

Thursday, January 24, 2013, 7pm
Zellerbach Hall

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

PROGRAM

Igor Stravinsky (1882–1971) Suite Italienne (1932)
Introduzione: Allegro moderato
Serenata: Larghetto
Aria: Allegro
Tarantella: Vivace
Minuetto e Finale: Moderato — Molto vivace

Three Pieces

Heitor Villa-Lobos (1887–1959) Chôros No. 5, “Alma Brasileira” (1925)
arr. Jorge Calandrelli
Ástor Piazzolla (1921–1992) Oblivion (1984)
arr. Kyoko Yamamoto
Camargo Guarnieri (1907–1993) Dansa Negra, from *Three Dances* (1928)
arr. Calandrelli

Manuel de Falla (1876–1946) Siete Canciones Populares Españolas (1914)
El Paño Moruno: Allegretto vivace
Seguidilla Murciana: Allegro spiritoso
Asturiana: Andante tranquilo
Jota: Allegro vivo
Nana (Berceuse): Calmo e sostenuto
Canción: Allegretto
Polo: Vivo

INTERMISSION

Olivier Messiaen (1908–1992) Louange à l'Éternité de Jésus,
from *Quatuor pour la fin du Temps* (1940–1941)
Johannes Brahms (1833–1897) Sonata No. 3 in D minor, Op. 108 (1886–1888)
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

This performance is made possible in part by Corporate Sponsor U.S. Bank and by Patron Sponsors Gail and Dan Rubinfeld, Susan Graham Harrison and Michael Harrison, and Diana Cohen and Bill Falik.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

Igor Stravinsky (1882–1971)
Suite Italienne for Cello and Piano

Composed in 1932.

Late in 1930, Willy Strecker, co-owner and director of the prestigious German publishing house of Schott, suggested to Igor Stravinsky that a violin concerto might make a welcome addition to the catalog of his music, and told the composer that the violinist Samuel Dushkin was willing to offer technical advice for the project. Stravinsky was, however, somewhat reluctant to accept the proposal because of his lack of confidence in writing for the violin as a solo instrument and his concern that Dushkin might be one of those performers interested only in “immediate triumphs...[through] special effects, whose preoccupation naturally influences their taste, their choice of music, and their manner of treating the piece selected.” He agreed to meet the young violinist, however, and their first encounter proved to be warm and friendly. Stravinsky recalled that he found in his new colleague, “besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and—in the exercise of his profession—an abnegation [of selfish interest] that is very rare.” Their initial contact blossomed into sincere friendship, and the Violin Concerto was composed eagerly during the first months of 1931.

So successful was the premiere of the new Concerto on October 23, 1931, in Berlin (the composer conducted) that Stravinsky and Dushkin received invitations to present the piece all over Europe, from Florence to London to Madrid. This resulting series of concerts made Stravinsky realize, however, that a good performance of the Concerto demanded both a first-rate orchestra and an adequate number of rehearsals, circumstances which could not be taken for granted in all cities, so for a subsequent tour with Dushkin he devised several recital pieces for violin and piano that would enable them to play almost anywhere without difficulty. The centerpiece of the tour program was the *Duo Concertant* of 1931–1932, but to round

out the concert, together they arranged excerpts from some of his ballets, including *The Firebird*, *The Fairy’s Kiss*, *Petrushka*, and *The Nightingale*. (Dushkin extracted the violin parts from the orchestral scores; Stravinsky made the piano arrangements.) The best known of this set of transcriptions is the *Suite Italienne*, derived from Stravinsky’s luminous score for *Pulcinella*, the 1920 ballet based on works of Giovanni Battista Pergolesi (1710–1736), a musical meteor who flashed briefly across the Italian artistic firmament during the early years of the 18th century and created several important instrumental and operatic pieces that laid the foundations of the Classical style. The ballet became a success, and its style led the way to a new attitude about the relationship between 20th-century music and that of earlier eras, a trend that became known as “Neo-Classicism.” In 1922, Stravinsky extracted an orchestral suite from *Pulcinella*. Three years later, he arranged five of its numbers for violin and piano, and with the help of the virtuoso Gregor Piatigorsky in 1932, he transcribed four of the same movements for cello and piano; the following year, Stravinsky reworked the 1925 violin suite with Dushkin’s advice, added a sixth movement (the *Scherzino*), and issued it as the *Suite Italienne*.

The idea for *Pulcinella* originated with Serge Diaghilev, the legendary impresario of the *Ballet Russe*, who suggested the music of Pergolesi to Stravinsky. The composer, perhaps with Diaghilev’s help, selected from Pergolesi’s works several movements from the trio sonatas and arias from two operas. To these he added several musical bits by other composers. In general, he kept the bass lines and melodies of his models intact, but added to them his own spicy harmonies and invigorating rhythmic fillips. Stravinsky’s role in *Pulcinella*, however, was far more than that of simply transcriber or arranger. He not only created a cogent work of art from a wide variety of previously unrelated pieces, but he also gave a new perspective to both his own and Pergolesi’s music. “*Pulcinella*,” he recalled in *Dialogues and a Diary*, “was my discovery of the past—but it was a look in the mirror, too.” With this music, Stravinsky found a manner in

which to apply earlier styles and techniques to his own compositional needs, a discovery that was to provide the inspiration for his works for the next 30 years. “Music about music” is Eric Salzman’s perfect phrase describing the essence of Stravinsky’s aesthetic during the ensuing three decades.

The plot of *Pulcinella* was based on an 18th-century manuscript of *commedia dell’arte* plays that Diaghilev discovered in Naples. Stravinsky provided the following synopsis: “All the local girls are in love with Pulcinella; but the young men to whom they are betrothed are mad with jealousy and plot to kill him. The minute they think they have succeeded, they borrow costumes resembling Pulcinella’s to present themselves to their sweethearts in disguise. But Pulcinella—cunning fellow!—had changed places with a double, who pretends to succumb to their blows. The real Pulcinella, disguised as a magician, now resuscitates his double. At the very moment when the young men, thinking they are rid of their rival, come to claim their sweethearts, Pulcinella appears and arranges all the marriages. He himself weds Pimpinella, receiving the blessing of his double, who in his turn has assumed the magician’s mantle.” Though the *Suite Italienne* is a sort of vest-pocket version of the original ballet, it fully captures the wit, insouciance, and *joie de vivre* that place this music among the most delicious of all Stravinsky’s creations.

Heitor Villa-Lobos (1887–1959)
Chôros No. 5, “Alma Brasileira”

Composed in 1925.

Heitor Villa-Lobos, Brazil’s greatest composer, had little formal training. He learned the cello from his father and earned a living as a young man playing with popular bands, from which he derived much of his musical background. From his earliest years, Villa-Lobos was enthralled with the indigenous songs and dances of his native land, and he made several trips into the Brazilian interior to study the native music and

ceremonies. Beginning with his earliest works, around 1910, his music shows the influence of the melodies, rhythms, and sonorities that he discovered. He began to compose prolifically, and, though often ridiculed for his daring new style by other Brazilian musicians, he attracted the attention of the pianist Artur Schnabel, who helped him receive a Brazilian government grant in 1923 that enabled him to spend several years in Paris, where his international reputation was established. Upon his permanent return to Rio de Janeiro in 1930, Villa-Lobos became an important figure in public musical education, urging the cultivation of Brazilian songs and dances in the schools. He made his first visit to the United States in 1944, and spent the remaining years of his life traveling in America and Europe to conduct and promote his own works and those of other Brazilian composers.

The *Chôros* No. 5 is from a series of 16 works by Villa-Lobos bearing that title which are scored for a varied instrumentation ranging from solo guitar to full orchestra combined with mixed chorus. The term derived from the popular bands of Rio de Janeiro that originated in the mid-19th century that freely mixed winds, guitars, and simple percussion instruments. Their repertory at first comprised polkas, waltzes, and other European imports, but later came to be associated with such characteristic Brazilian dances as the *maxixe*, *tango brasileiro*, and *samba*. Villa-Lobos believed that these bands epitomized Brazilian native music, and he attempted to capture their essence in his series of *Chôros*. “The *Chôros*,” he wrote, “represents a new form of musical composition in which are synthesized the different modalities of Brazilian, Indian, and popular music, having for principal elements Rhythm, and any typical Melody of popular character.”

The *Chôros* No. 5 of 1925, subtitled *Alma Brasileira* (“Brazilian Soul”), was dedicated to the industrialist and arts patron Arnaldo Guinle, who, two years later, helped to finance Villa-Lobos’s second stay in Paris. The composer wrote, “The most interesting aspects of the *Chôros* No. 5 are the irregular rhythmic and melodic formulas, giving an impression of a *rubato*,

or a melody with a *ritardando*. This seems to cause a slight delay or pause, which is exactly the practice of the *seresteiros* [street musicians].”

Ástor Piazzolla (1921–1992)
Oblivion

Composed in 1984.

The greatest master of the modern tango was Ástor Piazzolla, born in Mar Del Plata, Argentina, a resort town south of Buenos Aires, in 1921 and raised in New York City, where he lived with his father from 1924 to 1937. Before Ástor 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 Ástor returned 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. 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. Piazzolla toured widely, recorded frequently, and composed incessantly until he suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

In 1984, Piazzolla went to Rome to compose the score for director Marco Bellocchio’s screen version of Luigi Pirandello’s drama *Enrico IV*, starring Marcello Mastroianni and Claudia Cardinale. “The theme in *Henry IV*,” wrote John Humphreys Whitfield of the University of Birmingham, England, “is madness, which lies just under the skin of ordinary life and is,

perhaps, superior to ordinary life in its construction of a satisfying reality. The play finds dramatic strength in its hero’s choice of retirement into unreality in preference to life in the uncertain world.” Bellocchio thought that Piazzolla found “a very strong point of contact” in the character of the King, which he captured in the deeply nostalgic number *Oblivion* written for the film.

Camargo Guarnieri (1907–1993)
Dansa Negra, from *Three Dances*

Composed in 1928.

Camargo Guarnieri—his father, a flutist born in Sicily and likely a descendent of the famous Cremonese violin makers, gave him the middle name “Mozart,” which he thought too pretentious to use—was born in Tietê, Brazil, near São Paulo, on February 1, 1907. He studied piano, conducting, and composition at the São Paulo Conservatory and took over conducting duties for the newly established São Paulo Department of Culture in 1935 before accepting a government fellowship three years later to take courses in Paris with composer Charles Koechlin and conductor Frans Ruhlmann. Guarnieri was forced to return to Brazil by the outbreak of war in 1939; he was appointed conductor of the São Paulo Philharmonic the following year. He first visited the United States in 1942 under the auspices of the Pan American Union to receive a prize for his Violin Concerto, and thereafter returned frequently to conduct his works with the Boston Symphony, New York Philharmonic, and other leading orchestras. In 1960, he was appointed director of the São Paulo Conservatory; four years later he joined the faculty of the Santos Conservatory. He died in São Paulo on January 13, 1993. Guarnieri’s many distinctions include Honorary Presidency of the Brazilian Academy of Music, first prizes in the São Paulo Fourth Centenary Competition and the Caracas International Competition, and the Golfinho de Ouro Prize. Guarnieri’s large output of several

hundred works—two operas, four symphonies, piano and violin concertos, chamber music, piano pieces, songs, choruses—is imbued with the spirit and idioms of his native Brazil.

Guarnieri traced the origin of *Dansa Negra* (“Negro Dance,” 1946) the last of the *Three Dances*, to a 1937 visit to the eastern Brazilian region of Bahia, when he witnessed an outdoor *candomblé* ceremony, which syncretizes traditional African religions, Brazilian spiritualism, and Roman Catholicism. The shape of the *Dansa Negra*—soft at beginning and end, loud at the center—follows the composer’s approach, observation, and departure from the ritual.

Manuel de Falla (1876–1946)
Siete Canciones Populares Españolas, G. 40

Composed in 1914. Premiered on January 14, 1915, in Madrid by soprano Luisa Vela and the composer.

When Falla was preparing his opera *La Vida Breve* for its first Paris performance, at the Opéra Comique on December 30, 1913 (it had been premiered in Nice on April 1), he received two requests—one from the soprano Luisa Vela, who was performing the leading role of Salud in the cast of *La Vida Breve*; the other, from a Greek singing teacher. Vela was planning a series of solo recitals during the coming months, and she asked Falla to provide some songs in Spanish style for her programs; the Greek singing teacher wanted advice about the appropriate accompanimental style for some melodies from his homeland. Falla experimented with setting one of the Greek songs, and discovered that he could extrapolate a suitable harmonic idiom from the implications of the melody itself. He tried out this new technique in the songs he was preparing for Vela, which he had decided would be settings of seven popular indigenous melodies culled from various regions of Spain. The *Siete Canciones Populares Españolas* (“Seven Popular Spanish Songs”) were largely completed by the time he retreated to Spain in 1914 in the face of the German invasion of France; he

and Vela gave their premiere at the Ateneo in Madrid on January 14, 1915. The idiom of the piano accompaniments that Falla devised for his *Seven Popular Spanish Songs* was, according to the composer’s biographer Suzanne Demarquez, derived from “the natural resonance...and modal nature of each song, without in any way neglecting the grace, the sensitivity, the delicate style of his pianistic inspiration.” Though the *Siete Canciones Populares Españolas* is virtually the only work of Falla to quote existing Spanish themes (two tiny folksong fragments were employed in *The Three-Cornered Hat*), so potent were these pieces in defining a national style of art song that Gilbert Chase said they provide “a model for contemporary song-writers throughout the Spanish-speaking world, in which popular and artistic elements are closely and often inextricably intertwined.”

El Paño Moruno (“The Moorish Cloth”), whose accompaniment was inspired by the steely brilliance of the guitar, comes from Murcia in southeastern Spain. *Seguidilla Murciana*, also from the province of Murcia, is a popular dance song in quick triple time. *Asturiana* is a lament from the northern region of Asturias. The *Jota*, mainly associated with the central province of Aragon, is one of the most familiar of Spanish dance forms. *Nana* is an Andalusian lullaby. *Canción* (“Song”) exhibits the pattern of mixed rhythmic stresses that characterizes much of Spain’s indigenous music. *Polo*, Andalusian in origin, evokes the Gypsy world of flamenco. “For Falla,” wrote Gilbert Chase, “a folk song is not a simple tune to be arbitrarily adorned. Each folk song, he believes, conceals a deep musical meaning, a latent wealth of expression, that the arranger should endeavor to fathom and extract. Complex and difficult as are some of his accompaniments, they represent the re-creation on an artistic plane of the inherent *melos* of each song. Such a feat can only be accomplished when a great artist and a profound folklorist are found in the same person.”

Olivier Messiaen (1908–1992)
Louange à l'Éternité de Jésus,
 from *Quatuor pour la fin du Temps*

Composed in 1940–1941. Premiered January 15, 1941, at Stalag VIIIA in Görlitz, Silesia (now Poland).

When World War II erupted across Europe in 1939, Messiaen, then organist at Trinity Cathedral in Paris, a teacher at the École Normale de Musique and the Schola Cantorum, and a composer of rapidly growing reputation, was called up for service but deemed unfit for military duty because of his poor eyesight. He was instead first assigned as a furniture mover at Sarraguemines and then as a hospital attendant at Sarrabbe before ending up with a medical unit in Verdun, where he met Henri Akoka, a clarinetist with the Strasbourg Radio Orchestra, and Etienne Pasquier, cellist in an internationally renowned string trio with his brothers, violinist Jean and violist Pierre. Inspired by the dawn bird songs that marked the end of his night watch at Verdun, Messiaen composed the *Abyss of the Birds* for solo clarinet, but even before Akoka could try it out, the Germans invaded France in May 1940, and all three musicians were captured the following month and sent to a prisoner-of-war camp—Stalag VIIIA—at Görlitz, Silesia (now in Poland). At Stalag VIIIA, they met the violinist Jean Le Boulaire, who had graduated from the Paris Conservatoire but spent much of his life in military service (and who would become a successful actor under the name Jean Lanier after the war).

Though Messiaen later recalled “the cruelty and horror of the camp,” conditions were not nearly as bad at Görlitz as in the Nazis’ desolate and deadly concentration camps: he and his musician friends were in no immediate mortal danger (except from lack of food), the camp had such amenities as a library and a theater, and the commander encouraged stage and musical performances to occupy the prisoners with preparations and entertainment. One of the German officers, a music-loving lawyer named Karl-Albert Brüll who was fluent in French, found a battered

piano for the theater and instruments for Le Boulaire and Pasquier, and supplied Messiaen with manuscript paper, writing materials, and a quiet place to work, where he composed a trio for his fellow prisoners that served as the seed for one of the most remarkable pieces in the chamber repertory—the *Quatuor pour la fin du Temps* (“Quartet for the End of Time”). After they had read through this *Intermède*, Messiaen prefaced it with the *Abyss of the Birds* he had written for Akoka at Verdun and then revised a section from his *Fêtes des belles eaux* for six *ondes Martenon* (created in 1937 for a *son et lumière* show on the banks of the Seine) as *Louange à l'Éternité de Jésus* (“Praise to the Eternity of Jesus”) for cello and piano (for Pasquier) and a 1930 organ piece titled *Diptyque* as *Praise to the Immortality of Jesus* for violin and piano (for Le Boulaire); the remaining four movements of the *Quartet* were completed by November 1940. The sympathetic German commandant scheduled the premiere for January 15, 1941, granted the musicians four hours a day to rehearse, and even ordered programs printed for the event. Though Messiaen claimed that “5,000” of their fellow inmates heard the concert, the camp theater could have held no more than about 400 (outside performance would have been impossible in Silesia’s frigid winter), but he was accurate in describing the heterogeneity of the audience, many of whom he thought may have been hearing chamber music for the first time: “The most diverse classes were mingled: farmers, factory workers, intellectuals, professional servicemen, doctors, and priests.... Never was I listened to with such rapt attention and comprehension.” Messiaen’s incarceration ended the following month, and he joined the faculty of the Paris Conservatory in May 1941.

Messiaen’s introduction to the score of the *Quartet for the End of Time* bespeaks the interpenetration of cosmology, religion, and music in his visionary universe: “I saw a mighty angel descend from heaven, clad in mist; and a rainbow was upon his head. He set his right foot on the sea, his left foot on the earth, and standing thus on sea and earth, he lifted his hand to heaven and swore by Him who liveth for ever and ever,

saying: There shall be time no longer; but on the day of the trumpet of the seventh angel, the mystery of God shall be finished.”

Messiaen wrote of the fifth movement, *Praise to the Eternity of Jesus*, “Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello, expiates with love and reverence on the everlastingness of the Word.

“—And I repeat anew: All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!”

Johannes Brahms (1833–1897)
Sonata No. 3 in D minor, Op. 108 (originally for violin and piano)

Composed in 1886–1888. Premiered December 22, 1888, in Cologne, with Jenö Hubay as violinist and the composer as pianist.

For many years, Brahms followed the sensible practice of the Viennese gentry by abandoning the city when the weather got hot. He spent many happy summers in the hills and lakes of the Salzkammergut, east of Salzburg, but in 1886, his friend Joseph Widmann, a poet and librettist of considerable distinction, convinced Brahms to join him in the ancient Swiss town of Thun, 25 kilometers south of Bern in the foothills of the Bernese Alps. Brahms rented a flower-laden villa on the shore of Lake Thun in the nearby hamlet of Hofstetten, and settled in for a long, comfortable summer. The periods away from Vienna were not merely times of relaxation for Brahms, however, but were actually working holidays. Some of his greatest scores (Violin Concerto; Second, Third, and Fourth symphonies; Piano Concerto No. 2; *Haydn Variations*; *Tragic Overture*; and numerous smaller works) were largely realized at his various summer retreats in earlier years. The three summers that he spent at Thun (1886–1888) were equally productive: the Violin Sonatas Nos. 2 and 3, C minor Piano Trio, Second Cello Sonata, *Gypsy Songs*, Choral Songs (Op. 104), Lieder of Opp. 105–07, and Double Concerto were all written

there. Brahms began the Third Violin Sonata, Op. 108, at Hofstetten during the summer of 1886, but composed most of the score during his sojourn two years later. The Sonata’s premiere was given on December 22, 1888, in Cologne by the composer and the celebrated Hungarian violinist, composer and pedagogue Jenö Hubay.

The D minor Sonata (performed on cello by Yo-Yo Ma) was dedicated to Hans von Bülow, a musician of gargantuan talent celebrated as both pianist and conductor, who played Brahms’s compositions widely and made them a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Cello and piano share equally the thematic material of the opening movement: the cello presents the principal subject, a lyrical inspiration marked by long notes that give way to quick neighboring tones; the piano’s arching second theme is superbly constructed from a two-measure motive of stepwise motion followed by a hesitant dotted-rhythm gesture. The development section is largely occupied with a discussion of the main theme. A full recapitulation and an ethereal coda grown from the main theme close the movement.

The *Adagio* is one of Brahms’s most endearing creations, an instrumental hymn of delicately dappled emotions, touching melody, and suave harmonies that caused Peter Latham to note in his biography of the composer, “Brahms wrote nothing more gracious than these Sonatas, in which he never seeks grandeur and woos rather than compels.” The third movement (which the score instructs should be played “*con sentimento*”) replaces the traditional scherzo with an intermezzo of precisely controlled intensity and masterful motivic development. The sonata-form finale resumes the darkly expressive eloquence of the opening movement with its impetuous main theme. A chordal subject initiated by the piano provides contrast, but the unsettled mood of the first theme remains dominant through the remainder of the movement.

© 2013 Dr. Richard E. Rodda

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.

Mr. 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, Riccardo Muti, Mark O'Connor, Kathryn Stott, Michael Tilson Thomas, Wu Man, Wu Tong, Damian Woetzel, 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, a nonprofit arts and educational organization that takes its inspiration from the historic Silk Road trading routes as a modern metaphor for multicultural and interdisciplinary exchange. Under his artistic direction, the Silk Road Project presents performances by the acclaimed Silk Road Ensemble, engages in cross-cultural exchanges and residencies, leads workshops for students, and partners with leading cultural institutions to create educational materials and programs.

The Project's ongoing affiliation with Harvard University has made it possible to broaden and enhance educational programming. Since the 2010–2011 school year, with



Stephen Danielian

ongoing partnerships with arts and educational organizations in New York City, it continues to expand Silk Road Connect, a multidisciplinary educational initiative for middle-school students in the city's public schools. Developing new music is also a central undertaking of the Silk Road Project, which has been involved in commissioning and performing more than 60 new musical and multimedia works from composers and arrangers around the world. Through his work with the Silk Road Project, as throughout his career, Mr. 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 Lieberman, Christopher Rouse, Bright Sheng, Tan Dun, John Williams, and Dmitry Yanov-Yanovsky.

As the Chicago Symphony Orchestra's Judson and Joyce Green Creative Consultant, Mr. Ma is partnering with Maestro Riccardo Muti to provide collaborative musical leadership and guidance on innovative program development for the Institute for Learning, Access and Training at the Chicago Symphony Orchestra,

and for Chicago Symphony artistic initiatives. Mr. Ma's work focuses on the transformative power music can have in individuals' lives, and on increasing the number and variety of opportunities audiences have to experience music in their communities. Mr. Ma and the Institute have created the Citizen Musician Initiative, a movement that calls on all musicians, music lovers, music teachers, and institutions to use the art form to bridge gulfs between people and to create and inspire a sense of community. Stories of Citizen Musician activity across the globe are featured at www.citizenmusician.org.

Mr. 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 nonmusicians alike. At the same time, he continues to develop new concert programs for family audiences, for instance, helping 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*.

Mr. Ma's discography of over 75 albums (including more than 15 Grammy Award-winners) reflects his wide-ranging interests. 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*. His recent collaborations with Edgar Meyer, Chris Thile, and Stuart Duncan resulted in *The Goat Rodeo Sessions*. Across this full range of releases, Mr. Ma remains one of the bestselling 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. In fall 2009, Sony Classical released a box set of over 90 albums to commemorate Mr. Ma's 30 years as a Sony recording artist.

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), the Sonning Prize (2006), the World Economic Forum's Crystal Award (2008), the Presidential Medal of Freedom (2010), the Kennedy Center Honors (2011), and most recently the Polar Music Prize (2012). Appointed a CultureConnect Ambassador by the United States Department of State in 2002, Mr. Ma has met with, trained, and mentored thousands of students worldwide, in countries including Lithuania, Korea, Lebanon, Azerbaijan, and China. Mr. Ma serves as a U.N. Messenger of Peace and as a member of the President's Committee on the Arts and the Humanities. He has performed for eight American presidents, most recently at the invitation of President Obama on the occasion of the 56th Inaugural Ceremony.

Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

Yo-Yo Ma records for Sony Masterworks. He is represented by Opus 3 Artists, 470 Park Avenue South, Ninth Floor North, New York, New York 10016: opus3artists.com.



Kathryn Stott is recognized internationally as one of Britain's most versatile and imaginative musicians and among today's most engaging pianists. She is in demand for a wide variety of chamber music alliances, playing with some of the world's leading instrumentalists, as well as

Jonathan Wilkinson

appearing on major international concert platforms in recitals and concerto performances. She has also directed several distinctive concert series and festivals and has developed an extensive and exceptionally varied catalog of recordings.

Born in Lancashire, she studied at the Yehudi Menuhin School and the Royal College of Music and was a prize-winner at the Leeds International Piano Competition 1978. In addition to her busy career as a performer worldwide, she is a visiting professor at the Royal Academy of Music in London.

Ms. Stott enjoys associations with many orchestras and is a favored partner of many distinguished chamber musicians. She has been performing and recording with Yo-Yo Ma for nearly 30 years and future tours include visits to Europe, South America, the Far East, and the United States. She has developed shared musical interests with an eclectic group of performers and has a close involvement with many leading string quartets. A particular interest in contemporary music has led to several world premieres. She is a remarkable exponent of tango and other Latin dance music, reflected in her collaboration with Mr. Ma and leading South American musicians on the Grammy-winning Sony CD *Soul of the Tango* and its successor, *Obrigado Brazil*. In the recording studio, she has created a large and eclectic body of work including concertos and solo repertoire; of particular note is her recording for Hyperion of the complete solo works by Fauré. Apart from her CDs with Mr. Ma, she has also recorded with Truls Mørk, Christian Poltéra, the Hermitage Piano Trio, Guy Johnston, and the Doric String Quartet.

Ms. Stott has been the artistic vision behind several major festivals and concert series. "Piano 2000" and "Piano 2003" (Bridgewater Hall, Manchester) established her reputation as an astute programmer; and, following the earlier "Fauré and the French Connection," she was appointed Chevalier dans l'Ordre des Arts et Lettres by the French government. In 2008, she was appointed Artistic Director of the Manchester Chamber Concerts Society and was Guest Artistic Director, in 2010 and 2011, of the chamber music festival Incontri in Terra di Siena.

A regular visitor to international festivals both as soloist and chamber musician, Ms. Stott has recently performed in Australia, Switzerland, Italy, Norway, Holland, and Austria. She also enjoys teaming up with trumpeter Tine Thing Helseth for concerts and recordings and they will be touring the United Kingdom and Norway in 2013 to coincide with the release of their CD for EMI.

Kathryn (Kathy) Stott has a daughter, Lucy, and lives with her partner Huw, a landscape architect, in Hebden Bridge, England. In 2008, she celebrated her 50th birthday with 25 musician friends raising £30,000 for HIV research and Nordoff-Robbins Music Therapy, of whose fundraising committee she is a member. She also is on the Board of the Hallé Concerts Society. As her range of engagements and activities illustrates, Ms. Stott's diverse career remains truly international as she continues to captivate audiences worldwide with her eloquent musicianship and outgoing personality.