

Tuesday, January 30, 2007, 8pm
Zellerbach Hall

Itzhak Perlman, *violin* Rohan De Silva, *piano*

PROGRAM

Franz Schubert (1797–1828) *Rondeau Brilliant* for Violin and Piano in
B minor, Op. 70 (D. 895) (1826)

Andante
Allegro—Più mosso

César Franck (1822–1890) *Sonata* for Violin and Piano in A major,
M.8 (1886)

Allegretto ben moderato
Allegro
Recitativo—Fantasia: Ben moderato—
Molto lento
Allegretto poco mosso

INTERMISSION

Lukas Foss (b.1922) *Three American Pieces* for Violin and Piano
(1944)

Early Song
Dedication
Composer's Holiday

Other works to be announced from the stage.

*Mr. Perlman records for EMI/Angel, Sony Classical/Sony BMG Masterworks,
Deutsche Grammophon, London/Decca, Erato/Elektra International Classics and Telarc.*

*Mr. Perlman appears by arrangement with IMG Artists.
Carnegie Hall Tower
152 West 57th Street, Fifth Floor
New York, New York 10019*

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Franz Schubert (1797–1828)

Rondeau Brillant for Violin and Piano in B minor, Op. 70 (D. 895)

Composed in 1826.

On January 31, 1827, Franz Schubert turned thirty. He had been following a bohemian existence in Vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning; long walks or visits in the afternoon; companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends. A curious dichotomy marked Schubert's personality during those final years of his life, one that suited well the Romantic image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud

momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements, and touches indelibly the incomparable series of works—*Winterreise*, the "Great" C major Symphony, the last three Piano Sonatas, the String Quintet, the two Piano Trios, the *Impromptus*, the *Rondeau Brillant* and the Fantasy for Violin and Piano—that he created during the last months of his brief life.

The *Rondeau Brillant* in B minor (D. 895), one of the small handful of compositions that Schubert wrote for violin, was composed in October 1826 for the 20-year-old Czech virtuoso Josef Slavík, whom Chopin described as "the second Paganini." Slavík arrived in Vienna early in 1826 after having established an excellent reputation in Prague, and inspired from Schubert both this *Rondeau* and the Fantasy in C major the following year. A performance of the *Rondeau* by Slavík and pianist Carl Maria von Bocklet (to whom Schubert had dedicated the D major Piano Sonata, D. 850 of 1825) was arranged early in 1827 in the Viennese office of the publisher Domenico Artaria, who thought highly enough of the new work to publish it in April as Schubert's Op. 70. "The whole piece is brilliant," stated a review in the *Wiener Zeitschrift*. "The spirit of invention has here often beaten its wings mightily indeed and has borne us aloft with it. Both the pianoforte and violin require accomplished performers who must be equal to passages...which reveal a new and inspired succession of ideas."

Schubert's *Rondeau Brillant* opens with a dignified introduction before launching into the principal theme, a melody of Hungarian flavor probably modeled on the songs and dances that the composer heard when he served as music master to the Johann Esterházy family at their villa in Zelesz during the summer of 1824. The main theme returns twice to frame one episode given to some showy violin figurations and another one of more lyrical character. A dashing coda in the bright key of B major closes this handsome work.

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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.**

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 twenty 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 music. 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 an-

ticipatory 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 thematic 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.

Lukas Foss (b.1922)

Three American Pieces for Violin and Piano

Composed in 1944.

Premiered in 1944 in New York City by violinist Roman Totenberg and the composer.

Lukas Foss was born in Berlin in 1922, and moved with his family to Paris when the political situation began to deteriorate in Germany a decade later. His parents encouraged his musical talents by providing lessons for him in piano, flute, composition and orchestration at the Paris Conservatoire from 1933 to 1937. The Fosses arrived in the United States in 1937, and Lukas continued his studies at the Curtis Institute in Philadelphia, where he was a pupil of Rosario Scalerò and Randall Thompson (composition), Isabelle Vengerova (piano) and Fritz Reiner (conducting). Upon his graduation in 1940, Foss attended the Berkshire Music Center at Tanglewood, where he was a student of Serge Koussevitzky and Paul Hindemith; he spent the following year studying with Hindemith at Yale. Foss became an American citizen in 1942. By the early 1940s, Foss had established a dual reputation as composer and performer, receiving the Pulitzer Prize in 1942 for his incidental music to a production of *The Tempest*, and being named pianist of the Boston Symphony by Koussevitzky two years later. In 1945, he became the youngest composer ever to win a Guggenheim Fellowship; his other distinctions include fellowship in the American Academy of Rome, a Fulbright grant, membership in the American Academy and Institute of Arts and Letters, and three New York Music Critics' Circle Awards. Foss is also known as a teacher (he followed Schoenberg as professor of compo-

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sition at UCLA in 1953, founded and directed the Center for Creative and Performing Arts at the State University of New York at Buffalo, and has taught at Boston University since 1991) and as a conductor (as music director of the Buffalo Philharmonic [1963–1970], the Kol Israel Orchestra of Jerusalem [1972–1976], the Milwaukee Symphony Orchestra [1981–1986], and the Brooklyn Philharmonic [1971–1990]). Lukas Foss is one the great champions of modern music, in his own daring and eclectic compositions, in his innovative programming as a conductor, and as a pianist of the highest caliber. Virgil Thomson wrote of him, “A musician of perfect gifts and training, a first-class conductor, as a composer...highly ingenious and venturesome.”

During the early 1940s, recently granted citizenship and with his patriotic fervor stirred by the war, Foss enthusiastically embraced the

distinct “Americana” idiom pioneered a decade earlier by Copland, Thomson, Harris and other native-born composers. In 1944, he wrote *Three American Pieces* for Violin and Piano that he described as “melodious and virtuosic,” and premiered them in Carnegie Hall before the end of the year with the Polish-born violinist Roman Totenberg, also a recently naturalized United States citizen; Foss orchestrated the work in 1990 for Itzhak Perlman. *Early Song* alternates a simple melody of open intervals and sweet nostalgia with a dance-like theme of buoyant optimism. The touching, bittersweet outer sections of *Dedication*, whose title suggests a memorial associated with the war, are balanced by the nervous, animated music at the movement’s center. The closing *Composer’s Holiday* was apparently spent at a western hoe-down.

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About the Artists



Undeniably the reigning virtuoso of the violin, **Itzhak Perlman** enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he is treasured by audiences throughout the world who respond not only to his remarkable artistry, but also to the irrepressible joy of making music, which he communicates. In December 2003, the John F. Kennedy Center for the Performing Arts granted Mr. Perlman a Kennedy Center Honor, celebrating his distinguished achievements and contributions to the cultural and educational life of our nation.

Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He came to New York and was soon propelled into the international arena with an appearance on *The Ed Sullivan Show* in 1958. Following his studies at The Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career. Since then, Itzhak Perlman has appeared with every major orchestra and in recitals and festivals around the world.

During the past 10 years, Mr. Perlman has also appeared on the conductor's podium, and

through this medium he is further delighting his audiences. He has performed as conductor with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Boston Symphony, National Symphony, Los Angeles Philharmonic, St. Paul Chamber Orchestra and the symphony orchestras of San Francisco, Dallas, Houston, Pittsburgh, Seattle, Montreal and Toronto, as well as at the Ravinia and OK Mozart festivals. He was Music Advisor of the St. Louis Symphony from 2002 to 2004, where he made regular conducting appearances, and he was Principal Guest Conductor of the Detroit Symphony from 2001 to 2005. In the summer of 2006, he conducted the National Symphony and the Chicago Symphony. In the 2006–2007 season, he conducts the Toronto Symphony, St. Louis Symphony, Atlanta Symphony, Houston Symphony and the Oregon Symphony. Internationally, Mr. Perlman has conducted the Berlin Philharmonic, Concertgebouw Orchestra, London Philharmonic, English Chamber Orchestra, Tonhalle Orchestra and the Israel Philharmonic.

As soloist, Mr. Perlman continues to visit major centers throughout the world. In the 2005–2006 season, he toured the West Coast as soloist with the National Symphony and performed recitals throughout the United States and Japan. He closed the season with a duo recital tour with Pinchas Zukerman. This season, he appeared as soloist with the New York Philharmonic and many other orchestras, and is playing recitals across the United States.

A major presence in the performing arts on television, Itzhak Perlman has been honored with four Emmy Awards, most recently for the PBS documentary *Fiddling for the Future*, a film about the Perlman Music Program and his work as a teacher and conductor there. In July 2004, PBS aired a special entitled *Perlman in Shanghai*, which chronicled a historic and unforgettable visit of the Perlman Music Program to China, featuring interaction between American and Chinese students and culminating in a concert at the Shanghai Grand Theater and a performance

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with 1,000 young violinists, led by Mr. Perlman and broadcast throughout China. Mr. Perlman's third Emmy Award recognized his dedication to Klezmer music, as profiled in the 1995 PBS television special *In the Fiddler's House*, which was filmed in Poland and featured him performing with four of the world's finest Klezmer bands.

Mr. Perlman has entertained and enlightened millions of TV viewers of all ages on popular shows as diverse as *The Late Show with David Letterman*, *Sesame Street*, the PBS series *The Frugal Gourmet*, *The Tonight Show*, the Grammy Awards telecasts and numerous *Live from Lincoln Center* broadcasts, including *The Juilliard School: Celebrating 100 Years* in April 2006, and PBS specials, including *A Musical Toast and Mozart by the Masters*, in which he served both as host and featured performer. In July 1994, Mr. Perlman hosted the US broadcast of the Three Tenors' *Encore!* live from Dodger Stadium in Los Angeles. In March 2006, a worldwide audience in the hundreds of millions saw Mr. Perlman perform live on the 78th Annual Academy Awards telecast, as he played a medley from the five film scores nominated in the category of Best Original Score. One of Mr. Perlman's proudest achievements is his collaboration with film score composer John Williams in Steven Spielberg's Academy Award-winning film *Schindler's List*, in which he performed the violin solos. He can also be heard as the violin soloist on the soundtrack of Zhang Yimou's film *Hero* (music by Tan Dun) and Rob Marshall's *Memoirs of a Geisha* (music by John Williams).

Itzhak Perlman's recordings regularly appear on the best-seller charts and have garnered 15 Grammy Awards. His most recent releases include an all-Mozart recording with the Berlin Philharmonic (EMI), both as soloist and conductor, and a recording for Deutsche Grammophon with Mr. Perlman conducting the Israel Philharmonic. In 2004, EMI released *The Perlman Edition*, a limited-edition 15-CD box set featuring many of his finest EMI recordings as well as newly compiled material.

Mr. Perlman has a long association with the Israel Philharmonic, and he has participated in many groundbreaking tours with this orchestra from his homeland. In November 1987, he joined the IPO for history-making concerts in Warsaw and Budapest, representing the first performances by this orchestra and soloist in Eastern bloc countries. He again made history as he joined the orchestra for its first visit to the Soviet Union in April and May 1990, and was cheered by audiences in Moscow and Leningrad who thronged to hear his recital and orchestral performances. This visit was captured on a PBS documentary entitled *Perlman in Russia*, which won an Emmy. In December 1994, Mr. Perlman joined the Israel Philharmonic for their first visits to China and India.

Over the past decade, Mr. Perlman has become more actively involved in educational activities. He has taught full time at the Perlman Music Program each summer since it was founded and currently holds the Dorothy Richard Starling Foundation Chair at The Juilliard School.

Numerous publications and institutions have paid tribute to Itzhak Perlman for the unique place he occupies in the artistic and humanitarian fabric of our times. Harvard, Yale, Brandeis, Roosevelt, Yeshiva and Hebrew universities are among the institutions that have awarded him honorary degrees. He was awarded an honorary doctorate and a centennial medal on the occasion of Juilliard's 100th commencement ceremony in May 2005. President Reagan honored Mr. Perlman with a Medal of Liberty in 1986 and, in December 2000, President Clinton awarded Mr. Perlman the National Medal of Arts. His presence on stage, on camera and in personal appearances of all kinds speaks eloquently on behalf of the disabled, and his devotion to their cause is an integral part of Mr. Perlman's life.

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Rohan De Silva's partnerships with violin virtuosos Itzhak Perlman, Cho-Liang Lin, Midori, Vadim Repin, Joshua Bell, Gil Shaham, Kyoko Takezawa, Benny Kim, Nadja Salerno-Sonnenberg and Julian Rachlin have led to highly acclaimed performances at recital venues all over the world. With these and other artists, he has performed at Carnegie Hall, Lincoln Center's Avery Fisher Hall and Alice Tully Hall, the Kennedy Center, Library of Congress, Philadelphia Academy of Music, Ambassador Theater in Los Angeles, the Concertgebouw in Amsterdam, Wigmore Hall in London, Suntory Hall in Tokyo, the Mozarteum in Salzburg and La Scala in Milan and Tel-Aviv. His festival appearances include the Aspen, Interlochen, Manchester, Ravinia and Schleswig-Holstein festivals, the Pacific Music Festival in Sapporo, Japan, and the Wellington Arts Festival in New Zealand. He performs frequently with Itzhak Perlman, and was seen with Mr. Perlman on PBS's *Live from Lincoln Center* broadcast in early January 2000. Recently, Mr. De Silva toured Japan with Mr. Perlman, and in August 2002 they toured the Far East, including performances in China, Hong Kong and Taiwan. Last spring, he toured with Mr. Perlman and

Pinchas Zukerman, including stops in Chicago, Boston, New York and Washington, DC. In the 2006–2007 season, Mr. De Silva appears in recital with Mr. Perlman across the United States. As of July 2000, Rohan De Silva has been a faculty member at the Perlman Music Program on Long Island.

Mr. De Silva, a native of Sri Lanka, began his piano studies with his mother, the late Primrose De Silva, and with the late Mary Billimoria. He spent six years at the Royal Academy of Music in London as a student of Hamish Milne, Sydney Griller and Wilfred Parry. While in London, he received many awards, including the Grover Bennett Scholarship, the Christian Carpenter Prize, the Martin Music Scholarship, the Harold Craxton Award for advanced study in England and, upon his graduation, the Chappell Gold Medal for best overall performance at the Royal Academy. Mr. De Silva was the first recipient of a special Scholarship in the arts from the Presidents Fund of Sri Lanka. This enabled him to enter The Juilliard School, where he received both his Bachelor and Master of Music degrees, studying piano with Martin Canin, chamber music with Felix Galimir, and working closely with violin pedagogue Dorothy DeLay. He was awarded a special prize as Best Accompanist at the 1990 Ninth International Tchaikovsky Competition in Moscow. He recently received the Samuel Sanders Collaborative Artist Award, presented to him by Itzhak Perlman at the 2005 Classical Recording Foundation Awards Ceremony at Carnegie Hall.

Mr. De Silva joined the collaborative arts and chamber music faculty of The Juilliard School in 1991, and in 1992 was awarded honorary Associate of the Royal Academy of Music. In 2001, he joined the faculty at the Ishikawa Music Academy in Japan, where he gives master classes in collaborative piano. His radio and television credits include *The Tonight Show* with Midori, CNN's *Showbiz Today*, NHK Television in Japan, National Public Radio, WQXR and WNYC in New York and Berlin Radio. He has recorded for Deutsche Grammophon, CBS/Sony Classical, Collins Classics and RCA Victor.