

Thursday, November 15, 2007, 7:30pm
Zellerbach Hall

Yo-Yo Ma, *cello* Kathryn Stott, *piano*

PROGRAM

- Franz Schubert (1797–1828) Sonata for Arpeggione and Piano in A minor,
D. 821 (1824)
Allegro moderato
Adagio —
Allegretto
- Dmitri Shostakovich (1906–1975) Sonata for Cello and Piano in D minor,
Op. 40 (1934)
Moderato
Moderato con moto
Largo
Allegretto
- Astor Piazzolla (1921–1992) *Le Grand Tango* (1990)

INTERMISSION

- Egberto Gismonti (b. 1947) & *Bodas de Prata & Quatro Cantos* (1914),
Geraldo Carneiro (b. 1952) arr. Gismonti
- César Franck (1822–1890) Sonata No. 2 for Violin and Piano in A major,
Op. 100 (1886), arr. Jules Delsart
Allegro amabile
Andante tranquillo — Vivace —
Andante — Vivace a più —
Andante — Vivace
Allegretto grazioso (quasi Andante)

Yo-Yo Ma records exclusively for Sony BMG.

*Management: Opus 3 Artists, 470 Park Avenue South, 9th Floor North, New York, New York 10016
David V. Foster, President and C.E.O.*

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Franz Schubert (1797–1828)
**Sonata for Arpeggione and Piano in A minor,
D. 821**

Composed in 1824.

The guitar player Vincenz Schuster was among the regular participants in the evening musical salons that Ignaz Sonnleithner held at his Viennese townhouse during the 1820s. It was there that Schuster met Franz Schubert, whose compositions and piano playing were the chief attractions of those convivial soirées. When Schubert returned to Vienna in September 1824 after spending the summer as music master to the branch of a Esterházy family in Zseliz, Schuster pestered him to write a piece for a new instrument, a curious hybrid of guitar, cello and viola da gamba called an “*arpeggione*,” that a local inventor, Georg Staufer, had devised the year before. The *arpeggione* was about the size of a modern cello, but had a smooth waist, a series of some two-dozen frets fixed to the fingerboard (like a guitar), six strings tuned in fourths, and an elaborately carved scroll (like the old gamba). The instrument could either be bowed or strummed. Schuster had become one of its first exponents, and he must have envisioned a future for the instrument because he not only cajoled Schubert into composing his “Arpeggione” Sonata, but also wrote a tutor for it. Schuster’s faith quickly proved misplaced, however, and the *arpeggione* became extinct within a decade. Schubert’s piece, dedicated to Schuster, is the only one known to have been composed for the instrument. When the score of the Sonata was first published in 1871 as part of the collected edition of Schubert’s works, it was issued in a version for cello, the form in which it has become the best-known of his few compositions for solo instrument and piano, though practitioners of the violin, viola, flute, double bass and clarinet have also appropriated it for their repertoires. In 1930, the Spanish cellist Gaspar Cassadó arranged the piece as a concerto for cello, a transformation he similarly visited upon a horn concerto by Mozart and a clarinet concerto by Weber.

The “Arpeggione” Sonata is a friendly and ingratiating specimen of Biedermeier *Hausmusik*, exactly the tuneful and easily likeable sort of cre-

ation that makes us regret not having been around to participate in the composer’s *Schubertiads*. The opening movement, more wistful than dramatic, is one of the most compact realizations of sonata form that Schubert devised during his later years, eschewing the glorious prolixity—the “heavenly length” that Schumann attributed to the C major Symphony—that marked the quartets, piano sonatas and symphonies from 1822 to the end of his life. The *Adagio* is a song of sweetness and simplicity that leads without pause to the A major finale, constructed in a sectional design buttressed by the returns of the lyrical main theme.

Dmitri Shostakovich (1906–1975)
Sonata for Cello and Piano in D minor, Op. 40

Composed in 1934.

When Shostakovich undertook the composition of a cello sonata for his friend and supporter Viktor Kubatsky during the early months of 1934, he had just vaulted to the forefront of Soviet music on the enormous success of his opera *Lady Macbeth of Mzensk*. Audiences in Moscow and Leningrad filled every available seat at the work’s performances for nearly two years, and confirmed the words of one critic that the opera “could only have been written by a Soviet composer brought up in the best traditions of Soviet culture” and of others that it was “a triumph for Soviet music” and “a brilliant opera.” During one period late in 1935, *Lady Macbeth* played in three Moscow theaters simultaneously. In the wake of his newly won acclaim, Shostakovich composed with enthusiasm—the Twenty-Four Preludes for Piano, a piano concerto, a sonata for cello, the ballet *The Limpid Brook*, a daring new symphony (No. 4)—and planned a trilogy of operas about the state of Russian women in the decades before the Revolution to follow *Lady Macbeth*. In April 1935, he was among a group of leading Soviet artists chosen to make a concert tour of Turkey, during which he played his new Piano Concerto and Preludes. Shostakovich continued the story in his memoirs: “After my trip to Turkey, which got a lot of coverage in the Soviet papers, I was offered guest performances at very

flattering terms. I went on one of these trips, to Arkhangelsk, with the cellist Viktor Kubatsky. He played my Cello Sonata. On January 28, 1936, we went to a railroad station to buy a new *Pravda*. I opened it up and leafed through it—and found the article ‘Muddle Instead of Music.’ I’ll never forget that day, it’s probably the most memorable in my life.” The supposed “muddle” was none other than *Lady Macbeth*, whose powerful modernity and lurid depictions of murder and adultery had so enraged Joseph Stalin when he first saw the opera in Moscow the preceding month that he ordered the piece summarily condemned as “coarse, primitive and vulgar” and its composer branded as an “enemy of the people.” So brazen was Stalin’s Party line and so virulent the reaction against Shostakovich that for some time he seriously feared for his life. Though it urged Shostakovich to immediately reform his compositional ways, the denunciation also encouraged him to continue with his creative work, but in a manner consistent with Soviet goals. As “a Soviet composer’s reply to just criticism” (a phrase attributed to Shostakovich by the press, though it did not appear in the score), he created the Fifth Symphony in 1937, and presented it to an enthusiastic public. He had apparently returned to the Soviet fold, and in such manner that in 1941 he was awarded the Stalin Prize, the highest achievement then possible for a Russian composer.

The first important work that Shostakovich composed after the premiere of *Lady Macbeth* in Leningrad on January 22, 1934 was his Cello Sonata, begun in Moscow and completed during a holiday in the Crimea just before his 28th birthday on August 9th. (Solomon Volkov, the Russian musicologist who transcribed and published *Testimony*, the composer’s purported memoirs, claimed that much of the work was sketched in Shostakovich’s empty apartment during two sleepless nights after he had quarreled with his wife, who stomped off to Leningrad.) The Sonata is built on a large, nearly symphonic formal plan, and exhibits the juxtaposition of lyricism and acidulousness that characterizes Shostakovich’s best compositions. The two lyrical flights that serve as the first and second themes of the opening movement’s exposition are among Shostakovich’s most unabashedly romantic melodic inspirations. The center of the

movement, however, is much concerned with a somewhat premonitory repeated-note rhythmic figure, which the piano posits as a challenge to the songful nature of the cello’s part. The order of the earlier themes is reversed upon their return in the recapitulation, and the movement ends with a rumbling ghost of the repeated-note motive from the development section. The second movement is a volatile scherzo whose central trio is marked by wave-form cello arpeggios in icy harmonics. The *Largo* is a deeply felt lament, solemn, almost tragic in its emotion, and darkly introspective in its harmony and instrumental coloring. The finale is a typically Shostakovian blending of the traditional, in its brilliant, energetic nature, clear texture and rondo form, and the modern, in its cheeky main theme and acerbic, nose-thumbing chordal constructions.

Astor Piazzolla (1921–1992)
Le Grand Tango

Composed in 1990.

Premiered on April 24, 1990, in New Orleans, by Mstislav Rostropovich and Sarah Wolkensohn.

The Argentinean tango, like American ragtime and jazz, is music with a shady past. Its deepest roots extend to Africa and the fiery dances of Spain, but it seems to have evolved most directly from a slower Cuban dance, the *habanera* (whose name honors that nation’s capital), and a faster native Argentinean song form, the *milonga*, both in duple meter and both sensuously syncopated in rhythm. These influences met at the end of the 19th century in the docklands and seamier neighborhoods of Buenos Aires, where they found fertile ground for gestation as the influx of workers streaming in from Europe to seek their fortunes in the pampas and cities of South America came into contact with the exotic Latin cultures. The tango—its name may have been derived from a word of African origin meaning simply “dance,” or from the old Castilian *taño* (“to play an instrument”), or from a type of drum used by black slaves, or from none of these—came to embody the longing and hard

lives of the lower classes of Buenos Aires, where it was chiefly fostered in bawdy houses and back-alley bars by usually untutored musicians. The texts, where they existed, dealt with such forlorn urban topics as faithless women, social injustice and broken dreams. In the years around World War I, the tango migrated out of the seedier neighborhoods of Argentina, leaped across the Atlantic to be discovered by the French, and then went on to invade the rest of Europe and North America. International repute elevated its social status, and, spurred by the glamorous images of Rudolph Valentino and Vernon and Irene Castle, the tango became the dance craze of the 1930s. Tango bands, comprising four to six players (usually piano, accordion, guitar and strings) with or without a vocalist, flourished during the years between the wars, and influenced not just the world’s popular music but also that of serious composers: one of Isaac Albéniz’s most famous works is his Tango in D; William Walton inserted a tango into his “Entertainment with Poems” for speaker and instruments, *Façade*; and Igor Stravinsky had the Devil in *The Soldier’s Tale* dance a tango and composed a Tango for Piano, which he also arranged for full orchestra and for winds with guitar and bass.

The greatest master of the modern tango was Astor Piazzolla, born in Mar Del Plata, Argentina, a resort town south of Buenos Aires, on March 11, 1921, and raised in New York City, where he lived with his father from 1924 to 1937. Before Astor was ten years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all performers and composers of tangos and a cultural hero in Argentina. At Gardel’s urging, the young Astor moved to Buenos Aires in 1937 and joined the popular tango orchestra of Anibal Troilo as arranger and bandoneón player. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger, the renowned teacher of Copland, Thomson, Carter and many other of the best American composers. Boulanger, as was her method, grounded Piazzolla in the classical European repertory, but then encouraged him to follow his genius for the tango rather than write in the tra-

ditional concert genres. When Piazzolla returned to Buenos Aires in 1956, he founded his own performing group, and began to create a modern style for the tango that combined elements of traditional tango, Argentinean folk music and contemporary classical, jazz and popular techniques into a “Nuevo Tango” that was as suitable for the concert hall as for the dance floor. He was sharply criticized at first by government officials and advocates of the traditional tango alike for his path-breaking creations. “Traditional tango listeners hated me,” he recalled. “I introduced fugues, counterpoint and other irreverences: people thought I was crazy. All the tango critics and radio stations of Buenos Aires called me a clown, they said my music was ‘paranoiac.’ And they made me popular. The young people who had lost interest in the tango started listening to me. It was a war of one against all, but in ten years, the war was won.” In 1974, Piazzolla settled again in Paris, winning innumerable enthusiasts for both his Nuevo Tango and for the traditional tango with his many appearances, recordings and compositions. By the time he returned to Buenos Aires in 1985, he was regarded as the musician who had revitalized one of the quintessential genres of Latin music, and he received awards from *Down Beat* and other international music magazines and from the city of Buenos Aires, as well as a Grammy Award nomination for his composition *Oblivion*. Piazzolla continued to tour widely, record frequently and compose incessantly until he suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

The composer wrote, “*Le Grand Tango* was composed especially for Mstislav Rostropovich in 1982 at the request of Mr. Efrain Paesky, Secretary General of the Inter-American Music Council in Washington, D.C. Composing for Slava was a real responsibility, for I knew that the Russians have a great heart for tango music. It’s not a question of being born in Argentina to feel tango—this is music and Slava is the music. *Le Grand Tango* is a suite of three different moods of tango in one movement. The cello has the singing part and the piano accompanies with aggressive rhythms and accentuations, which gives the real feeling of the new tango, a music that I started to play in the 1950s. My city of Buenos Aires and my people say

thanks to the man to whom this music was dedicated, Mstislav Rostropovich.”

INTERMISSION

Egberto Gismonti (b. 1947) & Geraldo Carneiro (b. 1952)
Bodas de Prata & Quatro Cantos

Arranged by Egberto Gismonti.

Brazilian composer, guitarist and pianist Egberto Gismonti draws a world of music into his compositions. Born in 1947 in Carmo, north of Rio de Janeiro, Gismonti began formal training in piano and classical music at age six and demonstrated exceptional talents for performance and composition as a teenager. In 1968, he went to Rio de Janeiro, where he participated successfully in the Third Rio International Song Festival, and then moved on to Paris to study orchestration and analysis with Nadia Boulanger and composition with Jean Barraqué. After returning to Brazil, Gismonti taught himself to play guitar and developed a compositional style whose references ranged from jazz to the traditional music of his Sicilian and Lebanese ancestors, from the folk, dance and popular idioms of his homeland to such European influences as Stravinsky and Ravel. Since making the first recording of his own music in 1969, Gismonti has become one of Brazil’s best-known and most esteemed performers and composers, with some 50 albums as well as hundreds of compositions for orchestra, chamber ensembles, dance, theater, film and television to his credit. Gismonti composed the thoughtful and rhapsodic *Bodas de Prata & Quatro Cantos* (“*Silver Anniversary & Four Songs*”) in collaboration with the noted Brazilian writer Geraldo Carneiro, author of books, plays, films, essays, poems, an opera libretto and the lyrics for more than 200 songs.

César Franck (1822–1890)
Sonata for Violin and Piano in A major

Composed in 1886.

Premiered on December 16, 1886, in Brussels by violinist Eugène Ysaÿe and pianist Léontine Bordes-Pène.

Arranged for Cello by Jules Delsart.

Franck first considered writing a violin sonata in 1859, when he offered to compose such a piece for Cosima von Bülow (*née* Liszt, later Wagner) in appreciation for some kind things she had said about his vocal music. He was, however, just then thoroughly absorbed with his new position as organist at Ste.-Clotilde, and was able to compose nothing that year except a short organ piece and a hymn. (His application to his duties had its reward—he occupied the prestigious post at Ste.-Clotilde until his death 31 years later.) No evidence of any work on the proposed sonata for Cosima has ever come to light, and it was not until 20 years later that he first entered the realm of chamber music with his Piano Quintet of 1879. Franck’s next foray into the chamber genres came seven years after the Quintet with his Sonata for Violin and Piano, which was composed as a wedding gift for his friend and Belgian compatriot, the dazzling virtuoso Eugène Ysaÿe, who had been living in Paris since 1883 and befriending most of the leading French musicians; Ysaÿe first played the piece privately at the wedding ceremony on September 28, 1886. (Chausson and Debussy also composed pieces for Ysaÿe.) In tailoring the Sonata to the warm lyricism for which Ysaÿe’s violin playing was known, Franck created a work that won immediate and enduring approval, and which was instrumental in spreading the appreciation for his music beyond his formerly limited coterie of students and local devotees. The formal premiere, given by Ysaÿe and pianist Léontine Bordes-Pène at the *Musée moderne de peinture* in Brussels on December 16, 1886, was an extraordinary event, of which Franck’s pupil Vincent d’Indy left the following account: “It was already growing dark as the Sonata began. After the first *Allegretto*, the players could hardly read their mu-

sic. Unfortunately, museum regulations forbade any artificial light whatever in rooms containing paintings; the mere striking of a match would have been an offense. The audience was about to be asked to leave but, brimful of enthusiasm, they refused to budge. At this point, Ysaÿe struck his music stand with his bow, demanding, ‘Let’s go on!’ Then, wonder of wonders, amid darkness that now rendered them virtually invisible, the two artists played the last three movements from memory with a fire and passion the more astonishing in that there was a total lack of the usual visible externals that enhance a concert performance. Music, wondrous and alone, held sovereign sway in the blackness of night. The miracle will never be forgotten by those present.”

The Sonata excited the enthusiasm not only of musicians, but also inspired other artists to capture its essence in their particular media. Under the work’s influence, the sculptor Victor Rousseau created a statue titled *Ecstasy*, in which two figures reach upwards in thankfulness for the divine music issuing from the heavens. Camille Mauclair’s novel *The City of Light* contains a vivid description of Ysaÿe and Chausson performing the Sonata in Rodin’s studio. The most famous literary passage prompted by Franck’s Sonata, however, appears in the first volume of Marcel Proust’s *Remembrance of Things Past*. Of the interplay of the instruments at the work’s beginning, Proust wrote, “At first, the piano complained alone, like a bird deserted by its mate; the violin heard and answered it, as from a neighboring tree. It was as at the first beginning of the world, as if there were not yet but these twain upon the earth, or rather in this world closed against all the rest, so fashioned by the logic of its creator that in it there should never be any but themselves, the world of this Sonata.”

The quality of verdant lyricism that dominates Franck’s Sonata is broken only by the anticipatory music of the second movement and the heroic passion that erupts near the end of the finale. The work opens in a mood of twilight tenderness with a main theme built largely from rising and falling thirds, an intervallic germ from which later the-

matic material is derived to help unify the overall structure of the Sonata. The piano alone plays the second theme, a broad melody given above an arpeggiated accompaniment never shared with the violin. The movement’s short central section, hardly a true development at all, consists only of a modified version of the main theme played in dialogue between violin and piano. The recapitulation of the principal and secondary subjects (*dolcissima...semper dolcissima...molto dolcissima—“sweetly...always sweetly...very sweetly,”* cautions the score repeatedly) rounds out the form of the lovely opening movement. The quick-tempo second movement fulfills the function of a scherzo in the Sonata, though its music is more in the nature of an impetuous intermezzo. Two strains alternate to produce the movement’s form. One (“scherzo”) is anxious and unsettled, though it is more troubled than tragic; the other (“trio”) is subdued and rhapsodic. They are disposed in a pattern that yields a fine balance of styles and emotions: scherzo–trio–scherzo–trio–scherzo. The third movement (*Recitativo—Fantasia*) begins with a cyclical reference to the third-based germ motive that opened the Sonata. The violin’s long, winding line in the *Recitativo* section is succeeded by the Grecian purity of the following *Fantasia*, one of the most chaste and moving passages in the entire instrumental duet literature. The main theme of the finale is so richly lyrical that its rigorous treatment as a precise canon at the octave is charming rather than pedantic. When the piano and violin do eventually take off on their own paths, it is so that the keyboard may recall the chaste melody of the preceding *Fantasia*. Other reminiscences are woven into the movement—a hint of the third-based germ motive in one episode, another phrase from the *Fantasia*—which unfolds as a free rondo around the reiterations of its main theme in a variety of keys. The Sonata is brought to a stirring climax by a grand motive that strides across the closing measures in heroic step-wise motion.

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Stephyn Dancian

Yo-Yo Ma's multifaceted career is testament to his continual search for new ways to communicate with audiences, and to his personal desire for artistic growth and renewal. Whether performing new or familiar works from the cello repertoire, coming together with colleagues for chamber music or exploring cultures and musical forms outside the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination.

Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, creating programs with such artists as Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Kayhan Kalhor, Ton Koopman, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, Kathryn Stott, Wu Man, Wu Tong and David Zinman. Each of these collaborations is fueled by the artists' interactions, often extending the boundaries of a particular genre. One of Mr. Ma's goals is the exploration of music as a means of communication, and as a vehicle for the migration of ideas, across a range of cultures throughout the world. To that end, he has taken time to immerse himself in subjects as diverse as native Chinese music with its distinctive instruments and the music of the Kalahari bush people in Africa.

Expanding upon this interest, in 1998, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic and intellectual traditions along the ancient trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Mr. Ma has performed a number of newly commissioned works, including chamber pieces created for the specially created Silk Road Ensemble (which tours with these works and traditional music from Silk Road countries). The Project's major activities have included the 2002 Smithsonian Folklife Festival, which included more than 400 artists from 25 countries and drew more than 1.3 million visitors, and concerts at the 2005 World Expo in Aichi, Japan.

Now nearing its 10th anniversary, the Silk Road Project has established a growing network of creative partnerships. Collaborating with leading museums in Asia, Europe and North America, the Project co-produces performance, exhibition and educational events focusing on great works of art from each museum's collections. The first of these residencies took place in January 2004 at the Peabody Essex Museum in Salem, Massachusetts; at its center was the late Qing Dynasty merchant's home, Yin Yu Tang. Most recently, the Project collaborated with the Chicago Symphony, the Art Institute of Chicago and the City of Chicago on a yearlong residency—Silk Road Chicago. Recent affiliations with the Rhode Island School of Design and Harvard University also broaden and enhance the Project's educational programs.

The Project's performance-based initiatives include professional workshops co-produced with the Tanglewood Music Center, the Boston Symphony Orchestra and Carnegie Hall. In 2004, the "Mentoring, Creating and Communicating" workshop, conducted with the Silk Road Ensemble, highlighted performance practices of music from Azerbaijan, China, India and Iran. A September 2006 workshop focused on commissions of new music for the Silk Road Ensemble.

Through the Silk Road Project, as throughout his career, Yo-Yo Ma seeks to expand the cello repertoire, frequently performing lesser known music

of the 20th century and commissions of new concertos and recital pieces. He has premiered works by a diverse group of composers, among them Stephen Albert, Elliott Carter, Chen Yi, Richard Danielpour, Osvaldo Golijov, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, Bright Sheng, Tan Dun and John Williams.

Mr. Ma is an exclusive Sony Classical artist, and his discography of over 75 albums (including more than 15 Grammy Award winners) reflects his wide-ranging interests. In addition to the standard concerto repertoire, Mr. Ma has recorded many of the large body of works that he has commissioned and premiered. He has made several successful recordings that defy categorization, among them *Hush* with Bobby McFerrin, *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer and two Grammy-winning tributes to the music of Brazil, *Obrigado Brazil* and *Obrigado Brazil—Live in Concert*. Mr. Ma's most recent recordings include *Silk Road Journeys: New Impossibilities*, with the Silk Road Ensemble and the Chicago Symphony; *Appassionato* and *Paris: La Belle Époque*, with pianist Kathryn Stott; and he also appears on John Williams's soundtrack for Rob Marshall's film *Memoirs of a Geisha*. Across this full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. All of his recent albums have quickly entered the Billboard chart of classical bestsellers, remaining in the Top 15 for extended periods, often with as many as four titles simultaneously on the list.

Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. At the same time he continues to develop new concert programs for family audiences (helping, for instance, to inaugurate the family series at Carnegie Hall). In each of these undertakings, he works to connect music to students' daily surroundings and activities with the goal of making music and creativity a vital part of children's lives from an early age. He has also reached young audiences through appearances on *Arthur*, *Mister Rogers' Neighborhood* and *Sesame Street*.

Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at The Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize (1978), the Glenn Gould Prize (1999), the National Medal of the Arts (2001), the Dan David Prize (2006) and the Sonning Prize (2006). Mr. Ma and his wife have two children.

He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.



Jouahen Wilkinson

Kathryn Stott is one of Britain's most versatile and imaginative musicians. Her curiosity and wide-ranging musical interests have taken her in many different directions, forging a unique career and establishing a rare reputation. A natural collaborator, she is greatly in demand for chamber music alliances, playing with some of the world's leading instrumentalists, as well as appearing on major international concert platforms in recitals and concerto performances. She has also directed several distinctive concert series and festivals and has built up an extensive and exceptionally varied catalog of recordings.

Born in Lancashire, she studied at the Yehudi Menuhin School with Vlado Perlemuter and Nadia Boulanger, then at the Royal College of Music in London with Kendall Taylor. In 1978, she attracted critical attention as a prize-winner at the Leeds International Piano Competition. In addition to

About the Artists

her busy career as a performer, she is a professor at the Royal Academy of Music in London and teaches at Chetham's School of Music in Manchester.

As a concerto soloist, she enjoys associations with major orchestras in Britain, the Netherlands, Germany, Italy, Spain, Switzerland, France, Hong Kong and Australia, and she recently toured Japan with the Orpheus Chamber Orchestra. Among her chamber music partnerships, she has longstanding musical relationships with cellists Yo-Yo Ma, Truls Mørk and Christian Poltéra, with violinist Janine Jansen and with pianist Noriko Ogawa. She has also collaborated with the cellist Natalie Clein and—on the borders of, and beyond, the classical arena—she has developed shared musical interests with the guitar-playing Assad Brothers, bandoneónist Nestor Marconi, double-bassist Edgar Meyer and legendary clarinetist Paquito d'Rivera. A close involvement with many leading string quartets has led to regular guest appearances with, amongst others, the Belcea, Škampa and Endellion quartets, as well as The Lindsays, in whose farewell concert series she was invited to appear.

Ms. Stott has a special interest in contemporary music, and concertos by Sir Peter Maxwell Davies and Michael Nyman head the list of major world premieres she has given. Along with Noriko Ogawa, she gave the first performance of Graham Fitkin's *Circuit* for two pianos and orchestra in Manchester, with subsequent performances in Japan, and is recording it for the BIS label.

Her constantly expanding horizons have led her to become a remarkable exponent of tango and other Latin dance music, reflected in her collaboration with Yo-Yo Ma and leading South American musicians on the Grammy Award-winning Sony CD *Soul of the Tango* and its successor *Obrigado Brazil*. The release of *Obrigado Brazil* was accompanied by a hugely successful tour of Japan, the United States and Europe.

In the recording studio, she has created an eclectic body of work, including the complete solo piano music of Fauré (Hyperion), concertos by Kabalevsky and Lennox Berkeley and solo pieces by Koechlin (Chandos), music by John Foulds and Erwin Schulhoff (BIS), *La Habanera* featuring music by Ernesto Lecuona (EMI), and a recital of French cello sonatas, *Paris: Le Belle Époque*, with

Yo-Yo Ma (Sony). Future recording plans include solo music by Smetana and works for cello and piano with Christian Poltéra (both Chandos) and the Dvořák Quintet with the Škampa Quartet (Supraphon). In addition, her performance of Mozart's D minor Concerto, K466, at Manchester's "Piano 2006" festival featured as a *BBC Music Magazine* cover disc.

Ms. Stott has been the artistic vision behind several major festivals and concert series in the north of England, in which she has played a dual role as director/performer. For "Fauré and the French Connection" (Manchester, 1995) she was appointed Chevalier dans l'Ordre des Arts et Lettres by the French Government. "Out of the Shadows" featured music by Clara Schumann and Fanny Mendelssohn (Liverpool, 1998); "Piano 2000" and "Piano 2003" (The Bridgewater Hall, Manchester) established her reputation as an astute programmer; and in 2004–2005 she devised "Chopin: The Music and the Legacy" for Leeds. Her latest such venture was a weekend mini-fest of five concerts under the title "Paris" (Music in the Round, Sheffield, October 2006).

Current and future plans include tours of both North and South America, and performances in Australia, Hong Kong and Japan, as well as throughout Europe.

Ms. Stott has one daughter, Lucy, and lives in Manchester. In the precious little time she has away from the concert platform and rehearsal studio, she collects black-and-white photographs and studies Italian. One of her most memorable experiences was walking the Great Wall of China, raising funds for Cancer Research.

Kathryn Stott has recently accepted a position on the board of Nordoff-Robbins Music Therapy fundraising committee.