



Emmanuel Pahud

Alessio Bax

Emmanuel Pahud / *Flute*
Alessio Bax / *Piano*

Wednesday Evening, February 14, 2018 at 7:30
Rackham Auditorium
Ann Arbor

65th Performance of the 139th Annual Season
55th Annual Chamber Arts Series

This evening's recital is supported by Jerry and Gloria Abrams, The Ken Fischer Legacy Endowment Fund, and by Gil Omenn and Martha Darling.

Media partnership provided by WGTE 91.3 FM.

Mr. Pahud records exclusively for Warner Classics.

Mr. Pahud appears by arrangement with Opus 3 Artists.

Mr. Bax is a Steinway Artist.

Mr. Bax appears by arrangement with Arts Management Group.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Francis Poulenc

Sonata for Flute and Piano

Allegro malinconico

Cantilena

Presto giocoso

Franz Schubert, Adapted by Pahud

Sonata in a minor, D. 821 ("Arpeggione")

Allegro moderato

Adagio

Allegretto

Intermission

Robert Schumann

Fantasiestücke, Op. 73

Zart und mit ausdrück

Lebhaft

Rasch und mit feuer

Felix Mendelssohn, Arr. Pahud

Sonata in F Major

Allegro vivace

Adagio

Assai vivace

SONATA FOR FLUTE AND PIANO (1957)

Francis Poulenc

Born January 7, 1899 in Paris, France

Died January 30, 1963 in Paris

UMS premiere: Elaine Shaffer with pianist Hephzibah Menuhin; January 1971 in Rackham Auditorium.

Snapshots of History...In 1957:

- Jack Kerouac's *On the Road* goes on sale in the US
- Leonard Bernstein's *West Side Story* opens on Broadway
- Toyota begins exporting vehicles to the US

One of the most beloved works in the flute repertoire, Poulenc's sonata was commissioned by the Library of Congress in memory of Elizabeth Sprague Coolidge (1864–1953), the prominent American patron of new music who had received dedications from practically every major composer of the 20th century, including Stravinsky, Schoenberg, Bartók, and many more. The world premiere took place at the Strasbourg Festival on June 18, 1957, with the great flutist Jean-Pierre Rampal and Poulenc himself at the piano.

In his 1980 biography of Poulenc, Keith W. Daniel entitled the chapter about the composer's final years with the word "Serenity." If this word doesn't describe all aspects of Poulenc's life and work during that period (it certainly doesn't apply to the most important work from those years, the opera *Dialogues des Carmélites*), it just about sums up the financially comfortable and artistically successful life of this middle-aged bachelor, surrounded by a large circle of devoted friends. Despite occasional bouts of depression, Poulenc can be said to have led a

"serene" existence in general.

The *Sonata for Flute and Piano* is certainly nothing if not a "serene" work. On the surface, the three-movement (fast-slow-fast) design, the characters of the movements, and the harmonic language seem to offer few if any surprises. Even the recalls of material from earlier movements, once an innovative move, had become a habit by the 1950s. Yet the freshness of the melodic invention, the assurance with which the composer handles form, and the flawless balance between the two instruments are attributes of true mastery. It is a feat not easily duplicated!

It seems to have taken a number of revisions before the Sonata reached this state of perfection, and Rampal took an active part in the process. In his 1989 autobiography *Music, my Love*, the flutist claimed that when he first saw the work, the ideas lacked coherence and "I simply couldn't see where the piece was going — and was very much afraid Francis couldn't either. Yet he became more confident, and slowly but surely the *Sonata for Flute and Piano* took its final shape."

SONATA IN A MINOR, D. 821, “ARPEGGIONE” (1824)

Franz Schubert

Born January 31, 1797 in Himmelpfortgrund, near Vienna

Died November 19, 1828 in Vienna

Adapted by Pahud

UMS premiere: Cellist Pierre Fournier with pianist Leon Pommers; March 1971 in Hill Auditorium.

Snapshots of History...In 1824:

- Simón Bolívar is proclaimed dictator of Peru
- None of the four US presidential candidates gain a majority of electoral votes; the election is held by the US House of Representatives
- The Montparnasse Cemetery is established in Paris

The *arpeggione*, a large bowed guitar played like a cello, was invented in 1823 by Johann Georg Stauffer in Vienna. It was around just long enough to give Schubert an opportunity to write what became one his most beloved works, and then sank into oblivion. Yet Schubert must have been truly inspired by Stauffer's invention, because the melodies of his sonata are rather special and stand out, some by their poignancy and some by their athletic virtuosity. This is music that turns on a dime between Romantic nostalgia and playfulness. It has one

of Schubert's most heartfelt slow movements and one of his gentlest rondo finales. All in all, a work that is popular for all the right reasons.

Because the instrument for which it was originally written is encountered only very rarely these days, the sonata is typically heard on either viola or cello (occasionally violin). Yet it turns out that, with only a few adjustments here and there, the flute is also well-suited to some of the virtuoso passages in the piece and can shine particularly well in the expansive melody of the slow movement.

FANTASIESTUCKE, OP. 73 (1849)

Robert Schumann

Born June 8, 1810 in Zwickau, Germany

Died July 29, 1856 in Enderich, Bonn, Germany

UMS premiere: Cellist Pierre Fournier with pianist Leon Pommers; March 1971 in Hill Auditorium.

Snapshots of History...In 1849:

- Elizabeth Blackwell is awarded her MD by the Medical Institute of Geneva, New York, becoming the first female doctor in the US
- Hungary fights for independence from the Austrian Empire
- Regular steamboat service from the east to west coasts of the US begins

In his late 30s, when he was already a well-established composer, Schumann made a concerted effort to improve the quality of *Hausmusik*, or chamber music played in German middle-class homes. In particular, he was drawn to composing works for wind instruments whose solo repertoire was still rather limited. Thus in 1849 he composed his *Adagio and Allegro* for horn, his *Three Romances* for oboe, and the present *Fantasiestucke*, originally for clarinet. To increase the appeal of these works, he allowed each one to be played on instruments other than those for which they were initially conceived. Thus, he made Op. 73 available in versions for violin and cello in addition to the clarinet — which makes an adaptation for flute an entirely logical idea.

These three “fantasy pieces” — in turn dreamy, lighthearted, and fiery — show Schumann’s supreme gifts as a writer of expressive melodies. Allusions to the style of his great art songs abound as the solo instrument pours out its musical soul against an active and technically demanding piano accompaniment.

SONATA IN F MAJOR (1838)

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

Arr. Pahud

UMS premiere: This piece has never been performed on a UMS concert.

Snapshots of History...In 1838:

- The Danube River overflows its banks due to rain and melting snow, washing away villages in western Hungary
- The Cherokee Nation is forcibly relocated in the US
- Samuel F.B. Morse gives the first public demonstration of the telegraph

Mendelssohn and violinist-composer Ferdinand David were lifelong friends. When, in 1835, Mendelssohn became the music director of the Gewandhaus Orchestra in Leipzig, he appointed David as his concertmaster. It was shortly thereafter that his friend asked Mendelssohn to write him a violin concerto. Mendelssohn began work on what became his celebrated e-minor Concerto in 1838, although he did not complete it until six years later. Around the same time he started sketching the concerto, he also composed a sonata for his friend, but he wasn't satisfied with the work and laid it aside. The sonata wasn't published until 1953, in an edition prepared by Yehudi Menuhin, but it remains something of a rarity on concert programs to this day. Although written with the virtuoso qualities of the violin in mind, the music is equally effective on the flute.

What a great master throws away can sometimes be better than a second-rate composer's best effort.

That is definitely the case with the present sonata, which has the vital energy and the rich melodic invention so characteristic of Mendelssohn. In addition, the work introduces elements of the brilliant concerto style into chamber music, especially in the last movement, a very athletic "Assai vivace," sparkling and witty from the first note to the last.

Program notes by Peter Laki.

ARTISTS

Swiss-and-French flautist **Emmanuel Pahud** began studying music at the age of six. He graduated in 1990 with the First Prize from the Paris Conservatoire, and went on studying with Aurèle Nicolet. He won First Prize at the Duino, Kobe, and Geneva competitions, and at age 22 he joined the Berliner Philharmoniker as principal flute under Claudio Abbado, a position which he still holds today. In addition, he enjoys an extensive international career as soloist and chamber musician.

Mr. Pahud appears regularly at leading concert series, festivals, and orchestras worldwide, and has collaborated as a soloist with top conductors including Abbado, Antonini, Barenboim, Boulez, Fischer, Gergiev, Gardiner, Harding, Järvi, Maazel, Nezet-Séguin, Orozco-Estrada, Perlman, Pinnock, Rattle, Rostropovich, and Zinman.

Mr. Pahud is a dedicated chamber musician and regularly gives recitals with pianists Eric Le Sage, Alessio Bax, Yefim Bronfman, Hélène Grimaud, and Stephen Kovacevich, as well as jazzing with Jacky Terrasson. In 1993, he founded the Summer Music Festival in Salon de Provence together with Eric Le Sage and Paul Meyer, which is still a unique chamber music festival today. He also continues chamber music performances and recordings with Les Vents Français with top wind players François Leleux, Paul Meyer, Gilbert Audin, and Radovan Vlatkovic.

He is committed to expanding the flute repertoire and commissions new flute works every year to composers such as Elliott Carter, Marc-André Dalbavie, Thierry Escaich, Simon Holt, Toshio Hosokawa, Michaël Jarrell, Luca Lombardi, Philippe Manoury, Matthias Pintscher, and Christian Rivet.

Since 1996 Mr. Pahud records exclusively for EMI/Warner Classics, one of the most

significant contributors to recorded flute music with more than 25 recordings which all have received unanimous critical acclaim and awards. Mr. Pahud was honored with the Chevalier dans l'Ordre des Arts et des Lettres for his contribution to music, and is an honorary member (HonRAM) of the Royal Academy of Music. He also is an Ambassador for UNICEF.

Alessio Bax's quintessential lyricism, insightful interpretations, and dazzling facility create "a ravishing listening experience," with playing that "quivers with an almost hypnotic intensity" (*Gramophone*), leading to what *Dallas Morning News* calls "an out-of-body experience." First Prize winner at the Leeds and Hamamatsu International Piano Competitions and a 2009 Avery Fisher Career Grant recipient, he has appeared as soloist with more than 100 orchestras, including the London and Royal philharmonic orchestras, Dallas and Houston symphonies, NHK Symphony in Japan, St. Petersburg Philharmonic with Yuri Temirkanov, and the City of Birmingham Symphony with Sir Simon Rattle.

Last summer, Mr. Bax performed at the Great Lakes Chamber Music Festival, Mimir Chamber Music Festival, Minnesota's Beethoven Festival, Seattle Chamber Music Festival, Music@Menlo, Santa Fe Chamber Music Festival, Bridgehampton Chamber Music Festival, Switzerland's Verbier Festival, Kentucky's Chamber Music Festival of Lexington, and Italy's Incontri in Terra di Siena Festival, where he was recently appointed artistic director for a three-year term starting in 2017. This season, he makes his solo recital debut at London's Wigmore Hall with a program of Schubert, Scriabin, and Ravel; gives solo recitals in

Spain, Italy, and California; and performs with his wife, pianist Lucille Chung, in Guatemala, the US, and, in fall 2017, at the Fundación Beethoven in Santiago, Chile. He also gives six performances at Japan's Le Pont Music Festival with Berlin Philharmonic concertmaster Daishin Kashimoto, flutist Emmanuel Pahud, and others; tours Japan with Kashimoto before giving a summer recital together at Wigmore Hall; and tours the US, both with his frequent recital partner, violinist Joshua Bell, and with the Chamber Music Society of Lincoln Center (CMS), culminating with a performance at New York's Alice Tully Hall. Later in the spring, he participates in CMS performances at both Alice Tully Hall and Wigmore Hall.

Mr. Bax graduated with top honors at the record age of 14 from the conservatory of Bari, his hometown in Italy, where his teacher was Angela Montemurro. He studied in France with Francois-Joël Thiollier and attended the Chigiana Academy in Siena under Joaquín Achúcarro. In 1994 he moved to Dallas to continue his studies with Achúcarro at SMU's Meadows School of the Arts, where, with Lucille Chung, he is now the Johnson-Prothro Artist-in-Residence. He also serves with Ms. Chung as co-artistic director of Dallas' Joaquín Achúcarro Foundation, created to cultivate the legacy of the Basque pianist and to support young pianists' careers. A Steinway artist, Mr. Bax resides in New York City with Ms. Chung and their two-year-old daughter, Mila. Outside the concert hall he is known for his long-time obsession with fine food; as a 2013 *New York Times* profile noted, he is not only notorious for hosting "epic" multi-course dinner parties, but often spends his intermissions dreaming of meals to come.

UMS ARCHIVES

This evening's recital marks **Emmanuel Pahud**'s fifth performance under UMS auspices and his first UMS recital appearance. Mr. Pahud made his UMS debut in October 1999 as principal flutist with the Berlin Philharmonic Orchestra conducted by Claudio Abbado in Hill Auditorium, and subsequently appeared as principal flutist with the Berlin Philharmonic in November 2009 and November 2016 under the baton of Sir Simon Rattle. UMS welcomes **Alessio Bax** as he makes his UMS debut tonight.

TONIGHT'S VICTORS FOR UMS:



Jerry and Gloria Abrams

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The Ken Fischer Legacy
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Gil Omenn and Martha Darling

*Supporters of this evening's recital by Emmanuel Pahud and
Alessio Bax.*

MAY WE ALSO RECOMMEND...

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| 3/11 | Elias Quartet |
| 4/14 | Colin Stetson: <i>Sorrow</i> |
| 4/22 | Murray Perahia |

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

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| 2/16–17 | <i>The Gershwins' Porgy and Bess: A Symposium</i>
(Gallery, Hatcher Graduate Library, 913 S. University Avenue)
<i>Please visit smt.d.umich.edu/Gershwin for full schedule details and
to register.</i> |
| 2/18 | Talking About <i>Porgy and Bess</i> : A Post-Performance Discussion
(Gallery, Hatcher Graduate Library, 913 S. University Avenue, 2:00 pm) |
| 2/19 | FRAME: A Salon Series on Visual Art, Performance, and Identity
(202 S. Thayer Street Building, Atrium, 7:00 pm) |

Educational events are free and open to the public unless otherwise noted.