

UNIVERSITY MUSICAL SOCIETY

Itzhak Perlman, Violinist
Pinchas Zukerman, Violinist and Violist
with
Jonathan Feldman, Pianist

Tuesday Evening, October 30, 1990, at 8:00
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Sonata in C major for Two Violins and Piano, BWV 1037 Bach
Adagio
Fuge
Canon
Gigue

Sonata for Two Violins, Op. 56 (1932) Prokofiev
Andante cantabile
Allegro
Commodo (quasi allegretto)
Allegro con brio

Duo in G major for Violin and Viola, K. 423 Mozart
Allegro
Adagio
Rondo

INTERMISSION

Duo in B-flat major for Violin and Viola, K. 424 Mozart
Adagio, allegro
Andante cantabile
Tema con variazione: andante grazioso

Suite for Two Violins and Piano, Op. 71 Moszkowski
Allegro energico
Allegro moderato
Lento assai
Molto vivace

Jonathan Feldman plays the Steinway piano available through Hammell Music, Inc., Livonia.
Itzhak Perlman is represented by IMG Artists, New York; Pinchas Zukerman is exclusively represented by Shirley Kirshbaum & Associates, New York.
Mr. Perlman records for EMI/Angel, Deutsche Grammophon, CBS Masterworks, London/Decca, and RCA; Mr. Zukerman records for CBS Masterworks, Philips, EMI/Angel, and Deutsche Grammophon.

The Duo Repertoire

Ever since the violin replaced the treble viol as the stringed instrument of choice, violinists have enjoyed playing together. We think of the violin as an orchestral instrument first and a solo instrument second, but a rich repertoire combines violin with other instruments as part of a chamber ensemble. The classic combination is, of course, the string quartet. Of those four players, though, two are violinists. The pairing of the two, without benefit of viola (alto) or cello (tenor) voice beneath them, has its own long and honorable tradition. Somewhat more recently, a modest but high quality repertoire has amassed for violin and viola paired together, allowing for greater contrast of timbre. When combined with a keyboard instrument, the two strings have yielded yet another genre of chamber music. This evening's program presents us with samples of several such combinations, spanning among them two centuries of varied musical vocabulary.

Sonata for Two Violins and Piano, BWV 1037, attributed to

JOHANN SEBASTIAN BACH (1685-1750)

The trio sonata was the most important form of chamber music during the Baroque era; its name, however, is misleading. Instead of the three players its name implies, a trio sonata entailed two solo melodic instruments plus two accompanying *basso continuo* instruments, usually a harpsichord plus a lower string instrument, either a *viola da gamba* or a cello. Consequently, trio sonatas required four performers. In performances on modern instruments, however, the piano is often substituted for the harpsichord. Because of its stronger tone, piano precludes the need for the lower string instrument. Thus in this evening's performance, the texture is closer to that of a conventional trio.

The term "sonata" in the Baroque period means something different from our understanding of it as well. While the Baroque sonata is the ancestor of the sonata in the classic era, its characteristics and form are not

those we associate with the works of Mozart and Haydn. Most Baroque sonatas are in four movements, following the format slow-fast-slow-fast. In this respect, there is a direct parallel with many of the instrumental *concerti grossi* of the era. Their slow movements tend to be elaborately ornamented melodies, while faster movements emphasize the interplay of contrapuntal lines.

Despite the enormous popularity of the trio sonata in the late seventeenth and early eighteenth centuries, only two attributed to Johann Sebastian Bach are indisputably authentic: the C-minor trio sonata that is part of the *Musical Offering*, and the Trio Sonata in G, BWV 1039. The work on this evening's program is of doubtful authenticity. It may have been composed by Johann Gottlieb Goldberg (1727-1756), who is said to have studied both with Sebastian Bach and with his son Wilhelm Friedemann.

Goldberg has earned himself a place in music history by bequeathing his name to the immortal *Goldberg Variations*. He was a superior keyboard player whose surviving compositions vary in style. Goldberg's church works are more influenced by the elder Bach's conservative, contrapuntal approach. His instrumental compositions, on the other hand, are more characteristic of his generation, that of Bach's younger sons. Regardless of its true authorship, the C-major sonata is an endearing, melodic work showing a fine command of counterpoint in its two fast movements.

Sonata for Two Violins, Op. 56 (1932)

SERGEI PROKOFIEV (1891-1953)

Prokofiev left his native Russia in the wake of the October Revolution in 1917. By a circuitous route, he came first to the United States, then to Europe. By the early 1930s, he was restless, unsettled, and still deeply attached to his homeland. In 1933, he finally decided to return to the Soviet Union and live under the Stalinist regime. Twenty years later, in an ironic twist of fate, Prokofiev and Stalin died on the same day: March 5, 1953.

The Sonata we hear this evening was one of the last compositions Prokofiev wrote in the West. It is roughly contemporary with the Piano Concerto for Left Hand that he

The Duo Repertoire

Ever since the violin replaced the treble viol as the stringed instrument of choice, violinists have enjoyed playing together. We think of the violin as an orchestral instrument first and a solo instrument second, but a rich repertoire combines violin with other instruments as part of a chamber ensemble. The classic combination is, of course, the string quartet. Of those four players, though, two are violinists. The pairing of the two, without benefit of viola (alto) or cello (tenor) voice beneath them, has its own long and honorable tradition. Somewhat more recently, a modest but high quality repertoire has amassed for violin and viola paired together, allowing for greater contrast of timbre. When combined with a keyboard instrument, the two strings have yielded yet another genre of chamber music. This evening's program presents us with samples of several such combinations, spanning among them two centuries of varied musical vocabulary.

Sonata for Two Violins and Piano, BWV 1037, attributed to

JOHANN SEBASTIAN BACH (1685-1750)

The trio sonata was the most important form of chamber music during the Baroque era; its name, however, is misleading. Instead of the three players its name implies, a trio sonata entailed two solo melodic instruments plus two accompanying *basso continuo* instruments, usually a harpsichord plus a lower string instrument, either a *viola da gamba* or a cello. Consequently, trio sonatas required four performers. In performances on modern instruments, however, the piano is often substituted for the harpsichord. Because of its stronger tone, piano precludes the need for the lower string instrument. Thus in this evening's performance, the texture is closer to that of a conventional trio.

The term "sonata" in the Baroque period means something different from our understanding of it as well. While the Baroque sonata is the ancestor of the sonata in the classic era, its characteristics and form are not

those we associate with the works of Mozart and Haydn. Most Baroque sonatas are in four movements, following the format slow-fast-slow-fast. In this respect, there is a direct parallel with many of the instrumental *concerti grossi* of the era. Their slow movements tend to be elaborately ornamented melodies, while faster movements emphasize the interplay of contrapuntal lines.

Despite the enormous popularity of the trio sonata in the late seventeenth and early eighteenth centuries, only two attributed to Johann Sebastian Bach are indisputably authentic: the C-minor trio sonata that is part of the *Musical Offering*, and the Trio Sonata in G, BWV 1039. The work on this evening's program is of doubtful authenticity. It may have been composed by Johann Gottlieb Goldberg (1727-1756), who is said to have studied both with Sebastian Bach and with his son Wilhelm Friedemann.

Goldberg has earned himself a place in music history by bequeathing his name to the immortal *Goldberg Variations*. He was a superior keyboard player whose surviving compositions vary in style. Goldberg's church works are more influenced by the elder Bach's conservative, contrapuntal approach. His instrumental compositions, on the other hand, are more characteristic of his generation, that of Bach's younger sons. Regardless of its true authorship, the C-major sonata is an endearing, melodic work showing a fine command of counterpoint in its two fast movements.

Sonata for Two Violins, Op. 56 (1932)

SERGEI PROKOFIEV (1891-1953)

Prokofiev left his native Russia in the wake of the October Revolution in 1917. By a circuitous route, he came first to the United States, then to Europe. By the early 1930s, he was restless, unsettled, and still deeply attached to his homeland. In 1933, he finally decided to return to the Soviet Union and live under the Stalinist regime. Twenty years later, in an ironic twist of fate, Prokofiev and Stalin died on the same day: March 5, 1953.

The Sonata we hear this evening was one of the last compositions Prokofiev wrote in the West. It is roughly contemporary with the Piano Concerto for Left Hand that he

wrote for Paul Wittgenstein and the subsequent Fifth Piano Concerto, in G. He was living in Paris in the early 1930s and decided to join a new music organization called Triton, which boasted among its members Darius Milhaud, Francis Poulenc, and Arthur Honegger. Prokofiev was anxious for the opportunity to promote the music of his countrymen Shostakovich and Miaskovsky as well as his own compositions, therefore he agreed when Triton's representatives approached him about writing a work to inaugurate the new series. The Sonata for Two Violins received its first public performance at Triton's debut concert in December 1932.

At approximately 15 minutes, the Sonata is not particularly long, especially considering that it has four movements. We are struck by the absence of virtuosic show for its own sake; this piece seems like a different work from the extroverted Violin Concerto. Prokofiev gives us lean, muscular music.

In the second movement, lightning quick reactions are essential, for the two parts are closely interwoven at rapid tempo. The players must have superb, precise ensemble to deliver this extraordinarily difficult movement, full of rapid-fire phrases that are gone in the twinkling of an eye. Both slow movements are mournful and Russian. They show that the distinct voice of young Dmitri Shostakovich was already making itself heard among his contemporaries. The half-playful, half-sardonic diatonicism peculiar to Prokofiev surfaces most strongly in the finale. At times the two parts are written so closely together that we can hardly tell who is playing what!

Duos for Violin and Viola:

G major, K. 423, and

B-flat major, K. 424

WOLFGANG AMADEUS MOZART (1756-1791)

Mozart married Constanze Weber in August 1782. His father disapproved of the match and never warmed up to his daughter-in-law. Mozart was determined to win over his father, however, and hoped that by bringing his bride from their home in Vienna to visit his father in Salzburg, he could effect cordial relations among his family. The young couple arrived in Salzburg in late July, 1783. Mozart was

quick to make the social rounds in his former home town, eager to show off Constanze and to renew friendships.

Among those he sought out was his old friend Michael Haydn (younger brother of Franz Joseph), who was court musician, *Konzertmeister* and, since Mozart's summary dismissal from the post two years prior, *Kapellmeister* to Salzburg's Archbishop Colloredo. Mozart was dismayed to find Haydn taken so ill that he was temporarily unable to fulfill his responsibilities to the Archbishop. Haydn seemed unduly distressed by his temporary incapacity. Upon inquiring further, Mozart learned that the Archbishop was withholding the *Kapellmeister's* salary until Haydn could satisfy an incomplete commission for six duets for violin and viola. Haydn had written four of the pieces when he became sick and was unable to continue.

Taking prompt advantage of the opportunity to help his friend, Mozart returned two days later with two freshly composed duos in fair copy. The manuscripts lacked only Michael Haydn's signature before they could be delivered with the other four to the impatient Archbishop.

Though parts of this delightful story may be apocryphal, there is no doubt as to the authenticity of K. 423 and 424. Twice in December 1783, following his return to Vienna, Wolfgang wrote to his father asking him to forward the manuscripts of the duos. By then he had turned his attention again to his own six string quartets, the set eventually dedicated to the older Haydn. Composing these pieces for violin and viola gave Mozart a timely opportunity to experiment with the thinner texture and stretch the musical possibilities of just two instruments.

The only prior instance of Mozart's pairing violin and viola together as solo instruments is the magnificent *Sinfonia Concertante*, K. 364 (1779). Clearly he had plenty of additional ideas for the combination to spare. The violin-violata pieces overflow with imaginative ideas that must have helped him in his consideration of inner voicing and texture for the larger string quartet ensemble.

Another fascinating aspect of these two works is their subtle assimilation of Michael Haydn's style. Haydn's employer, Archbishop Colloredo, was knowledgeable about music and continued to have Mozart's works performed even after young Wolfgang was no longer in his employ. Mozart took care to

camouflage his style so that his duos would deceive the Archbishop and merge smoothly and plausibly with the four works that Haydn had already completed. In late eighteenth-century sets of six such works, it was customary to write in six different tonalities. Haydn's four were in C, D, E, and F major. Mozart rounded out the set by continuing up the scale, to G and (skipping A) B-flat major.

Musicologist H. C. Robbins Landon has singled out the popular tunes in the last movement of K. 423 and the grace notes and trills in the first movement of K. 424 as evidence of Mozart's imitating Michael Haydn's style. But Mozart's own command of both string instruments and known preference for the viola as a chamber music instrument certainly inform the graceful writing in both works.

Suite for Two Violins and Piano, Op. 71

MORITZ MOSZKOWSKI (1854-1925)

A German pianist and composer of Polish descent, Moritz Moszkowski was a household name at the turn of the century. His *Spanish Dances*, originally for one piano, four-hands, became wildly popular, proliferating in arrangements for solo piano, orchestra, and numerous chamber combinations. As recently as 1954, the Friskin-Freundlich piano handbook described them as "too well known to require comment." The late Vladimir Horowitz retained some Moszkowski lollipops in his encore repertoire, capitalizing on their dazzling brilliance and immediate appeal to audiences. Yet what do we know today of his music?

As a composer, Moszkowski was far more successful with lighter works, especially those evoking the sultry, romantic cultures of the Latin countries. Those of his compositions still in print have colorful titles like *Capriccio Espagnole*, *En Automne*, *La Jongleuse* ["The Juggler"], and *Etincelles* ["Sparkles"]. His Piano Concerto in E, Op. 59 is occasionally revived, but he remains best known for his salon music.

The Suite for Two Violins and Piano is unusual because of its unexpected balance among the three players, and because it shows Moszkowski in a more skilled, less superficial light. An essentially serious work with no programmatic titles, the Suite reveals a fine

To Better Serve Our Patrons

Visit the UMS/Encore Information Table in the lobby, where volunteers and staff members are on hand to provide a myriad of details about events, restaurants, etc., and register any concerns or suggestions. Open thirty minutes before each concert and during intermission.

*For the convenience of our patrons,
the box office in the outer lobby
is open during intermission for
purchase of tickets to upcoming
Musical Society concerts.*

understanding of the violins' capabilities. While undeniably brilliant and often flashy, the writing also demonstrates a solid command of counterpoint and an unexpected sense of humor.

Moszkowski's piece only loosely resembles the Suite of its title. The aggressive first movement merges elements of sonata and rondo forms, introducing harmonic twists that are Schumannesque in their sweep. The inner movements reveal the Moszkowski of the salon, bordering on sentimentality, but never sacrificing grace or elegance. Moszkowski's *Allegro moderato* is a minuet; his *Lento assai* reveals an admirable sense of melodic counterpoint between the two violins. To close, he switches mood to a dazzling tarantella in G major, whose energy is tempered midstream by a leisurely, chromatic interlude.

— Notes by Laurie Shulman, © 1990



About the Artists

Itzhak Perlman's uniqueness in the rarified ranks of superstar musicians stems from something more than his supreme artistic credentials. The combination of talent, charm, and humanity in this Israeli-born artist is unrivaled in our time and has come to be recognized by audiences all over the world who respond not only to his flawless technique, but to the irrepresible joy of making music that he communicates. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986.

Born in Israel in 1945, Perlman completed his initial training at the Academy of Music in Tel Aviv. He came to New York and soon was propelled into the international arena with an appearance on the Ed Sullivan Show in 1958. Following his studies at The Juilliard School with Ivan Galamian and Dorothy DeLay, he won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career.

Since then, Itzhak Perlman has appeared with every major orchestra in recitals and festivals throughout the world. In November of 1987, he joined the Israel Philharmonic for history-making concerts in Warsaw and Budapest, representing the first performances by this orchestra and soloist in Eastern bloc countries. He also joined the Israel Philharmonic for its first visit to the Soviet Union in April and May 1990, cheered by audiences in Moscow and Leningrad who thronged to his recital and orchestral appearances.

Perlman's recordings on the EMI/Angel, Deutsche Grammophon, CBS Masterworks, London/Decca and RCA labels regularly appear on the best-seller charts and have won numerous Grammy Awards. Recent releases on the EMI/Angel label include: the complete unaccompanied sonatas and partitas of J. S. Bach; a tribute to Jascha Heifetz (with Samuel Sanders, piano); the Beethoven Concerto and two Romances for Violin and Orchestra (Barenboim/Berlin Philharmonic); and the Shostakovich First and Glazunov Concertos (Mehta/Israel Philharmonic). His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed.

Numerous publications and institutions have paid tribute to Itzhak Perlman for the unique place he occupies in the artistic and humanitarian fabric of our times. *Newsweek* magazine featured him with a cover story in April of 1980, 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, Yeshiva University and Hebrew University in Jerusalem are among the institutions that have awarded him honorary degrees.

On television, the artist has entertained and enlightened millions of viewers of all ages, on shows as diverse as "Sesame Street," the "Grammy" awards telecasts, several "Live From Lincoln Center" broadcasts, and the PBS specials "A Musical Toast" and "Mozart by the Masters," both of which he hosted. 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.

Prior to this evening's recital, Itzhak Perlman has made five Ann Arbor appearances: the May Festivals of 1970 and 1988 (Prokofiev and Tchaikovsky Concertos) and three recitals, all with Samuel Sanders, in 1970, 1982, and 1988.





Pinchas Zukerman is recognized throughout the world as an extraordinary musician — as violinist, violist, conductor, teacher, chamber musician, and champion of young artists. Critically acclaimed for his musical genius and technical prowess, combined with an exceptional integrity and zeal, Zukerman's numerous contributions to the world of music are unique.

Among his numerous achievements is a prolific discography numbering more than 75 releases that are widely representative of the violin and viola repertoire. His catalogue of recordings contains two Grammy Awards and 19 Grammy Award nominations. Some of his recent recordings include Schoenberg's *Pierrot Lunaire* and the Berg Violin Concerto with Pierre Boulez (CBS Masterworks), and he is currently working on a project of live performances of the Beethoven String Trios with Perlman and Lynn Harrell for Angel/EMI.

As a chamber musician, Pinchas Zukerman has collaborated with prominent artists and young colleagues around the world for over 20 years. They include Daniel Barenboim, the late Jacqueline Du Pré, Isaac Stern, Jean-Pierre Rampal, the Guarneri Quartet, Midori, Yo-Yo Ma, and Shlomo Mintz. Recently, he collaborated with Perlman, Ralph Kirshbaum, and Yefim Bronfman in a series of solo and chamber concerts at the Dallas International Summer Music Festival.

Zukerman began his conducting career in 1970 with the English Chamber Orchestra, and this season he will be conducting and performing with that ensemble in their first U.S. tour together. He has conducted many of the world's leading orchestras, among them the New York and Los Angeles Philharmonics, the orchestras of Boston, San Francisco, Washington, D.C., Montreal, Toronto, and Ottawa, as well as the London Symphony Orchestra and the Berlin and Israel Philharmonics. He served as music director of London's South Bank Festival for three years and the St. Paul Chamber Orchestra for seven years. Just last summer, he began a three-year appointment as principal guest conductor of the Dallas Symphony Orchestra's new International Music Festival.

Always an enthusiastic supporter of contemporary music, Pinchas Zukerman conceived and implemented a composer-in-residence program in St. Paul that was unprecedented at that time. Through it, he initiated commissions, competitions, and repertoire that resulted in three consecutive ASCAP awards from the American Symphony Orchestra League. In addition to twentieth-century masterpieces, his performances included music of living composers, such as Pierre Boulez, Oliver Knussen, Witold Lutoslawski, Marc Neikrug, Per Nørgaard, and Toru Takemitsu.

In addition to the current recital tour with Itzhak Perlman, Zukerman's current season features the world première of the Tobias Picker viola concerto with the Houston Symphony and Christoph Eschenbach, appearances in Carnegie Hall's Centennial Celebration, concerts in Australia and Japan, and appearances with the symphony orchestras of Cleveland, Chicago, Baltimore, San Francisco, St. Louis, and the St. Paul Chamber Orchestra.

A guest in numerous television specials, the artist has performed with the Chamber Music Society in a "Live From Lincoln Center" concert, and has participated in the "Here to Make Music" series, a Brahms series, and a Schubert series. For PBS, he collaborated with the Chicago Symphony and colleagues Perlman and Victor Borge in a special entitled "Mozart By the Masters" that was aired nationally by WWTW in Chicago during the past year.

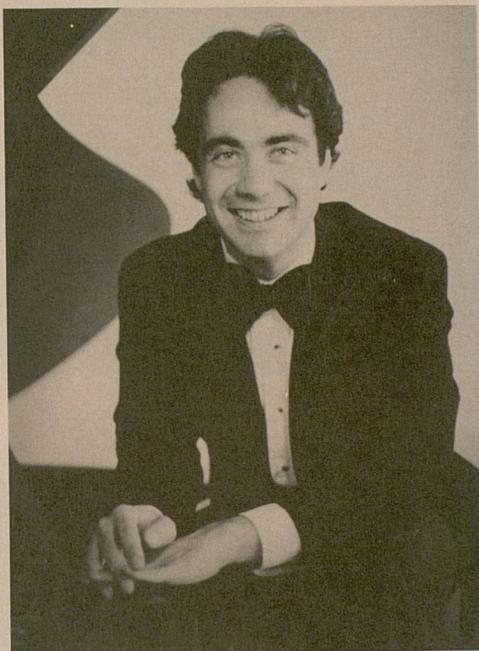
Born in Tel Aviv in 1948, Pinchas Zukerman began his musical training with his father and then studied at the Israel Conservatory and the Academy of Music in Tel Aviv. Under the guidance of Isaac Stern and Pablo Casals, he came to America in 1962 to study with Ivan Galamian at The Juilliard School. Five years later, he set the stage for his solo career by winning First Prize in the Leventritt International Competition. Since then, he has won numerous awards that include an honorary doctorate from Brown University, the King Solomon Award from the America-Israel Cultural Foundation, and in 1983 a Medal of Arts presented by President Reagan for his leadership in the musical world.

Pinchas Zukerman now makes his fifth appearance on this stage. Prior performances were two recitals with pianist Marc Neikrug (1981 and 1989), conductor and soloist (Mendelssohn Concerto) with the St. Paul Chamber Orchestra, and soloist in the 1987 May Festival (Beethoven Concerto) with Kurt Masur and the Leipzig Gewandhaus Orchestra.

Jonathan Feldman is recognized as an extremely accomplished ensemble player and accompanist and has performed on four continents with some of the world's greatest instrumentalists.

Among them are Itzhak Perlman, Pierre Fournier, Kyung-Wha Chung, Joshua Bell, Zara Nelsova, and the legendary Nathan Milstein, with whom Feldman collaborated in Ann Arbor in 1981. He also enjoys an active solo career throughout the United States and Europe.

Jonathan Feldman performs in concert regularly with members of the New York Philharmonic and the Boston Symphony Orchestra. He has participated in the concerts of the New York Philharmonic Chamber Ensembles on the orchestra's tours of the Far East, South America, Russia, and Europe. In the field of education, Feldman has given master classes throughout the United States and recently lectured at the University of Maryland International Piano Festival and William Kapell competition on "The Collaborating Pianist." In the fall of 1989, he became a faculty member of New York's Juilliard School of Music.



A graduate of The Juilliard School, Jonathan Feldman's teachers have included Dorothy Taubman, Rosetta Goodkind, and Irwin Freundlich. He has recorded for Columbia Masterworks, RCA Red Seal, Titanic, Philo, and Nonesuch.

He now makes his second Ann Arbor appearance in this evening's recital.

November Concerts

November 14 The Prism and Chester Quartets, 8 p.m. Rackham Auditorium.

Featuring Michael Sahl's *Storms*, for saxophones and strings.

Philips Pre-concert Presentation: U-M Prof. Donald Sinta, 7 p.m. Rackham (free).

November 17 The Billy Taylor Trio, 8 p.m. Hill Auditorium.

With Victor Gaskin, bass, and Bobby Thomas, drums.

November 19 Royal Winnipeg Ballet, 8 p.m. Power Center.

Featuring *Anne of Green Gables* (Mark Godden), and *Grand Pas Classique* from *Raymonda* (Petipa), *Nuages* (Jiri Kylian), and *Symphony No. 1* (Godden).

