



***ITZHAK
PERLMAN
in Recital***

***ROHAN DE SILVA,
piano***

Lyric
2016|17 SEASON

**A classic Broadway hit packed with love and laughter
comes to Lyric in a lavish production starting April 28**

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Featuring beloved songs *I Could Have Danced All Night*,
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MY FAIR LADY Book and Lyrics by Alan Jay Lerner Music by Frederick Loewe

Adapted from George Bernard Shaw's play and Gabriel Pascal's motion picture *Pygmalion*.

Original Production directed by Moss Hart. Production created by the Théâtre du Châtelet, Paris, in co-production with the State Academic Mariinsky Theatre. Photos by Todd Rosenberg Photography.

Lyric Opera premiere generously made possible by The Negaunee Foundation, an Anonymous Donor,
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LYRICOPERA.ORG | 312.827.5600

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ITZHAK PERLMAN, *violin*

ROHAN DE SILVA, *piano*

Sunday, April 23, 2017

3:00 p.m.

VIVALDI Sonata in A Major for Violin and Continuo, Op. 2, No. 2, RV 31
(1678-1741)

Preludio a capriccio. Presto

Corrente. Allegro

Adagio

Giga. Allegro

BEETHOVEN Sonata No. 1 in D Major for Violin and Piano, Op. 12, No. 1
(1770-1827)

Allegro con brio

Tema con variazioni: Andante con moto

Rondo: Allegro

SCHUMANN Fantasiestücke, Op. 73
(1810-1856)

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

———— INTERMISSION ————

RAVEL Sonata for Violin and Piano No. 2 in G Major
(1875-1937)

Allegretto

Blues. Moderato

Perpetuum mobile. Allegro

ADDITIONAL WORKS TO BE ANNOUNCED FROM THE STAGE

Mr. Perlman's recordings can be found on the Deutsche Grammophon,
Decca, Warner/EMI Classics, Sony Classical, and Telarc labels

For more information on Itzhak Perlman, visit www.itzhakperlman.com

Management for Itzhak Perlman:
Primo Artists, New York, NY www.primoartists.com

Stage Manager: Peggy Stenger



ITZHAK PERLMAN

Undeniably the reigning virtuoso of the violin, the Israeli violinist 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 his irrepressible joy for making music. Having performed with every major orchestra and at venerable concert halls around the globe, Perlman has been awarded the Presidential Medal of Freedom, the Genesis Prize, a Kennedy Center Honor, the National Medal of Arts, and the Medal of Liberty.

As a conductor, he has led the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Boston Symphony, National Symphony, San Francisco Symphony, Los Angeles Philharmonic, and the leading orchestras of Dallas, Houston, Pittsburgh, Seattle, Montreal, Toronto, Berlin, London, and Tel Aviv, as well as at the Ravinia and Tanglewood festivals. His current season highlights include concerts with the Baltimore, Milwaukee, Toronto, Cincinnati, Houston, and San Diego symphonies and playing/conducting the New York Philharmonic, Philadelphia Orchestra, Seattle Symphony, Israel Philharmonic, and Chicago Symphony Orchestra at Ravinia.

Perlman's recordings have garnered 16 Grammy Awards and regularly appear on the bestseller charts. In 2008, he was honored with a Grammy Lifetime Achievement Award for excellence in the recording arts. He has long been a major presence in the performing arts on television and has been honored with four Emmy Awards, most recently for the PBS documentary *Fiddling for the Future*, a film about his work as a teacher and conductor for the Perlman Music Program. In 2004, PBS aired a special entitled *Perlman in Shanghai*, documenting the Perlman Music Program's historic visit to China, culminating in a concert at the Shanghai Grand Theater and a performance with 1,000 young violinists. Perlman's third Emmy 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.

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 Frugal Gourmet*, *The Tonight Show*, and various Grammy telecasts. His PBS appearances have included *A Musical Toast* and *Mozart by the Masters*, as well as numerous *Live from Lincoln Center* broadcasts such as *The Juilliard School: Celebrating 100 Years*. In 2008, he joined renowned chef Jacques Pépin on *Artist's Table* to discuss the relationship between the culinary and musical arts, and lent his voice as the narrator of *Visions of Israel* for PBS's acclaimed *Visions* series.

One of Perlman's proudest achievements is his collaboration with film composer John Williams in Steven Spielberg's Academy Award-winning film *Schindler's List*, in which he performed the violin solos on the soundtrack. Perlman also has a long association with the Israel Philharmonic, having participated in

many groundbreaking international tours with that orchestra. In 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 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.

A native of Tel Aviv, Perlman is an alumnus of the city's Academy of Music as well as The Juilliard School, where he studied with two legendary teachers, Ivan Galamian and Dorothy DeLay. He currently holds the Dorothy Richard Starling Foundation Chair at Juilliard.



ROHAN DE SILVA

The Sri Lankan pianist's partnerships with violin virtuosos Itzhak Perlman, Pinchas Zukerman, Cho-Liang Lin, Midori, Joshua Bell, Benny Kim, Kyoko Takezawa, Vadim Repin, Gil Shaham, Nadja Salerno-Sonnenberg, Julian Rachlin, James Ehnes, and Rodney Friend have led to highly acclaimed performances at recital venues

all over the world. With these and other artists, De Silva has performed on the stages of Carnegie Hall, Lincoln Center, the Kennedy Center, Library of Congress, the Academy of Music (Philadelphia), Ambassador Auditorium (Los Angeles), Concertgebouw (Amsterdam), Wigmore Hall (London), Suntory Hall (Tokyo), the Mozarteum (Salzburg), La Scala, and in Tel-Aviv, Israel. Festival appearances include Aspen, Ravinia, Interlochen, Seattle Chamber Music, Manchester, Schleswig-Holstein, Pacific Music, and Wellington Arts in New Zealand.

Current season highlights include performances with Perlman in recitals that take them to the Kravis Center of West Palm Beach, Nashville's Schermerhorn Symphony Center, and San Francisco's Davies Symphony Hall.

Alongside Perlman, De Silva has performed multiple times at the White House, most recently in 2012 at the invitation of President Barack Obama and Mrs. Obama for Israeli President and Presidential Medal of Freedom honoree Shimon Peres; and at a State Dinner in 2007, hosted by President George W. Bush and Mrs. Bush for Her Majesty The Queen and His Royal Highness The Duke of Edinburgh.

De Silva began his piano studies with his mother, the late Primrose De Silva, and with the late Mary Billimoria. He then spent six years at the Royal Academy of Music in London as a student of Hamish Milne, Sydney Griller, and Wilfred Parry. He continued his studies at The Juilliard School, where he studied piano with Martin Canin and chamber music with Felix Galimir, while also working closely with violin pedagogue Dorothy DeLay. He was awarded a special prize as best accompanist at the Ninth International Tchaikovsky Competition in Moscow and received the Samuel Sanders Collaborative Artist Award, presented to him by Perlman during the 2005 Classical Recording Foundation Awards Ceremony at Carnegie Hall.

PROGRAM NOTES

**Sonata in A Major for Violin and Continuo,
Op. 2, No. 2, RV 31**
Antonio Vivaldi

The Italian Baroque composer and virtuoso violinist Antonio Vivaldi is perhaps best known for his concertos (particularly *The Four Seasons*), sacred choral works, and operas. However, Vivaldi also penned scores of sonatas: about 60 of his solo sonatas survive, and around 40 of those are for violin and continuo (an accompanying part including a bass line and harmonies, typically played on a keyboard instrument). Both a priest and a teacher, Vivaldi worked at the Ospedale della Pietà, a home for abandoned children that also functioned as a convent and music school, from 1703 to 1715 and again from 1723 to 1740. A large number of his compositions – including many of his solo sonatas – were written for and performed by the female students living at the Pietà. In 1709 Vivaldi collected twelve of these sonatas as his *Op. 2* and dedicated them to King Frederik IV of Denmark while the king was visiting Venice. The *Sonata in A Major for Violin and Continuo* is the second of the twelve.

Though relatively conservative both formally and texturally, the idiomatic violin writing and brilliant figuration have made this sonata a favorite among modern performers. Each movement is quite brief; the entire work only lasts about seven minutes. The first movement opens with a florid prelude, quickly followed by a vigorous *capriccio*. The second movement is a stylized take on a *corrente*, a quick triple-meter Italian dance. Lyrical lines and a melancholy mood characterize the third movement *adagio* while the violin takes on an almost vocal quality in its mournful melody. The fourth and final movement is once more a stylized version of a popular Baroque dance: the gig. This lively closing number is full of ornamentation, energy, and brilliance.

— Laney Boyd

**Sonata No. 1 in D Major for Violin and Piano,
Op. 12, No. 1**
Ludwig van Beethoven

In 1797-98, having recently established himself in Vienna as a piano virtuoso (he was also no slouch at the violin and viola), Beethoven composed three sonatas for violin and piano. He dedicated them to Antonio Salieri, the celebrated opera composer with whom Beethoven was currently studying. While these pieces were all written in the high Classical style synonymous with both Haydn and Mozart, they contain many elements that reflect Beethoven's contemporary, increasingly assertive, and heightened emotional style. These sonatas have in common three movements composed for skilled amateur performance, as well as equality in the pairing between violin and piano. Contemporary critics found the sonatas difficult to understand, and one critic even stated that listening to them was like "being lost in a forest."

The first of these sonatas asserts itself in its first movement (marked *Allegro con brio*) with a distinct unison theme before the more lyrical second theme, played by the violin and continued by the piano. Beethoven's jovial style, easily identifiable in his early-period writing, is evident with his conversational play between the two instruments. Similarly striking is his unexpected journey into the key of F major, which completely throws off one's sense of a tonal center before ending the movement in the tonic of D major. The second movement is a theme and variations, marked *Andante con moto*. This contrasting middle movement in A major states a lovely two-part theme in the piano, echoed by the violin. The ensuing variations feature each player, highlight the parallel key of A minor, and eventually bring the emotionally varied movement to a gentle, languid close. The final movement, *Rondo: Allegro*, is in the compound meter of 6/8 and features several of Beethoven's idiosyncratic compositional techniques, including *sforzandos* on the off-beats and increasing use of syncopation. It also contains a hint at the first movement's utterance of F major, as well as not one but two false endings! The dance-like exuberance of the final movement brings the piece to a delightful and affectionately rustic close.

— Jay Gummert

Fantasiestücke, Op. 73

Robert Schumann

The great German Romantic composer Robert Schumann worked in virtually every major form of his day, from grand-scale works such as operas and symphonies to short character piano pieces and art songs, and a vast catalogue of orchestral, choral, and chamber pieces. Schumann was a lifelong lover of literature and he often included literary elements in his work. Much of his music has a narrative quality complete with starkly contrasting moods and abrupt changes in character and figuration. A Romantic through and through, Schumann subscribed to the idea that creative expression is a direct result of each individual artist's unfettered ingenuity and imagination. Perhaps this goes some way toward explaining the title *Fantasiestücke*, or "Fantasy Pieces" (Schumann also gave this name to his Op. 12, which includes eight short piano works). Written over just a few days in 1849, Op. 73 was originally composed for clarinet and piano. Two later arrangements substituted violin or cello for the clarinet.

Fantasiestücke, Op. 73 seems to function almost as an instrumental version of a song cycle: it is presented as a series of poetic miniatures unified harmonically and thematically despite strong juxtaposition of moods. The first piece marked "tenderly and with expression" is dreamily doleful and supported by supremely expressive beauty in the piano accompaniment. Its minor tonality brightens to major as the piece comes to an end, setting up the "lively, light" marking of the second piece. This central work is characterized by spirited energy and quick, agile passages in both the violin and piano. The final piece titled "quick and with fire" is marked by urgent intensity interspersed with more melodious, contemplative passages. However, frenzied passion eventually takes over, and the speed steadily increases as the instruments drive toward a euphoric, decisive close.

— Laney Boyd

Sonata for Violin and Piano No. 2 in G Major

Maurice Ravel

Of all the pieces on today's program, Maurice Ravel's *Sonata for Violin and Piano in G Major* is the only one that seeks not to blend and complement the voices of the violin and piano but rather to actively pit the instruments against one another. Ravel had a highly developed sense of instrumental color and believed the violin and piano were fundamentally "incompatible" instruments. However, he did not let this deter him from writing for the pair. Instead of seeking to make the duo work together, he endeavored to highlight their differences, resulting in striking sonorities not often heard in a work for violin and piano.

Ravel worked on and completed several other compositions between 1923 and 1927, while writing the *Sonata for Violin and Piano in G Major*, which perhaps goes some way to explaining the strong differences in style between movements. The opening *Allegretto* maintains hallmarks of his early compositional style (some might call it Impressionistic, though Ravel himself was less than fond of the label). The movement underlines the discord between the instruments with decisively separate part-writing and angular melodic lines that seem almost to scrape against one another. Delicately lyrical contrasting passages bring the instrumental colors closer together before they diverge once more, ending with a sparsely textured ascent.

The second movement *Blues* speaks to Ravel's fascination with American jazz; many jazz elements made their way into Ravel's music, particularly during his later career. The violin and piano are once more completely at odds as the movement begins with the instruments playing in two different keys. Syncopation, bent notes, and flatted sevenths accent the similar hard-edged quality of the first movement, though this time with an undoubtedly bluesy flavor.

As the title of the *Perpetuum mobile. Allegro* finale suggests, the violin takes center stage in the third movement with an unceasing display of brilliant virtuosity while the piano is relegated to an accompanimental – though by no means undemanding – capacity. The two voices continue to dance in a relentless whirlwind of notes before a striking final passage brings the work to a breathtaking conclusion.

— Laney Boyd



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