on the best-seller charts and have won numerous Grammy Awards. Most recently, his recording with Samuel Sanders — "My Favorite Kreisler" — won a Grammy nomination in March. His vast repertoire encompasses all the standard violin literature, as well as many works by new composers, whose efforts he has championed. He has also taught aspiring young musicians in numerous violin master classes.

On television, Itzhak Perlman has entertained and enlightened millions of viewers of all ages, on shows as diverse as "Sesame Street," several "Live from Lincoln Center" broadcasts, and the PBS special "A Musical Toast," which he hosted.

Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. Following his studies at The Juilliard School in New York under Ivan Galamian and Dorothy DeLay, he won the prestigious Leventritt Competition, and his world career ensued. After his return to Israel, which *Time* magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world.

In April 1980, *Newsweek* magazine featured Mr. Perlman with a cover story, and in 1981 *Musical America* pictured him as "Musician of the Year" on the cover of its Directory of Music and Musicians. Harvard University, Yale University, Brandeis University, and Hebrew University in Jerusalem are among the many institutions which have awarded him honorary doctorate degrees.

This afternoon's recital marks Mr. Perlman's fifth Ann Arbor appearance. His previous performances were in the May Festivals of 1970 and 1985, and in recital in 1972 and 1982, both with pianist Samuel Sanders.

Samuel Sanders, one of America's leading collaborative artists, is making his seventh Ann Arbor appearance this afternoon — a third recital with Itzhak Perlman and one recital each with cellists Ko Iwasaki and Mstislav Rostropovich, violinist Kung-Wha Chung, and hornist Hermann Baumann. His association with these and other eminent musicians — including Pinchas Zukerman, Lynn Harrell, Yo-Yo Ma, Leonard Rose, Jean-Pierre Rampal, Maureen Forrester, Håkan Hagegård, Jessye Norman, and Beverly Sills — has taken him around the globe . . . to Europe, the Soviet Union, the Philippines, and the Far East, in addition to performances in North and South America. He has played at the White House six times during the administrations of Presidents Johnson, Nixon, Carter, and Reagan.

Mr. Sanders has made more than three dozen recordings, winning two Grammy Awards in 1980 and a Grammy nomination in March 1988 for his recording with Perlman of music by Fritz Kreisler. His recording with violinist Joshua Bell, released in the spring of 1988 by London/Decca, has received critical international acclaim, and most recently he has recorded with the Austrian

cellist Heinrich Schiff on the Philips label, to be released in the spring of 1989. He has appeared as a guest artist with the Chamber Music Society of Lincoln Center, Chamber Music at the Y, and the New School Concerts, and is also founder and director of the thriving Cape and Islands Chamber Music Festival in Massachusetts.

A native of Manhattan, Mr. Sanders began piano studies at the age of eight and showed an immediate and remarkable affinity for the instrument. After graduating from New York City's Hunter College, he went to The Juilliard School, where he formed the first significant musical partnership of his career, with cellist Leonard Rose. He has been on the faculty of The Juilliard School since 1963 and of Peabody Conservatory since 1985, at both schools establishing specifically designed programs for students training to be accompanists. In tribute to his accomplishments in the field of education, he was awarded an honorary doctorate by St. Louis Conservatory in 1984. Mr. Sanders is a board member of the Lehman Center for the Performing Arts in New York City and also serves on the Advisory Council for Chamber Music America and on the Advisory Board of the National Foundation of Advancement in the Arts (Miami).

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Coming Concerts — 1988-89 Season

TOKYO STRING QUARTET	Thurs. Sept. 29
Opening event for Rackham's 50th birthday celebration.	
BALLET WEST, Prokofiev's "Romeo and Juliet"	Mon., Tues. Oct. 10, 11
PAILLARD CHAMBER ORCHESTRA / JEAN-FRANÇOIS PAILLARD	Sat. Oct. 15
MOSCOW STATE SYMPHONY / YEVGENY SVETLANOV	Sun. Oct. 23
ROYAL BALLET OF FLANDERS	Wed., Thurs. Oct. 26, 27

Special Fundraising Gala, Saturday, October 29
 "Our Night of Celebration"
 with Leonard Bernstein and the Vienna Philharmonic

- MUSICA ANTIQUA KÖLN / REINHOLD GOEBEL Tues. Nov. 1
- VIENNA SYMPHONY ORCHESTRA / GEORGES PRÊTRE Fri. Nov. 11
- Messiaen Birthday Salute: "Quartet for the End of Time" Tues. Nov. 29
 ROBERT McDUFFIE, *violinist*; GERVASE DE PEYER, *clarinetist*;
 SANTIAGO RODRIGUEZ, *pianist*; NATHANIEL ROSEN, *cellist*
- Handel's "Messiah" / DONALD BRYANT, *conductor* Fri.-Sun. Dec. 2-4
 ASHLEY PUTNAM, *soprano*; KATHLEEN SEGAR, *alto*; RICHARD FRACKER, *tenor*;
 STEPHEN BRYANT, *bass*; members of the Ann Arbor Symphony
- YO-YO MA, *cellist* Mon. Dec. 5
- I SOLISTI VENETI / CLAUDIO SCIMONE Tues. Dec. 6
- VIENNA CHOIR BOYS Sat. Dec. 10
- KATHLEEN BATTLE, *soprano* Mon. Jan. 9
- KLEZMER CONSERVATORY BAND Sat. Jan. 14
- MONTREAL SYMPHONY ORCHESTRA / CHARLES DUTOIT Wed. Jan. 25
 RADU LUPU, *pianist*
- MAZOWSZE, Polish Folk Company Mon. Jan. 30
- CANADIAN BRASS Thurs. Feb. 2
- BEAUX ARTS TRIO Sat. Feb. 4
- OSIPOV BALALAIKA ORCHESTRA Thurs. Feb. 9
 with stars of the Bolshoi Opera
- MUMMENSCHANZ Sat., Sun. Feb. 11, 12
- NEW YORK CITY OPERA NATIONAL COMPANY Sat., Sun. Feb. 18, 19
 Verdi's "La Traviata"
- RICHARD STOLTZMAN AND FRIENDS Wed. Feb. 22
 "New York Counterpoint"
- FOLGER CONSORT & WESTERN WIND Mon. Mar. 6
- PAUL TAYLOR DANCE COMPANY Tues., Wed. Mar. 7, 8
- ISRAEL PHILHARMONIC / ZUBIN MEHTA Tues. Mar. 14
- FACULTY ARTISTS CONCERT (free admission) Sun. Mar. 19
- THE CHIEFTAINS Wed. Mar. 22
- EMERSON STRING QUARTET Wed. Mar. 29
- ALICIA DE LARROCHA, *pianist* Thurs. Mar. 30
- STUTTGART WIND QUINTET Wed. Apr. 5
 DENNIS RUSSELL DAVIES, *pianist*
- MUNICH PHILHARMONIC / SERGIU CELIBIDACHE Thurs. Apr. 13
- ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN Thurs. Apr. 20
- 96TH ANNUAL MAY FESTIVAL Wed.-Sat. Apr. 26-29
 LEIPZIG GEWANDHAUS ORCHESTRA and KURT MASUR
 Artists and programs to be announced in December.

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