

## Fall 2013 Upcoming Events

- Sunday, October 20, 7:00, Plymouth Congregational Church, \$  
University Chorale, State Singers, and Women's Chamber Ensemble
- Monday, October 21, 8:00, Cook Recital Hall, FREE  
David Skidmore, Guest Artist
- Tuesday, October 22, 7:30, Wharton Center's Cobb Great Hall, \$  
Concert and Campus Bands
- Wednesday, October 23, 6:30, Hart Recital Hall, FREE  
Nick Nichols, Guest Trumpet Artist, and Colleagues from the Army Band
- Thursday, October 24, 7:30, Wharton Center's Cobb Great Hall, \$  
Wind Symphony
- Friday, October 25, 8:00, Wharton Center's Cobb Great Hall, \$  
Symphony Orchestra
- Friday, October 25, 8:00, Cook Recital Hall, \$  
MSU-China VIII: Faculty Concert: "A Great Wall of Song"
- Saturday, October 26, 8:00, Wharton Center's Cobb Great Hall  
Spartan Spectacular. Reserved seating. \$12 and \$10; \$8 tickets available  
for groups of 25 or more. Tickets available from Wharton Center Box  
Office only, 517.432.2000, 800.WHARTON, whartoncenter.com.
- Saturday, October 26, 8:00, Cook Recital Hall, \$  
MSU-China VIII Student Concert: "Two Platters - One Plate"
- Sunday, October 27, 3:00, Cook Recital Hall, \$  
Yuri Gandelsman, viola; Molly Fillmore, soprano; Jana Gandelsman, piano;  
Michael Callahan, harpsichord.

*\$ - **General Admission** tickets are \$10 for adult, \$8 for senior (age 60 and older), and free for students with ID and those under age 18. These tickets are available at the door before each performance, online at [music.msu.edu](http://music.msu.edu), over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. W. Circle Dr., M-F, 8:00 a.m.-5:00 p.m.*

*RESERVED - **Reserved Seating** tickets are \$15 for adults, \$12 for senior (age 60 and older), and \$5 for students with ID and those under age 18. These tickets are available at the door before each performance, online at [music.msu.edu](http://music.msu.edu), over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. W. Circle Dr., M-F, 8:00 a.m.-5:00 p.m.*

*\$\$ - **Special Admission** tickets are \$20 for adults, \$18 for seniors (age 60 and older), and \$10 for students and those under age 18. Tickets for **Collage VII** and **MSU's Home for the Holidays** are only available at the Wharton Center, at [whartoncenter.com](http://whartoncenter.com), or 517.423.2000, or 800.WHARTON. Tickets for **A Jazzy Little Christmas** and **That's Amore** are available before each performance at the door (Fairchild Theatre), online at [music.msu.edu](http://music.msu.edu), over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. W. Circle Dr., M-F, 8:00 a.m.-5:00 p.m.*

*Tickets purchased at Wharton Center, for events held there, have a \$3.00 restoration fee added. This is not a College of Music fee.*

## MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

*presents*

### *Faculty Artist Recital*

*Honoring the internationally  
Renowned Bowmaker*

## **William Salchow**

*an MSU cello student of Alexander Schuster from 1947-48.*

## **Walter Verdehr, Violin** **Ralph Votapek, Piano**

*with guest artists:*

**Melanie Helton, Soprano**  
**Yuri Gandelsman, Viola**  
**Carl Donakowski, Cello**

Pre-concert presentation at 7:15:  
Introduction by Dean Forger, and remarks by Mr. Salchow

7:30 pm, Wednesday, October 16, 2013  
Cook Recital Hall

## Program

Partita No. 1 in b minor  
Allemande  
Double  
Courante  
Double

Johann Sebastian Bach  
(1685 – 1750)

Poor Butterfly

Raymond Hubbell  
(1879 – 1954)

Melanie Helton, soprano  
Ralph Votapek, piano

Butterfly Variations  
Metamorphoses of a Theme by Raymond Hubble  
and Motives from Giacomo Puccini's *Madama Butterfly*

Charles Ruggiero  
(b. 1947)

### World Premiere

Sonata in D major, Op. 94a  
Moderato  
Scherzo  
Andante  
Allegro con brio

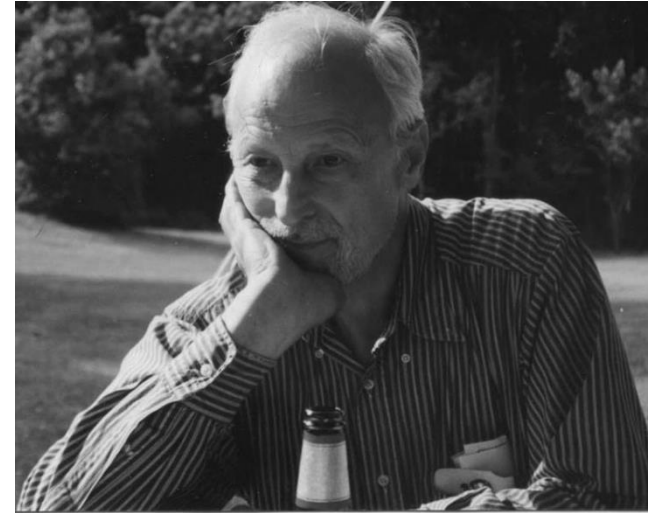
Sergei Prokofiev  
(1891 – 1953)

### Intermission

Quartet in g minor, Op. 25  
Allegro  
Intermezzo: Allegro ma non troppo  
Andante con moto  
Rondo alla Zingara: presto

Johannes Brahms  
(1833 – 1897)

Yuri Gandelsman, Viola  
Carl Donakowski, Cello



We are honored to welcome **William Salchow**, one of America's foremost bowmakers to the MSU College of Music where he studied cello in 1947 and 1948.

"Mr. Salchow is one of the most respected American bow makers still living today. He was one of the only Americans making bows in his early days (1960's). If I remember correctly, he studied bow making in France under Barjonnet, and then went on to establish himself in this country. Today, his shop in NYC includes his son and grandson, specialists in bow making, restoration, and identification.

Mr. Salchow is almost single-handedly responsible for the blossoming of bow-making in this country. He taught many of this country's premiere makers, and his influence as a maker and teacher extends much further. In 2004 at a Federation meeting in Washington, DC, he was honored with a lifetime achievement award. The thing though that brought tears to his eyes was when the audience was asked how many people had been influenced by Mr. Salchow's work – and about two-thirds of the auditorium stood and gave him an ovation. He is certainly regarded as a fine maker.

If you have the opportunity to try one of his bows, do not pass it up."

Josh Henry, Bow Maker & Restorer

[www.FineViolinBows.com](http://www.FineViolinBows.com)

## Artist Bios

**William Salchow** grew up in Detroit where he played the piano and built model airplanes. At age 16, he fell in love with the cello. Drafted at age eighteen in the great war, he went to Germany where he saw brief action. Passing through Heidelberg, he went down to the basement of the Heidelberg University Library building, where he liberated a small volume: Liederkrantz, A Collection of the most famous Lieder, for low voice. Over the years this has been a steady passion, mostly accompanying, and only lately singing.

Returning from the war, he went to Michigan State College (as it was known at the time) to study with Alexander Schuster on the recommendation of Sophie Feuermann. He then went to Juilliard to study cello with Leonard Rose. After the birth of his daughter, he went to work for Rembert Wurlitzer, then one of the world's foremost violin dealers, and Simone Sacconi, the godfather of all modern-day American violin makers and restorers. Here he discovered a talent for bowmaking, and with the help of cello teacher Luigi Silva, was awarded a Fulbright grant to serve an apprenticeship in Mirecourt, France, the cradle of French bowmaking, with Georges Barjonnet.

Returning to New York, he set up shop as a bowmaker. He has made bows for many artists, e.g. YoYo Ma, Glen Dichterow, Janos Scholz, Nathan Milstein, Arnold Steinhart, Zino Francescatti, Pamela Frank, Isaac Stern, Daniel Guilet, Itzhak Perlman, Leonard Rose, Samuel Mayes, Joseph Silverstein, Mischa Mischakoff, Raya Garbousova, Zara Nelsova, Benno Rabinoff, Daniel Majeske, Bernard Greenhouse, Ani and Ida Kavafian, and Walter Verdehr.

After many years of study, he is now a baritone soloist at the Church in the Highlands in White Plains, NY. He has given many recitals with piano, cello, and string quartet.

**Charles Ruggiero** (b. 1947) has composed music for orchestra, wind ensemble, chamber groups, solo instruments, voice, and traditional instruments combined with electroacoustic sound. He has written more than 15 works that feature the saxophone, three of which are concertos. Although his compositional style is eclectic, much of Ruggiero's music reflects his lifelong interest in jazz. Ruggiero was active as a percussionist for more than 45 years and performed with many notable jazz artists. In much of his music, Ruggiero has fused elements from jazz

with materials, techniques, and formal concepts of 20<sup>th</sup> and 21<sup>st</sup> century art music. One of Ruggiero's goals as a composer has been to incorporate some of the richly expressive rhythmic nuances of improvised jazz into fully notated music that doesn't sound stilted or overly complex.

Cellist **Carl Donakowski** has performed in recitals throughout the Americas and Europe including at the Kennedy Center. His performances have aired on WQRS Detroit, WQXR New York, and Südwestfunk Baden-Baden. He was a finalist in the 1989 Mendelssohn Competition in Berlin. As a chamber musician, he has been a member of the North Shore Pro Musica of New York and of the Fontana Chamber Music Society. He has performed at the Manitou, Staunton, Tanglewood, Bay View, and Beethoven music festivals. As a member of the West End Chamber Ensemble he was artist-in-residence with the Chamber Music America Rural Residency Chamber Music Initiative. As a member of the Arcos Trio, Mr. Donakowski was recently awarded an Artistic Excellence grant from the National Endowment for the arts to perform and record piano trios by Latin American composers for the Centaur Label.

Mr. Donakowski has presented at the National Conference of the American String Teachers Association. He has served as president of the Michiana Cello Society and currently edits the Cello Forum for the Virginia String Teachers Association. Mr. Donakowski is a graduate of Indiana University where he studied with Janos Starker and Gary Hoffman. He has also studied with Timothy Eddy and William Pleeth. Mr. Donakowski is Associate Professor of Cello at James Madison University where he received the 2010 Distinguished Teaching Award in the College of Visual and Performing Arts. He previously served on the faculties of Central Michigan University School of Music and Alma College.

## Program Notes

*Butterfly Variations*, for solo violin, was composed in 2012 for my friend and Michigan State University colleague, Walter Verdehr. During the past four decades, I've had the great pleasure of hearing Walter perform many times in a variety of contexts, especially as the violinist co-leader of the renowned Verdehr Trio. Walter's musicality, beautiful sound, and impressive technique as a violinist have been admired by many. Those who are well acquainted with his playing know that Walter is as at home performing European chamber music of the nineteenth century as he is playing the most cutting-edge and technically demanding works of the past 50 years, many examples of which may be found among the hundreds of compositions that have been written for the Verdehr Trio. *Butterfly Variations* requires this kind of versatile performer, someone who isn't mired in only one performance practice.

*Butterfly Variations* is the latest in a series of compositions in which I reference popular American music and Western "classical" music of the first half of the twentieth century. I've long been interested in this music both for its intrinsic value (i.e., I like and admire this music) and because of its continuing influences on much of the recent music performed on "classical music" recitals and concerts in America.

The form of *Butterfly Variations* is unique and somewhat complicated but not particularly difficult to follow. As its subtitle ("Metamorphoses of a Theme by Raymond Hubble and Motives from Giacomo Puccini's *Madama Butterfly*") suggests, *Butterfly Variations* is based on two different sources: a complete popular song, "Poor Butterfly," by Hubble\* and a melodic fragment from Puccini's opera. Many components of Hubble's wonderful song (its melody, harmony, and form) are developed and transformed in *Butterfly Variations*, but only a short melody from "Parte Seconda" of the second act of *Madama Butterfly* (often treated as "Act Three" of the opera) is used in this solo violin composition.

*Butterfly Variations* consists of four main "variations" that virtually are autonomous movements based on Hubble's song. The first variation, "Stéphanistically," is intended to draw not so much on the style but on the *spirit* of the improvisations created by the great French jazz violinist Stéphane Grappelli (1908-1997), whose long and brilliant career reached its first high point in his "Hot Club of Paris" collaborations with guitarist Django Reinhardt. Like such jazz virtuosos as Oscar Peterson, Benny Goodman, and Herbie Hancock, Grappelli's early classical-music training gave him a very solid "schooled" technique, which Grappelli often used

to fill his improvisations with various seemingly effortless fast embellishments, runs, and arpeggios, suffusing much of his music a volatile playfulness and *joie de vivre* that I hope to suggest in this variation.

"Luigi-like," the second variation, pays homage to the Italian composer, Luigi Dallapiccola (1904-1975). Melodic material derived from "Poor Butterfly" is transformed in this variation and then developed using techniques associated with Dallapiccola.

The third variation, "Playful Atoms," is based on small melodic cells, mostly two or three-note motives extracted from "Poor Butterfly" material, that repeat, combine with other cells, break apart, and sometimes transform into longer melodic "molecules." The last section of this variation is an impassioned cadenza-like passage that leads to the final variation.

In the final main variation, "Poor Butterfly (embellished)," much more of Hubble's poignant, nostalgic, and sorrowfully meditative song is clearly revealed; consequently, this is the one section of *Butterfly Variations* that most resembles part of a traditional variation form. Although each of the preceding variations could be performed and heard as an "independent" piece, this last variation is intended, in part, to help clarify the underlying connections among the first three variations.

Introducing, interrupting, and marking the ends of the four main variations are a *prelude*, several *interludes*, and a *postlude*, all of which are based on a few melodic motives (i.e., brief melodic figures) from *Madama Butterfly*. So, *Butterfly Variations* is actually a set of *two* intertwined variations. Hubble's song clearly was a popular-music response to Puccini's 1904 opera, but in *this* twenty-first century composition, Puccini's melodic fragments may be thought of as responding to and commenting on the transformations of Hubble's song, as if to remind us of where all this music and deeply felt emotion originated.

*Charles Ruggiero – Sept. 28, 2012*

\* Hubble composed this song in 1916 for "The Big Show at the New York Hippodrome."