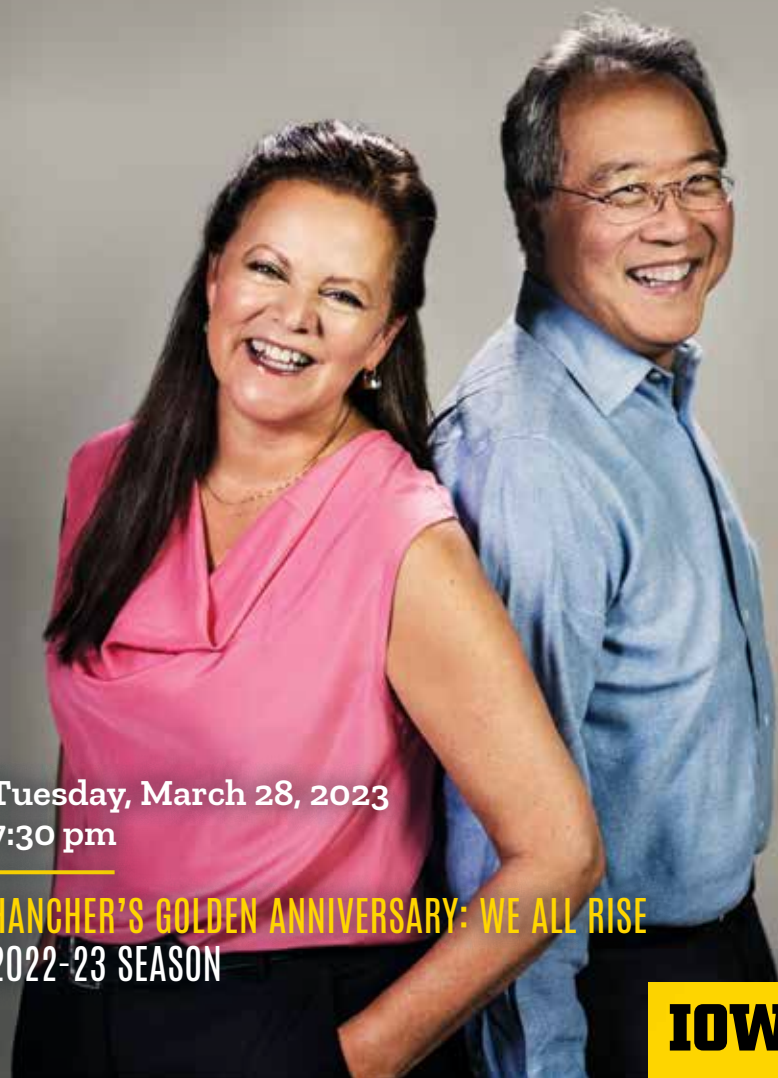


 HANCHER AUDITORIUM **50** YEARS
1972-2022

YO-YO MA AND KATHRYN STOTT



Tuesday, March 28, 2023
7:30 pm

HANCHER'S GOLDEN ANNIVERSARY: WE ALL RISE
2022-23 SEASON

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YO-YO MA
CELLO

KATHRYN STOTT
PIANO

Tuesday, March 28, 2023, at 7:30 pm
Hancher Auditorium, the University of Iowa

PROGRAM

Pieces grouped together are to be performed without pause.

Felix MENDELSSOHN

TRADITIONAL, arr. **Stephen HOUGH**

Caroline SHAW

Jean SIBELIUS

Song Without Words, Op. 109

Scarborough Fair

Shenandoah

Was it a Dream?, Op. 37, No. 4

Ernest BLOCH

From Jewish Life

Prayer

Supplication

Jewish Song

Antonín DVOŘÁK

4 Romantic Pieces

Allegro moderato

Allegro maestoso

Allegro appassionato

Larghetto

INTERMISSION

Errollyn WALLEN

Dervish

César Camargo MARIANO, arr. **Jorge CALANDRELLI**

Cristal

Violeta PARRA, arr. **Jorge CALANDRELLI**

Gracias a la vida

Astor PIAZZOLLA, arr. **Kathryn STOTT**

Libertango

Astor PIAZZOLLA

Soledad

Astor PIAZZOLLA

Le Grand Tango

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ABOUT THE ARTISTS

YO-YO MA, cello

Yo-Yo Ma's multi-faceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works for cello, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, Yo-Yo strives to foster connections that stimulate the imagination and reinforce our humanity.

Most recently, Yo-Yo began *Our Common Nature*, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. *Our Common Nature* follows the Bach Project, a 36-community, six-continent tour of J. S. Bach's cello suites paired with local cultural programming. Both endeavors reflect Yo-Yo's lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society.



Photo: Jason Bell

It was this belief that inspired the formation of Silkroad, the global music collective. Through his work with Silkroad, as well as throughout his career, Yo-Yo Ma has sought to expand the cello repertoire, premiering compositions by Osvaldo Golijov, Leon Kirchner, Zhao Lin, Esa-Pekka Salonen, Giovanni Sollima, and John Williams, among many others.

In addition to his work as a performing artist, Yo-Yo has partnered with communities and institutions around the world to develop programs that advocate for a future guided by humanity, trust, and understanding. Among his many roles, Yo-Yo is a United Nations Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, and a member of the board of Nia Tero, the US-based nonprofit working in solidarity with Indigenous peoples and movements worldwide.

Yo-Yo's discography of more than 120 albums (including 19 Grammy Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as *Hush* with Bobby McFerrin and the *Goat Rodeo Sessions* with Stuart Duncan, Edgar Meyer, and Chris Thile. Yo-Yo's recent releases include *Six Evolutions*, his third recording of Bach's cello suites, and *Songs of Comfort and Hope*, created and recorded with pianist Kathryn Stott in response to the COVID-19 pandemic. Yo-Yo's latest album, *Beethoven for Three: Symphony No. 6 and Op. 1, No. 3*, is the second in a new series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos.



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ABOUT THE ARTISTS

Yo-Yo was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and three years later moved with his family to New York City, where he continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard. He has received numerous awards, including the Avery Fisher Prize (1978), the National Medal of the Arts (2001), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the Birgit Nilsson Prize (2022). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration.

Yo-Yo and his wife have two children. He plays three instruments: a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius.

KATHRYN STOTT, piano

At the age of five, I made friends with the upright piano in our living room. That was the beginning of my musical journey, one which continues as you read this. It would appear that my initial progress was rapid and by the age of eight, I found myself at a boarding school for young musicians, the Yehudi Menuhin School. During my studies there, it's now clear to me that I was heavily influenced by two occasional visitors to the school; Nadia Boulanger and Vlado Perlemuter. From them, my great passion for French music was ignited and Fauré in particular has remained the musical love of my life.

Further studies at the Royal College of Music in London then led me very abruptly into the life of a professional musician via the Leeds International Piano Competition.

It remains the steepest learning curve I've ever experienced. After a rollercoaster three years, I realised that I needed to re-connect with chamber music in a bid to feel more connected to other musicians and after all, this had played an important part of my musical existence since being a child.

When, quite by chance, I met Yo-Yo Ma in 1978, it turned out to be one of the most fortuitous moments of my life. Since 1985, we have enjoyed a collaboration which has taken us to so many fascinating parts of the world and led to musical adventures with musicians who shared so much from their own traditions. I've always considered us to be intrepid musical explorers on our own individual paths but with an incredible bond that unites us on the creative highway.



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ABOUT THE ARTISTS

Presently, I enjoy the challenge of creativity in a different way by bringing many musicians together once a year in my role as artistic director of the Australian Festival of Chamber Music. My love of curating and directing began in 1995 and since then I've brought to life many of my ideas in events lasting anything from long weekends to two weeks. I continue to push my capacity for exploring music I know nothing about and love bringing together unusual combinations whenever possible.

There are too many highlights in my career to mention. Yes, it was a thrill to perform at the Last Night of the Proms to millions around the world, but equally a massive thrill to have lit up twenty small faces in an inner city school while they jumped up and down to energetic piano music! Working with young musicians is something I feel passionate about and presently teach at the Academy of Music in Oslo. I've also had some truly exciting music written for me and enjoyed a particularly close collaboration with composer Graham Fitkin. What an unbelievable privilege it is to be immersed in a language which has no boundaries and has allowed me to share musical stories on a global scale; that little upright piano set me on quite a path! Talking of paths—I've also been found trekking in Nepal, Costa Rica, and Bhutan or walking my spaniel Archie on the Yorkshire Moors. The journey continues.

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