



UMS PRESENTS

JOSHUA BELL

Sam Haywood, *Piano*

Sunday Afternoon, February 16, 2014 at 4:00
Hill Auditorium • Ann Arbor

52nd Performance of the 135th Annual Season
135th Annual Choral Union Series

Photo: Joshua Bell; photographer: Bill Phelps.

PROGRAM

Giuseppe Tartini

Violin Sonata in g minor, Op. 1, No. 4

Affettuoso

Presto

Allegro

Ludwig van Beethoven

Violin Sonata No. 10 in G Major, Op. 96

Allegro moderato

Adagio espressivo

Scherzo: Allegro

Poco allegretto

INTERMISSION

Igor Stravinsky

Divertimento, for Violin and Piano (Suite from the ballet *The Fairy's Kiss*)

Overture

Danses suisses

Scherzo

Pas de deux. Adagio

Pas de deux. Variation

Pas de deux. Coda

Additional works to be announced by the artists from the stage.

This afternoon's performance is sponsored by Sesi Lincoln.

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Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this afternoon's recital.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Mr. Bell records exclusively for Sony Classical – a MASTERWORKS Label.

Mr. Bell will personally autograph programs and recordings in the lower lobby following the recital.

Mr. Bell appears by arrangement with IMG Artists, LLC..

NOW THAT YOU'RE IN YOUR SEAT...

There are endless variations possible on the “historical” recital — one that brings together repertoire from different places and different centuries. Joshua Bell plays three favorites for us tonight — three works whose mention will elicit knowing smiles from the connoisseur and arouse the curiosity of the novice. From the devil’s trill to a fairy’s kiss, with the master who embraced all humanity coming in between, the program encompasses some wild extremes but unites them all by the art of giving classical form to the poetic inspiration, whatever its origins may be.

Violin Sonata in g minor, Op. 1, No. 4 “Il Trillo Del Diavolo” (The Devil’s Trill) (1713)

Giuseppe Tartini

Born April 8, 1692 in Pirano (now Piran, Istria peninsula, Slovenia)

Died February 26, 1770 in Padua, Italy

UMS premiere: William Luderer (assisted on piano by Professor Orin Cady, an early UMS and Ann Arbor School of Music leader), December 1883 in University Hall

SNAPSHOTS OF HISTORY...IN 1713:

- The 28-year-old J. S. Bach works on his *Orgelbüchlein* in Weimar
- The 28-year-old G. F. Handel composes his *Utrecht Te Deum* to celebrate the Peace of Utrecht, which ended the War of the Spanish Succession
- Arcangelo Corelli dies at the age of 60
- The Treaty of Portsmouth ends hostilities between the Abenaki Indians and the British Provinces of Massachusetts Bay and New Hampshire
- Antoine Watteau paints *Fête galante*

The “Devil’s Trill” sonata is one of the best-known violin works from the rich Italian Baroque repertoire. The author, a celebrated virtuoso, was for many years the concertmaster at St. Anthony’s basilica in Padua (known for its famous Giotto paintings). He left over 100 violin concertos and dozens of sonatas, in addition to sacred vocal works and theoretical writings, but nothing captured the imagination of posterity more than the “Devil’s Trill” and the dream story in which it supposedly originated. His colorful life was the subject of a

fictionalized biography by the celebrated American violinist Albert Spalding, entitled *A Fiddle, a Sword and a Lady* (1953), which speaks of Tartini’s artistry on the violin, his prowess as a fencer, and his secret romance with the woman he married in 1710 at the age of 18.

It is not known exactly when Tartini wrote the “Devil’s Trill” sonata. The traditionally accepted date (1713) is now thought to be several decades too early for stylistic reasons. In any event, Tartini was in the habit of returning to his old compositions time and again, making changes and corrections over a period of many years. The sonata first appeared in print in 1763.

In the present work, as in his numerous violin sonatas in general, the composer adopted the four-movement church-sonata format (slow-fast-slow-fast) as established by Corelli, but introduced some interesting innovations. The opening movement follows the rhythmic pattern of the *siciliano*; the subsequent fast movement begins with a typical Baroque concerto idea but is actually worked out in something more closely resembling Classical sonata form. The third and fourth movements are — surprisingly — interlocked, so that portions of the *Andante* – *Allegro* alternate with the *Allegro assai* episodes that contain the famous “devil’s trills.”

Tartini’s dream, as recounted to his friend, the French astronomer Joseph de Lalande:

I dreamed one night that I made a pact with the devil. In return for my soul, the devil promised to be at my side whenever I needed him, anticipating my every wish. On a whim, I handed him my violin, to see what kind of musician he might be. To my astonishment, the music he made was exquisite — a sonata of such unearthly skill and beauty that I stood transfixed as he played. My pulse stopped, breath failed me — and I awoke. Snatching up a fiddle, I tried to recapture the sounds I'd heard. Feverishly, before I should forget, I noted down the music of the sonata. But though it is the best I ever composed, how poor, how far inferior it is to the music the devil played in my tantalizing dream!

Violin Sonata No. 10 in G Major, Op. 96 (1812)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn,

Germany

Died March 26, 1827 in Vienna

UMS premiere: Yehudi Menuhin, October 1965
in Hill Auditorium

SNAPSHOTS OF HISTORY...IN 1812:

- Napoleon invades Russia
- War between the US and England
- The Brothers Grimm publish the first volume of their fairytale collection
- Lord Byron begins publication of *Childe Harold's Pilgrimage*
- Humphrey Davy publishes the first volume of his fundamental *Elements of Chemical Philosophy*

The last of Beethoven's 10 violin sonatas is also the last work the composer completed before falling silent for four years. It is, in more ways than one, a valedictory piece, where Beethoven bid farewell not only to the genre of the violin sonata but to his so-called "middle period" as well. The descending motif associated with *Lebewohl* (farewell), featured prominently in the *Piano Sonata in E-flat Major, Op. 81/a* ("Les Adieux") is quoted literally, in the same key no less, in the

second movement of Op. 96.

In general, E-flat Major assumes the role of an important secondary key in this G-Major sonata. The two keys are not very closely related and therefore the transition from one to the other is always noticeable as a certain "darkening" of the sound. The second-movement "Adagio" and the central Trio section of the third movement are entirely in this key, which is also frequently hinted at in the outer movements.

As the famous violinist Joseph Szigeti noted in his book on the 10 Beethoven sonatas, "The last sonata Op. 96 is the only one of the 10 that states its theme unaccompanied, unharmonized...giving the bare essence only of the germinal idea." In his 2003 book *Late Beethoven*, Maynard Solomon specifies that this four-note theme is in fact a bird song, the melody of the skylark to be exact. The theme conveys associations with nature and the pastoral genre, but the mood is nostalgic, as though the idyllic world of the pastorate vanished before our very eyes. There are moments when, as Szigeti observed, "the motion of the...voices almost seems suspended in mid-air." One such moment comes shortly before the end of the first movement where the piano is left alone to play some very special harmonies with a truly mystical effect, introducing the final appearance of the four-note theme with which the movement closes.

The second-movement "Adagio espressivo" has the same hymn-like rhythm as the slow movement of the "Emperor" Concerto, written three years earlier. Its solemn melody is repeated in its entirety after some intervening ornamental passages, and the movement is connected to the next one without a break (like in the concerto, although the transition is much simpler in the sonata).

The third-movement “Scherzo” is in the dark key of g minor, and its theme, made up of short, separated notes, is characterized by the off-beat accents Beethoven was so fond of. After the more fluid melody of the E-flat Major Trio section, the “Scherzo” returns with an ending that changes the initial g minor into a brighter, soothing G Major, preparing the way for the finale.

The last movement, marked “Poco allegretto,” is a theme with variations. The main melody is serene and good-humored, although without the exuberance of some other Beethovenian finales; it is marked *dolce* (gently) throughout. The variations are extremely diverse and innovative, pointing in the direction of Beethoven’s late style. They are seven in number and include, in addition to the traditional strategies of ornamenting and enriching the melody, the opposite procedure, which consists in reducing it to simple chords. Of particular beauty is the *adagio* variation (No. 5), which includes two short cadenzas for the piano. It is followed by a deceptive return of the melody in its original form – deceptive first because it is not in the home key of G but (once again) in E-flat Major, and second, because it is soon interrupted by the boisterous sixth variation. Variation 7 is a mysterious-sounding contrapuntal piece in g minor. It leads into the “real” return of the original theme (in the home key, and in a complete form). A coda, with the typical Beethovenian slowdown at the next-to-the-last moment, closes the work.

Op. 96 was written for one of the most famous violinists of Beethoven’s time, the French Pierre Rode (1774–1830), who gave the premiere with Beethoven’s pupil, the Archduke Rudolph at Prince Lobkowitz’s palace on December 29, 1812. It seems that the celebrated virtuoso was not in top form during his tour of Germany and Vienna that winter.

At least, the composer Louis Spohr found his playing “cold and full of mannerisms,” unlike the Rode he had known earlier. Beethoven himself seems to have been less than satisfied, for, as he wrote to the Archduke, “I did not make great haste in the last movement for the sake of mere punctuality, because I had, in writing it, to consider the playing of Rode. In our finales we like rushing and resounding passages, but this does not please R and – this hindered me somewhat.” Beethoven may not have liked to make concessions to performers, yet in this case, the compromise resulted in a movement that, while not entirely typical of him, is beautiful in a very special and unique way.

Divertimento, for Violin and Piano (Suite from the ballet *The Fairy’s Kiss*) (1928–34)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum, near

St. Petersburg, Russia

Died April 6, 1971 in New York

UMS premiere: Italian violinist Franco Gulli on a UMS recital in 1969

SNAPSHOTS OF HISTORY...IN 1934:

- Fred Astaire and Ginger Rogers star in *The Gay Divorcee*
- Austrian chancellor Engelbert Dollfuss is assassinated by Austrian Nazis
- Shostakovich’s opera *Lady Macbeth of the Mtsensk District* is first performed in Leningrad
- Federico Garcia Lorca writes his play *Yerma*
- Henry Miller publishes *Tropic of Cancer*

Stravinsky professed a great love for the music of Piotr Ilyich Tchaikovsky all his life. This has often surprised those who see Stravinsky as the ultimate anti-Romantic. But life is often more complicated than it seems. Stravinsky was not necessarily opposed to all Romanticism (only to the German variety). And while he had studied with, and revered, Rimsky-Korsakov

and was, therefore, the artistic child of the “Mighty Handful,” his affinity for Tchaikovsky was arguably even stronger.

It started long before Stravinsky took up serious music studies. At home, he had often seen the signed photograph that his father, the leading bass singer of St. Petersburg’s Mariinsky Theatre, had received from Tchaikovsky after a memorable performance. As a young boy, he caught one fleeting glimpse of Tchaikovsky at the opera; an image that, as he later wrote, “remained in the retina of my memory all my life” — especially since Tchaikovsky suddenly died, at the age of 53, just a few days after this memorable encounter.

As a mature composer, Stravinsky continued to cherish the refinement of Tchaikovsky’s style, which appealed to him more than the music of the “Five” that often struck him as crude. His first musical homage to Tchaikovsky was the 1921 opera *Mavra*, followed seven years later by the ballet *Le baiser de la fée*, commissioned by Ida Rubinstein for her new ballet company in Paris. The production was intended as a tribute to Tchaikovsky on the 35th anniversary of his death. Stravinsky decided to base his score directly on Tchaikovsky’s music, using selections not originally written for orchestra. He started to research Tchaikovsky’s songs and shorter piano

works, some of which he had long known and some of which he was just discovering. He treated his sources with a great deal of freedom. In a few cases, he used direct quotation. More often, he creatively recomposed Tchaikovsky’s themes, with extensive rhythmic and harmonic changes.

For the story of his ballet, Stravinsky turned to the tales of Andersen, which had earlier inspired him in the opera *The Nightingale*. He described Andersen as a “gentle, sensitive soul whose imaginative mind was wonderfully akin to that of the musician [Tchaikovsky].” His choice fell on one of Andersen’s less well-known stories, “The Ice Maiden,” which was set in the high mountains of Switzerland. In the story — which Stravinsky treated with the same freedom with which he rewrote Tchaikovsky’s music — a fairy appears to a young man on the day of his wedding, and, using her magic powers, carries him off into a “land beyond time and space.”

In 1934, Stravinsky extracted an orchestral suite from *Le baiser de la fée*; he called the suite *Divertimento*, and arranged it for violin and piano the same year. The movements of this suite contain about half of the complete ballet music.

Program notes by Peter Laki.

THE HUBERMAN VIOLIN

Joshua Bell performs on the revered 300-year-old Gibson ex-Huberman violin, believed to be one of only five or six instruments made in 1713 by Antonio Stradivari in Cremona, Italy. Its connection to **Bronislaw Huberman**, a Jewish Polish violinist who lived from 1882–1947, is particularly fascinating. Huberman became one of the most celebrated musicians of his time, and performed in recital (along with soprano Claire Dux) on March 14, 1922 at Hill Auditorium on the UMS Choral Union Series. In 1929, Huberman visited Palestine and came up with the idea to establish a classical music presence there. The new Palestine Symphony Orchestra made its debut in December 1936 with the great Toscanini on the podium, at a time when many Jewish musicians were being fired from European orchestras. The Palestine Symphony changed its name to the Israel Philharmonic Orchestra (IPO) when the state came into being in 1948. The IPO will make their eighth UMS appearance on **Saturday, March 15 at Hill Auditorium** under the baton of music director, Zubin Mehta.

ARTISTS

Often referred to as the “poet of the violin,” **JOSHUA BELL**’s stunning virtuosity, beautiful tone, and charismatic stage presence have brought him universal acclaim. An Avery Fisher Prize recipient, Mr. Bell received the New York Recording Academy Honors in June 2013. Recently appointed Music Director of the Academy of St. Martin-in-the-Fields, Mr. Bell is the first person to hold this title since Sir Neville Marriner formed the orchestra in 1958. Their first recording under Mr. Bell’s leadership of Beethoven’s *Symphony Nos. 4 and 7* from Sony Classical debuted in February 2013 at No. 1 on the *Billboard* Classical chart and they will next record the Bach violin concertos.

Last fall Mr. Bell performed a South American recital tour with pianist Alessio Bax and a European tour with the Academy of St. Martin-in-the-Fields. Mr. Bell also guests with the Houston, Dallas, and St. Louis symphonies. In 2014, he reunites with his beloved Academy of St. Martin-in-the-Fields, directing Beethoven’s *Symphony Nos. 3 and 5*. He

will also perform the Brahms concerto with the Vienna Philharmonic under the baton of Paavo Järvi, and the Sibelius with Gustavo Dudamel conducting the Los Angeles Philharmonic. The current US recital tour with Sam Haywood, a performance at the Kennedy Center with the National Symphony Orchestra, and dates with the Los Angeles Philharmonic round out the season.

In 2007, Joshua Bell performed incognito in a Washington, DC subway station for a *Washington Post* story examining art and context. The story earned writer Gene Weingarten a Pulitzer Prize and sparked an international firestorm of discussion. The conversation continues to this day, thanks in part to the September 2013 publication of the illustrated children’s book, *The Man With the Violin* by Kathy Stinson, illustrated by Dušan Petričić from Annick Press.

Mr. Bell has recorded more than 40 CDs garnering Mercury, Grammy, Gramophone, and Echo Klassik awards. His first holiday CD, released last fall and entitled *Musical Gifts From Joshua Bell*

and *Friends* features collaborations with artists including Chris Botti, Kristin Chenoweth, Chick Corea, Gloria Estefan, Renée Fleming, Plácido Domingo, and Alison Krauss. Recent releases include *French Impressions* with pianist Jeremy Denk, the eclectic *At Home With Friends*, the *Defiance* soundtrack, Vivaldi's *The Four Seasons*, Tchaikovsky's *Violin Concerto* with the Berlin Philharmonic, *The Red Violin Concerto*, *Voice of the Violin*, and *Romance of the Violin*, which *Billboard* named the 2004 "Classical CD of the Year," and Mr. Bell the "Classical Artist of the Year." His discography encompasses critically acclaimed performances of the major violin repertoire in addition to John Corigliano's Oscar-winning soundtrack, *The Red Violin*.

Born in Bloomington, Indiana, Mr. Bell received his first violin at age four and at 12 began studying with Josef Gingold, at Indiana University. Two years later he came to national attention in his debut with Riccardo Muti and the Philadelphia Orchestra and, at 17, debuted at Carnegie Hall. Mr. Bell's career has now spanned over 30 years as a soloist, chamber musician, recording artist, and conductor.

Joshua Bell performs on the 1713 Huberman Stradivarius.



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British pianist **SAM HAYWOOD** has performed to critical acclaim all over the world. Alongside his busy solo and chamber music career, he is a composer and artistic director of the Solent Music Festival. This season he will make his US solo debut at the Kennedy Center.

Mr. Haywood recently recorded the piano works of Russian pianist-composer Julius Isserlis, grandfather of the cellist Steven Isserlis, for Hyperion. To celebrate Chopin's bicentennial year in 2010 he made the world premiere recording on Chopin's own Pleyel piano, part of the Cobbe Collection. He also features on Joshua Bell's new album for Sony Masterworks, *Musical Gifts* and on a CD of the works of the eight-year old prodigy, Alma Deutscher.

Following his early success in the BBC Young Musician of the Year competition, the Royal Philharmonic Society awarded him their prestigious Isserlis Award. Mr. Haywood studied with Paul Badura-Skoda in Vienna, where he began his enduring love-affair with opera. At the Royal Academy of Music in London he was mentored by the renowned teacher Maria Curcio, a pupil of Artur Schnabel.

Mr. Haywood attaches great importance to his work with young people. He is an ambassador to the West Lakes Academy, has written a children's opera, and is regularly involved in family



concerts, workshops, and master classes. His *Song of the Penguins*, for bassoon and piano, is

published by Emerson Editions. He has also commissioned works by composers John McLeod and Oliver Davis.

Outside his musical world he is passionate about his native Lake District, literature, technology, and magic. For more information about Sam Haywood, please visit his website at www.samhaywood.com or follow him on Twitter @samhaywood_.



UMS ARCHIVES

In April 2012, **Joshua Bell** was presented with the UMS Distinguished Artist Award at the 2012 Ford Honors Program at Hill Auditorium. This afternoon's recital marks Joshua Bell's seventh appearance under UMS auspices, four as orchestral soloist or recitalist and two as violinist/music director. Mr. Bell made his UMS debut in October 1989 as violin soloist in Sibelius' *Violin Concerto* with the Atlanta Symphony Orchestra under the baton of Yoel Levi at Hill Auditorium. UMS welcomes **Sam Haywood** who makes his UMS debut this afternoon.