



Inon Barnatan  
Anthony McGill  
Alisa Weilerstein

Inon Barnatan / *Piano*  
Anthony McGill / *Clarinet*  
Alisa Weilerstein / *Cello*

Sunday Afternoon, January 29, 2017 at 4:00  
Rackham Auditorium  
Ann Arbor

This afternoon's supporting sponsors are Jerry and Gloria Abrams.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Joseph Hallman's *short stories* was commissioned by Music Accord for Inon Barnatan, Anthony McGill, and Alisa Weilerstein.

Mr. Barnatan and Ms. Weilerstein appear by arrangement with Opus 3 Artists.

Mr. McGill appears by arrangement with ACM 360 Artists.

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**

*Ludwig van Beethoven*

### **Clarinet Trio in B-flat Major, Op. 11**

Allegro con brio

Adagio

Tema con variazioni ("Pria ch'io l'impegno": Allegretto)

*Joseph Hallman*

### **short stories**

the Breakup

familial memories at a funeral

black-and-white noir: hardboiled with a heart of gold

regret is for the weak

the path of the curve

*UMS co-commission*

## **Intermission**

*Johannes Brahms*

### **Clarinet Trio in a minor, Op. 114**

Allegro

Adagio

Andantino grazioso

Allegro

## CLARINET TRIO IN B-FLAT MAJOR, OP. 11 (1798)

Ludwig van Beethoven

*Born December 16, 1770 in Bonn, Germany*

*Died March 26, 1827 in Vienna*

UMS premiere: For piano and strings: Alexander Schneider and Mischa Schneider of the Budapest String Quartet and pianist Eugene Istomin; February 1963 at Rackham Auditorium. For piano, cello, and clarinet: pianist Peter Orth, cellist Marcy Rosen, and clarinetist John Bruce Yeh; January 1981 at Rackham Auditorium.

### **Snapshots of History...In 1798:**

- French forces invade the Papal States and establish the Roman Republic
- Eli Whitney contracts with the US federal government for 10,000 rifles, which he produces with interchangeable parts
- Edward Jenner publishes his work on smallpox vaccination

Long before Beethoven conquered the concert halls with his symphonies and concertos, he had his first triumphs as a pianist and chamber musician in the aristocratic salons of Vienna. He was a regular guest at the palaces of the most prominent princes and counts of the imperial capital, and, despite his idiosyncratic manners, became a celebrity in high society within a few short years of his arrival in the city.

During the 1790s he wrote mainly solo piano works and chamber music (plus the first two piano concertos in which he shone as a soloist). The present trio came near the end of Beethoven's virtuoso period, and contains more than a few signs of the major style change to come a few years later.

In its own day, the trio was noted mainly for its last movement, which contained variations on a popular tune of the time. Yet in all three

movements, Beethoven put his personal stamp on the conventional forms of chamber music. This is evident from the very opening. The forceful unison theme followed by a general rest immediately grabs our attention, and there is no let-up until the end. Particularly noteworthy (and particularly Beethovenian) are the sudden changes between energetic and lyrical themes, or the unexpected — and quite audible — jumps into relatively distant keys. Beethoven expanded the role of the development section where the themes are transformed and dissected to a far greater extent than used to be the case in, say, most works by Mozart. In this instance, a whole new figure (a series of fast arpeggios, or broken chords, in the right hand of the piano) is introduced, lending a much more excited character to the thematic fragments heard in the other two instruments and in the left hand of the

piano. Another typical Beethovenian device, the *coda*, appears at the end of the movement, delaying the ending by a few striking extra measures.

The second movement is an “Adagio” that opens with an expressive cello melody. The second phrase of the melody belongs to the piano, which adds some lavish embellishments to the theme. After some fairly intricate key changes, the initial tonality and the initial melody return with extensive ornamentation in the accompanying voices. Like most slow movements, the “Adagio” ends softly, but Beethoven could not resist inserting at least one strong *fortissimo* accent just before the close.

The popular tune on which the last movement’s variations are based came from a successful Viennese opera of the day, *L’amor marinaro* (Sailor’s Love) by Joseph Weigl (1766–1845). Beethoven took the simple tune through nine increasingly complex transformations. Variation form was rather strictly codified at the end of the 18th century. For instance, the first variation in chamber works was often for piano alone; one variation had to be in the minor mode, and the last one was often in a faster tempo and a new meter. Beethoven respected some of these conventions but sometimes departed from them in surprising ways. His democratic spirit compelled him to let the first variation, for piano solo, be followed by a duo of the other two instruments with the piano uncharacteristically silent. He also included not one but two variations in minor, which is significant because the minor mode almost always stands for a heightened dramatic expression in classical music. Furthermore, most

of the variations are more structural than ornamental: rather than simply piling up virtuoso passages for the three instruments, Beethoven took the theme apart and, in some cases, concentrated on only some of its components, not all of them. The final variation is complete with the “Beethoven trill” (a very long sustained trill on the piano, found in a large number of his works), a few more sudden key changes, a more or less expected switch from 4/4 to 6/8 but a surprising return to 4/4 in the last bars.

It is said that this Trio once provoked a serious confrontation between Beethoven and a fashionable and eccentric virtuoso named Daniel Steibelt. According to a story told by Beethoven’s friend Ferdinand Ries, Steibelt, who was known for his wildly extravagant style of improvisation, listened to the Beethoven trio at one of the aristocratic salons “with a sort of condescension.” Eight days later Steibelt returned to the same salon and started to improvise on the same opera melody Beethoven had used. Beethoven, not to be outdone, was “insulted and angered; he improvised in such a manner that Steibelt left the room before he finished, would never again meet him and, indeed, made it a condition that Beethoven should not be invited before accepting an offer.”

*Program note by Peter Laki.*

## SHORT STORIES (2017)

Joseph Hallman

*Born November 20, 1979 in Philadelphia, Pennsylvania*

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

From the composer:

The work is in five movements. Each movement's title is meant to serve as a prompt for the listener who is called upon to imagine their own "story" inspired by the musical content of each movement and the prompt of the movement's title.

Each member of the trio is a storyteller; equal in voice and perspective. Using diverse emotive colors, each movement flits to and from myriad musical styles. Simple lyricism, dissonant disorder, a rhythmic propulsion based on unison or near-

unison figuration, and a heartbreaking/heartbroken pastiche are examples of a few of the shades utilized to create this collage.

*Program note by composer Joseph Hallman.*

UMS is especially proud to co-commission and present this evening's performance of **Joseph Hallman's short stories**, written especially for Inon Barnatan, Anthony McGill, and Alisa Weilerstein. UMS's commitment to the commissioning of new work is an important part of its history and mission. Independently as well as through partnerships with peer and industry organizations including **Music Accord**, a commissioning consortium comprised of top classical music presenting organizations throughout the US, **UMS has commissioned over 70 new works since 1989**. Music Accord's goal is to create a significant number of new works and to ensure presentation of these works in venues throughout the US as well as internationally.

Since its formation in 1997, Music Accord has commissioned more than 20 new works through its collaboration with composers including William Bolcom, Elliott Carter, Mario Davidovsky, David Del Tredici, Gabriela Lena Frank, Lukas Foss, Osvaldo Golijov, Steven Mackey, Augusta Read Thomas, Kevin Puts, Roberto Sierra, Bright Sheng, and performing artists and ensembles including Jeremy Denk, Stephanie Blythe, Borromeo String Quartet, Brentano Quartet, Chanticleer, Thomas Hampson, Eighth Blackbird, St. Lawrence Quartet, Frederica von Stade, and Tokyo String Quartet.

### **Music Accord Partners are:**

The Chamber Music Society of Lincoln Center  
Center for the Performing Arts at Penn State University  
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Kennedy Center for the Performing Arts  
Krannert Center Marquee Series at University of Illinois  
Mondavi Center for the Performing Arts at UC Davis  
Princeton University Concerts  
San Francisco Performances  
Tanglewood Festival/Boston Symphony Orchestra  
UMS at the University of Michigan

## CLARINET TRIO IN A MINOR, OP. 114 (1891)

Johannes Brahms

*Born May 7, 1833 in Hamburg, Germany*

*Died April 3, 1897 in Vienna*

UMS premiere: Reginald Kell Players; February 1954 in Rackham Auditorium.

### **Snapshots of History...In 1891:**

- Thomas Edison's prototype kinetoscope is first displayed at Edison's Laboratory, for a convention of the National Federation of Women's Clubs
- Arthur Conan Doyle's detective Sherlock Holmes appears in *The Strand Magazine* in London for the first time
- Asteroid 323 Brucia becomes the first asteroid discovered using photography

Brahms was only 64 when he died, but — even before he contracted his fatal illness — he looked older than his age, and he cultivated that image with his legendary long beard. Since about 1890, he had been talking about retiring from composition (though in the event he never did). Yet almost everything he wrote in his final years has a definite “autumnal” quality: nostalgia, resignation, and leave-taking are written all over his late scores.

At the same time, the “old” master could still get excited about new discoveries. One such discovery was the clarinet, which he had never used in a chamber work before. It was in 1891 that Brahms met Richard Mühlfeld, principal clarinet in Meiningen, where Brahms's friend Hans von Bülow was the music director. He instantly fell in love with “Miss Clarinet,” as he playfully called the instrument, and within a short space of time wrote four major works for it: the present trio, the supremely beautiful *Clarinet Quintet*, and two great sonatas.

Thus, a mature musical style perfected over the decades is combined here with a new timbre. The combination of clarinet, cello, and piano is peculiar to Brahms, who consciously altered the clarinet-violin-piano scoring Mozart had used in *his* clarinet trio. This means that the lower, darker registers are emphasized, which suits the emotional character of the work. In spite of the tempo marking “Allegro,” the first movement seems to be in no hurry; it is more contemplative than dynamic, except for a brief outburst in the development section. In the concluding section, the tempo becomes even slower, and the three instruments are instructed to play *pianissimo* during the entire coda.

The sun of Brahms's “Indian summer” comes out in the second movement, an intensely emotional “Adagio,” with long melodic lines and exquisite figurations. Then, the mood lightens for the last two movements: the gentle lyricism of the “Andante grazioso” turns into a genuine Ländler

dance in the middle section. The last movement contains echoes of the Hungarian Gypsy music that was so dear to Brahms, though this time, they are really distant echoes. The poignant falling thirds of the Fourth Symphony also reappear, but the familiar musical elements are united in an intriguing new manner, with subtle metric changes and — at the very end — with a sense of newfound vigor and high energy.

*Program note by Peter Laki.*

## ARTISTS

Celebrated for his poetic sensibility, probing intellect, and consummate artistry, Israeli pianist **Inon Barnatan** is embarking on his third and final season as the inaugural Artist-in-Association of the New York Philharmonic, appearing as soloist in subscription concerts, taking part in regular chamber performances, and acting as ambassador for the orchestra.

Over the summer, Mr. Barnatan made a host of high-profile festival appearances, including the Seattle, Santa Fe, Delft, and Aspen Festivals, all capped by a solo recital marking his Mostly Mozart debut. In the 2016–17 season he debuts with the Leipzig Gewandhaus Orchestra under the baton of New York Philharmonic music director Alan Gilbert, the Chicago Symphony Orchestra under Jesús López-Cobos, the Baltimore Symphony under Vasily Petrenko, and the Seattle Symphony under Ludovic Morlot. He returns to the New York Philharmonic under Manfred Honeck, and embarks on three tours: of the US with the Academy of St Martin in the Fields, of Europe with his frequent recital partner Alisa Weilerstein, and of the US again performing a trio program with Ms. Weilerstein and clarinetist Anthony McGill, including a concert at the Chamber Music Society of Lincoln Center. Other highlights include concerto performances in Japan, Hong Kong, and Australia, the complete Beethoven concerto cycle in Marseille, and several concerts at London’s Wigmore Hall.

A recipient of both the Avery Fisher Career Grant and Lincoln Center’s Martin E. Segal Award, Mr. Barnatan has performed extensively with many of the world’s foremost orchestras, including those of Cleveland, Los Angeles, Philadelphia, and San Francisco; Deutsches Symphonie-Orchester Berlin; the Royal Stockholm

Symphony Orchestra; and the Gulbenkian Orchestra of Lisbon. He has worked with such distinguished conductors as Gustavo Dudamel, Michael Tilson Thomas, James Gaffigan, Susanna Mälkki, Matthias Pintscher, Thomas Søndergård, David Robertson, Edo de Waart, Pinchas Zukerman, and Jaap van Zweden. Passionate about contemporary music, in recent seasons the pianist has premiered new pieces composed for him by Matthias Pintscher, Sebastian Currier, and Avner Dorman.

“A born Schubertian” (*Gramophone*), Mr. Barnatan’s critically acclaimed discography includes Avie and Bridge recordings of the Austrian composer’s solo piano works, as well as *Darkness Visible*, which scored a coveted place on the *New York Times*’ “Best of 2012” list. Last October the pianist released *Rachmaninov & Chopin: Cello Sonatas* on Decca Classics with Ms. Weilerstein, which earned rave reviews on both sides of the Atlantic.

Recognized as one of the classical music world’s finest solo, chamber, and orchestral musicians, **Anthony McGill** was named principal clarinet of the New York Philharmonic beginning in September 2014. He previously served as principal clarinet of the Metropolitan Opera Orchestra and associate principal clarinet of the Cincinnati Symphony Orchestra.

Mr. McGill has appeared as soloist with many orchestras including the Metropolitan Opera Orchestra, the American Symphony Orchestra, and the New York String Orchestra, all at Carnegie Hall. In January 2015 he performed and recorded the Nielsen *Clarinet Concerto* with the New York Philharmonic. Other orchestral performances have been with the Amarillo,

Baltimore, Kansas City, Memphis, New Jersey, and San Diego symphony orchestras, as well as Orchestra 2001 and the Chicago Youth Symphony Orchestra.

As a chamber musician, Mr. McGill has performed throughout the US, Europe, and Asia with the Brentano, Daedalus, Dover, Guarneri, JACK, Miro, Pacifica, Shanghai, Takács, and Tokyo quartets. He tours with Musicians from Marlboro, appears under the auspices of the Chamber Music Society of Lincoln Center, as well as the Philadelphia Chamber Music Society. Festival appearances include Tanglewood, Marlboro, Mainly Mozart, Music@Menlo, and Santa Fe, Seattle, and Skaneateles.

Mr. McGill has collaborated with Emanuel Ax, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang, and on January 20, 2009, performed with Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Barack Obama. He recently founded the McGill/McHale Trio with his brother Demarre and pianist Michael McHale. In December 2016 the McGill/McHale Trio performed in New York, Baltimore, Philadelphia, and Washington, DC, followed by recording sessions in Chicago.

A recipient of an Avery Fisher Career Grant and the Sphinx Medal of Excellence, Mr. McGill was the 2015–16 WQXR Artist-in-Residence and has appeared on *Performance Today*, MPR's *St. Paul Sunday Morning* and *Mr. Roger's Neighborhood*. In 2013 with his brother Demarre, he appeared on *NBC Nightly News*, the *Steve Harvey Show*, and on MSNBC with Melissa Harris-Perry. In March 2016, he was presented with the John Jay Justice Award.

A graduate of the Curtis Institute of Music, Mr. McGill is in demand as a teacher, and serves on the faculty of the Curtis Institute of Music, The Juilliard School, the Peabody Institute of Johns Hopkins

University, Bard College Conservatory of Music, and Manhattan School of Music, and has given master classes throughout the US, Europe, and South Africa.

"A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition...Ms. Weilerstein is a consummate performer, combining technical precision with impassioned musicianship," stated the MacArthur Foundation, when awarding American cellist **Alisa Weilerstein** a 2011 MacArthur Fellowship.

Ms. Weilerstein's 2016–17 season includes, for the first time in her career, performances of Bach's complete suites for unaccompanied cello: at Caramoor; in Washington, DC; and in London. In January she embarks on a nine-city US tour with longtime recital partner Inon Barnatan and clarinetist Anthony McGill, including a concert in New York's Alice Tully Hall and performances of a Joseph Hallman premiere composed for the trio. She tours Europe with Mr. Barnatan later in the spring, with stops in Salzburg and at London's Wigmore Hall. Her busy international concert schedule this season features performances around the globe: she performs Britten's *Cello Symphony* with the New World Symphony; Shostakovich's First Cello Concerto with the Lausanne Chamber Orchestra, the Netherlands Philharmonic, and the National Symphony in both Washington, DC and Moscow; Prokofiev's *Sinfonia concertante* with the Royal Stockholm Philharmonic and the Dallas Symphony; Schumann with the San Francisco Symphony and at Carnegie Hall in the company of the Orpheus Chamber Orchestra, with which she then tours the same program to Italy and Spain; Elgar with the Staatskapelle Weimar; Walton

with Amsterdam's Residentie Orkest; and Dvořák with the Minnesota Orchestra, Sydney Symphony, and the Tokyo Symphony on a three-stop tour of Japan, where she will also play four solo recitals. She performs Henri Dutilleux's *Tout un monde lointain...* with Lisbon's Gulbenkian Orchestra, and gives the world premiere of Matthias Pintscher's Cello Concerto with the Boston Symphony Orchestra, which co-commissioned the piece for her.

As an exclusive Decca Classics recording artist, Ms. Weilerstein released her fifth album in September, playing Shostakovich's two cello concertos with the Bavarian Radio Symphony under Pablo Heras-Casado, in performances recorded live last season. Her discography also includes Dvořák's Cello Concerto; *Solo*, her compilation of unaccompanied 20th-century cello music; and Elgar and Elliott Carter's cello concertos with Daniel Barenboim and the Staatskapelle Berlin, which was named *BBC Music's* "Recording of the Year 2013."

Ms. Weilerstein's career milestones include an emotionally tumultuous account of Elgar's concerto with the Berlin Philharmonic and Barenboim in Oxford, England, and a performance at the White House for President and Mrs. Obama. An ardent champion of new music, she has worked on multiple projects with Osvaldo Golijov and Pintscher, and premiered works by Lera Auerbach and Joseph Hallman. She appears at major music festivals worldwide, and regularly collaborates with Venezuela's Simón Bolívar Symphony Orchestra and the *El Sistema* education program.

Ms. Weilerstein, whose honors include Lincoln Center's 2008 Martin E. Segal prize and the 2006 Leonard Bernstein Award, is a graduate of the Cleveland Institute of Music and Columbia University. Diagnosed with type 1 diabetes, she is a Celebrity Advocate for the Juvenile Diabetes Research Foundation.

## UMS ARCHIVES

This afternoon's concert marks the fourth performances under UMS auspices by pianist **Inon Barnatan** and clarinetist **Anthony McGill**, and the third UMS performance by cellist **Alisa Weilerstein**. Mr. Barnatan made his UMS debut in February 2008 at Hill Auditorium in a program with Chamber Music Society of Lincoln Center entitled *A Celebration of the Keyboard: Music for Piano, Four Hands*. He most recently appeared under UMS auspices in October 2015 as piano soloist with the New York Philharmonic under the baton of Alan Gilbert in a performance of Beethoven's First Piano Concerto. Mr. McGill made his UMS debut as principal clarinetist of the New York Philharmonic in three concerts conducted by Alan Gilbert in October 2015 at Hill Auditorium; this afternoon's concert marks his UMS solo debut. Ms. Weilerstein made her UMS debut in October 2009 in recital with Mr. Barnatan at Hill Auditorium, and most recently appeared under UMS auspices with the Ariel Quartet in February 2014 at Rackham Auditorium.

THIS AFTERNOON'S VICTORS FOR UMS:



## Jerry and Gloria Abrams

*Supporters of this afternoon's performance by Inon Barnatan,  
Anthony McGill, and Alisa Weilerstein.*

### MAY WE ALSO RECOMMEND...

- 2/5 Calidore String Quartet
- 3/24 Mitsuko Uchida, piano
- 3/25–26 Takacs Quartet: Beethoven Quartet Cycle Concerts 5 & 6

*Tickets available at [www.ums.org](http://www.ums.org).*

### ON THE EDUCATION HORIZON...

- 2/16 Penny Stamps Speaker Series: Ping Chong  
(Michigan Theater, 603 E. Liberty Street, 5:10 pm)
- 3/18 You Can Dance: Kidd Pivot  
(Ann Arbor Y, 400 W. Washington Street, 2–3:30 pm)
- 3/25 Pre-Concert Lecture Series: Exploring Beethoven's String  
Quartets  
(Michigan League Koessler Room, Third Floor, 911 N. University  
Ave., 7:00 pm)

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