



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Yo-Yo Ma

Cellist

KATHRYN STOTT, *Pianist*

Guest Artist: LYNN CHANG, Violinist

MONDAY EVENING, DECEMBER 5, 1988, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Sonata No. 2 in D major for Viola da Gamba, BWV 1028 BACH
Adagio
Allegro
Andante
Allegro
- Arpeggione Sonata in A minor, D. 821 SCHUBERT
Allegro moderato
Adagio
Allegretto

INTERMISSION

- Violin-Cello Duo KIRCHNER
For Solo Cello
Interlude for Violin with Cello
Duo for Violin and Cello
- Sonata in D minor, Op. 108 BRAHMS
(Violin Sonata No. 3, adapted by Yo-Yo Ma)
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

*Yo-Yo Ma is represented by ICM Artists, Ltd., New York City.
Kathryn Stott plays the Steinway piano available through Hammell Music, Inc.*

*The pre-concert carillon recital from Burton Memorial Tower was performed
by Renea Waligora, a student of University Carillonneur Margo Halsted.*

*The Musical Society wishes to thank Ford Motor Company Fund
for underwriting the printing costs of this program.*

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
by LEONARD BURKAT

Sonata No. 2 in D major for Viola da Gamba,
BWV 1028 JOHANN SEBASTIAN BACH
(1685-1750)

The viola da gamba is a string instrument that came into use during the Renaissance and took its name from the Italian word for "leg," for it was generally played by a seated musician who held it between his knees. One of the most widely used gambas sounded in the baritone or bass range, like the later cellos, and a large quantity of solo and ensemble music was written for it before it disappeared from common use in the late eighteenth century. Its differences from the cello, in construction, shape, stringing, and manner of bowing, required a rather different playing technique and gave it a very different tone quality, and music that was relatively easy on the gamba can become very difficult on the cello. Because of the rather similar range, however, a considerable amount of gamba music is now played by cellists, and the gamba itself is generally heard only from specialists in the revival of old music on old instruments (or copies of them).

Christian Abel, the friend and colleague of Bach's early career, was one of the last great gamba virtuosos, but Bach's three sonatas for gamba and harpsichord, fine as they are, do not seem to present difficult enough challenges to the technique of a player of his reputation, and it is quite likely that these works were intended for their employer, Prince Leopold. The sonatas were probably written at different times and were not considered a set by the composer, for they never appear together in his surviving manuscripts or in the manuscript copies by his friends. Though they require only two instruments, they are variants of the "trio sonata," for three lines of music are constantly in play, one by the gamba and one by each hand at the keyboard.

The four movements of the Second Sonata are in slow-fast-slow-fast sequence. The opening *Adagio*, a long melody played by the two instruments in imitation, leads into a vigorous contrapuntal *Allegro*. In the soulful *Andante*, the texture resembles that of the first movement, but the lines are longer and more expressive, and Bach provides for filling out the harmony at the keyboard in places where the harpsichordist's right hand is not occupied with counterpoint. The closing *Allegro* is like a playful concerto-finale, with orchestral sounds and textures.

Arpeggione Sonata in A minor, D. 821 FRANZ SCHUBERT
(1797-1828)

In 1824, someone — we don't know who — commissioned a sonata from Schubert for a curious, hybrid musical instrument that would otherwise have been forgotten long ago. During the brief period of its manufacture it was known by several names, but the one that Schubert used is "arpeggione." Another, "guitar-cello," describes it accurately, for it was, in essence, a guitar-like body with the usual six strings and a fretted fingerboard, but the strings were raised over a curved bridge so that they could be played with a bow like the cello's strings.

The arpeggione was invented by Georg Stauer in Vienna in 1823, and Diabelli, one of Schubert's publishers, issued an instruction book for it. The Sonata was written late in 1824, and performed soon afterward by Vincenz Schuster, who is the only person known to have played the instrument in public. Any one of these three — Stauer, Diabelli, or Schuster — may have been responsible for the commission. Schubert's manuscript, now in the Paris Conservatory Library, shows that the music was hastily put on paper, as though he were hurrying to collect the badly needed fee. The music was published for the first time in 1871, long after the arpeggione had disappeared, as a sonata for cello or violin. It is now most often played by cellists, but players of other instruments also find it attractive and adaptable.

The Sonata is a light piece, with great melodic charm. After the *Allegro moderato* first movement comes a beautiful, simple, *Adagio* song that may be considered either an interlude or a long introduction to the final *Allegretto*.

Violin-Cello Duo LEON KIRCHNER
(b. 1919)

Leon Kirchner moved as a young child from his native Brooklyn to California, where he grew up and studied with Arnold Schoenberg and Ernest Bloch. His other teachers and mentors have included Roger Sessions, Igor Stravinsky, and Otto Klemperer. After serving in the Army during the Second World War, he taught at the University of Southern California and Mills College and has also held positions at Buffalo, Yale, and The Juilliard School. In 1961 he succeeded Walter Piston at Harvard University, where he is currently Walter Bigelow Rosen Professor of Music. He was also composer-in-residence at Tanglewood in 1985.

A much-honored senior American composer, Kirchner received the 1967 Pulitzer Prize for his String Quartet No. 3, two New York Music Critics' Circle Awards, two Guggenheim Fellowships, and a Naumburg Award. He has been appointed to both the American Academy

of Arts and Sciences and the National Institute of Arts and Letters and has received commissions and awards from many of the most selective organizations and institutions.

The composer has provided the following description of the creation of his new work:

In October of 1985 I completed a work, *For Solo Violin*, commissioned by the Second Quadrennial International Violin Competition of Indianapolis. Its first performance took place in September of '86, and one of the finalists, Maria Bachmann, gave the first New York performance of this work at Town Hall on February 24, 1987.

On the evening of December 31, 1986, my wife and I gave our customary New Year's Eve gala, and our guests were overflowing into my studio. I remember Yo-Yo Ma observing the manuscript and remarking that I had not ever done a cello piece. I assured him that a piece would eventually come along. "Yes," he countered, "but I can see a cello piece right here." Our conversation was interrupted, but the following day, when I tried to create some order in my studio following the party, I noticed my violin piece. Before the day was gone I had, with modifications here and there, a cello piece before me.

Time passed, and eventually I forgot about the piece I had written on New Year's Day. In the summer of 1987, Carter Brey heard about the piece and appeared with his cello. We went over my "new" piece. It was difficult. He suggested further modifications: revoicing of several chords, a change of *tessitura* here and there, double rather than triple stops. Before he left, he asked to do the première performance at Spoleto U.S.A. and Italy as well.

During this period I had written a virtuoso Duo for cello and violin that I had shown to Yo-Yo. He suggested that he would present the work with our mutual friend Lynn Chang (both had been undergraduate students of mine) at his concert this summer at Tanglewood, along with the cello piece. For them I conceived this new work, which was to begin with *For Solo Cello*, to be followed by a Duo in which the violin played a large role in response to the technical fireworks of the first movement, developing into a final, somewhat jazzy, virtuoso Duo. In the resulting work, each movement has its own character, yet reflects its neighbor movement.

Program note, 1988, Boston Symphony Orchestra

Sonata in D minor, Op. 108 JOHANNES BRAHMS
(Violin Sonata No. 3, adapted for cello by Yo-Yo Ma) (1833-1897)

The musical manner that Brahms adopted as a young man, and the skill that he showed when he was only twenty, led Robert Schumann to proclaim him, in 1853, "a musician chosen to give ideal expression to his times, a young man over whose cradle Graces and Heroes have stood watch." From the very beginning, he was the Brahms of noble melody, of rich texture, of rhythmic freedom, of large statements in big forms beautifully written for the instruments. This does not mean that there is little difference in the music he wrote at twenty and at fifty-five. He matured and grew and said different things at different times, but when young he had found his own eloquent language, which he would use consistently and well until the end of his life.

Schumann's pronouncement also mentioned that Brahms had already written some violin sonatas, and years later a pupil said that he had discarded five of them before composing the first one that he thought good enough to preserve and present to the world. He completed it in 1879, and in 1886 he wrote a second one. The third and last of his violin sonatas, completed in 1888, is a profoundly introspective and meditative work, rich in the calm and the insight of an aging master. The opening movement, *Allegro*, is a lyric masterpiece whose pages are marked by a certain restlessness and agitation that are absent from the sustained melodic line and the quiet, contemplative mood of the *Adagio*. The third movement, *Un poco presto e con sentimento*, is not really a scherzo but it has a light whimsy and poignant charm that set it in contrast with the others. In the last movement, *Presto agitato*, some of the exuberance of Brahms's earlier works returns with a vigorous, headlong rush that often recalls the Hungarian gypsy music we hear in so many of his brilliant finales.

Brahms frequently changed his mind about the performance media that best suited his works, and for a variety of reasons he left some of them to us in more than one version. The sonatas that may be played by clarinet or viola are well known examples, as are his two-piano versions of the Haydn Variations and the Piano Quintet. In the beautiful Horn Trio, that distinctive, eponymous instrument may be replaced by violin, viola, cello, or clarinet. Some of these little known "alterations" may have been made by Brahms himself. There is no doubt that if others did them, they were subject to his approval. His publisher also issued his three violin sonatas in a transcription for four hands at one piano, and in the year that Brahms died, his First Violin Sonata appeared in a cello version of obscure provenance. There are those who think that it was arranged by the composer himself, while others have suggested that one of the Klengel brothers, probably Paul, may have been the arranger. Whoever it was took liberties with the original violin version, many of them tiny details, but one is the very serious matter of transposing the whole piece from the key of G major to D major. In the case of Sonata No. 3, Yo-Yo Ma makes no changes in the music whatsoever, his adaptation of the violin part to the cello consisting simply of playing it an octave lower.

About the Artists

Since winning the coveted Avery Fisher Prize in 1978, **Yo-Yo Ma** has gained critical worldwide acclaim, appearing as recitalist and orchestral soloist in all the music capitals of the world. In addition, he is deeply committed to performing and recording the vast chamber music literature. He has played in a string quartet consisting of Gidon Kremer, Kim Kashkashian, and Daniel Phillips, resulting in an album of Schubert Quartets. He regularly performs duo recitals with Emanuel Ax, a collaboration that has resulted in many recordings, including the complete Beethoven and Brahms cello sonatas. Mr. Ma and Mr. Ax also play in trio performances with Young Uck Kim, and their recording of the Dvořák trios was released this year. Mr. Ma has collaborated with Isaac Stern in various projects, including the recently released Brahms Double Concerto with the Chicago Symphony and the Brahms Piano Quartet with Emanuel Ax and Jaime Laredo. An exclusive CBS Masterworks artist, the cellist has been honored with Grammys each year from 1983 to 1986.

In the spring of 1988, Mr. Ma toured the Soviet Union and performed the complete Bach Cello Suites in San Francisco, Pasadena, and Boston. The current season sees him in collaboration with Peter Serkin and Gidon Kremer for trio concerts throughout Germany and Belgium, and his orchestral engagements include performances with the New York Philharmonic, The Philadelphia Orchestra, Pittsburgh Symphony, Minnesota Orchestra, St. Louis Symphony, and the Royal Philharmonic. A new concerto by H(einz) K(arl) Gruber, contemporary Austrian composer, is also being written for him.

Yo-Yo Ma's art goes far beyond performing and recording. At Tanglewood, in addition to appearing with the Boston Symphony and in chamber ensembles, he devotes a great deal of his time to teaching at the Tanglewood Festival School. He currently serves on the Massachusetts Council of Arts and Humanities.

Born in Paris in 1955, of Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four and gave his first recital at age five at the University of Paris. Later, he studied with Janos Scholz and in 1962 began his studies with Leonard Rose at The Juilliard School. He is also a graduate of Harvard University. At present, Mr. Ma plays a Montagnana cello from Venice made in 1733.

Yo-Yo Ma has appeared in Ann Arbor on three previous occasions: in the 1982 May Festival with The Philadelphia Orchestra, a recital in 1984, and with the Cracow Philharmonic in 1986.

Kathryn Stott was launched on her solo career in 1978 by winning Fifth Prize in the Leeds International Piano Competition, which brought her numerous recitals and concerto performances with major British orchestras under such conductors as Simon Rattle, Walter Weller, Sir Charles Groves, Paavo Berglund, and Okko Kamu. Among her concerto performances is the world première of George Lloyd's Fourth Piano Concerto with the London Symphony Orchestra at the Royal Festival Hall and appearances at the Henry Wood Promenade Concerts. As a recitalist, she has performed frequently at the Barbican Centre and Wigmore Hall in London, as well as for many chamber music societies throughout England. Her schedule has also included concerts in Germany, Holland, and the United States.

In 1985, Kathryn Stott began a duo partnership with Yo-Yo Ma that has included recitals in London and several tours throughout Europe. In the current season she is touring with him in the United States and Canada and will make two major European tours as well. Future engagements include concerto appearances at the Royal Festival Hall and the Barbican Centre and a nationwide recital tour of Britain in 1990.

Since her success in the Leeds Competition, Miss Stott has frequently broadcast for the BBC and has several television appearances to her credit. She began a successful recording career in 1986 with the release of her Fauré collection for Conifer, which was nominated for the 1987 Instrumental Record of the Year by *Grammophon* magazine. Since then, Conifer has released her recordings of works by Debussy and Rachmaninoff.

Born in 1958 in Lancashire, England, Kathryn Stott began her studies at the Yehudi Menuhin School and continued them at the Royal College of Music, where she received a Martin Scholarship and the Churchill Fellowship. Her teachers have included Vlado Perlemuter, Louis Ketner, and Kendall Taylor.

Miss Stott makes her first Ann Arbor appearance this evening.

Lynn Chang was a prize winner at the International Paganini Competition and also won the Young Concert Artists International Auditions. His Concert Artist Guild Award brought him a New York recital, and he has frequently performed with the Chamber Music Society of Lincoln Center and at Kneisel Hall in Maine. Mr. Chang's United States orchestral engagements have included the Boston Pops Orchestra, Buffalo Philharmonic, and the Seattle Symphony. In the Far East, he has performed with the Beijing Symphony and the Hong Kong Philharmonic. A member of the Boston Chamber Music Society and a faculty member at Harvard University, he collaborates frequently with Yo-Yo Ma in chamber music performances. Mr. Chang began his studies with Alfred Krips at age seven and continued them with Ivan Galamian at The Juilliard School while he was a student at Harvard.

Lynn Chang's collaboration with Yo-Yo Ma this evening marks his first visit to Ann Arbor.

Pre-concert Presentations

Make new discoveries and enjoy nuances in the performing arts with this season's series of presentations by authoritative speakers. All are free and open to the public, held in the Rackham Amphitheater one hour before the concert.

Monday, Jan. 9 at 7:00, preceding Kathleen Battle, soprano

Speaker: Richard LeSueur, Head of Technical Services, Ann Arbor Public Library;
President of a consulting service for singers and accompanists

Topic: *The Song Recital: A Musical Society Tradition*

Wednesday, Feb. 22 at 7:00, preceding "New York Counterpoint," Richard Stoltzman & Friends

Speaker: David Gregory, Associate Professor, and Director, Center for Performing Arts and Technology, U-M School of Music

Topic: *The New Age of Multimedia Performance*

Wednesday, Mar. 22 at 7:00, preceding The Chieftains

Speaker: Marie McCarthy, Authority on Irish Music;
Doctoral Candidate, U-M School of Music

Topic: *The Chieftains: An Image of Ireland*

Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet

Speakers: John Madison, Violist, and Marla Smith, Violinist
Co-founders of the Cassini Ensemble

Topic: *Player/Instrument Chemistry: Making It Work*

Wednesday, Apr. 5 at 7:00, preceding Stuttgart Wind Quintet

Speaker: William Bolcom, Professor of Composition, U-M School of Music;
1988 Pulitzer Prize Winner

Topic: *Live Program Notes on "FiveFoldFive"*

Thursday, Apr. 20 at 7:00, preceding St. Louis Symphony Orchestra

Speakers: Robert Alexander and Judy Dow Alexander, Producers and Arts Consultants

Topic: *Performing With and Managing American Orchestras*

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| I SOLISTI VENETI / CLAUDIO SCIMONE | Tues. Dec. 6 |
| VIENNA CHOIR BOYS | Sat. Dec. 10 |
| KATHLEEN BATTLE, <i>soprano</i> | Mon. Jan. 9 |
| KLEZMER CONSERVATORY BAND | Sat. Jan. 14 |
| MONTREAL SYMPHONY ORCHESTRA / CHARLES DUTOIT | Wed. Jan. 25 |
| RADU LUPU, <i>pianist</i> | |
| 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, <i>pianist</i> | Thurs. Mar. 30 |
| STUTTGART WIND QUINTET | Wed. Apr. 5 |
| DENNIS RUSSELL DAVIES, <i>pianist</i> | |
| 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 |
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