

VANCOUVER RECITAL SOCIETY

presents

ITZHAK PERLMAN

VIOLIN

JANET GOODMAN GUGGENHEIM

PIANO

ORPHEUM THEATRE
SUNDAY, APRIL 5, 1992

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PROGRAMME

Sonatina No. 1 in D Major, D. 384
for Violin and Piano

Franz Schubert
(1797-1828)

Allegro molto
Andante
Allegro vivace

Sonata No. 9 in A Major, Op. 47, "Kreutzer"
for Violin and Piano

Ludwig van Beethoven
(1770-1827)

Adagio sostenuto - Presto
Andante con variazioni
Finale: Presto

INTERMISSION

Sonata No. 1 in D minor, Op. 75
for Violin and Piano

Camille Saint-Saëns
(1835-1921)

Allegro agitato
Allegretto moderato
Allegro molto

Mr Perlman records for the
EMI/Angel, Deutsche Grammophon, CBS Masterwork/Sony Classical, London/Decca, and RCA/BMG Classics labels.

Mr Perlman is represented by IMG Artists,
International Management Group, 22 East 71st Street, New York, N.Y. 10021

*The Board of Directors of the Vancouver Recital Society dedicates this evening's performance
to its retiring president, Martin A. Linsley, in appreciation for his outstanding contribution.*

ITZHAK PERLMAN

Itzhak Perlman's uniqueness in the rarefied ranks of superstar musicians stems from something more than his supreme artistic credentials. The combination of talent, charm and humanity in this Israeli-born artist is unrivalled in our time and has come to be recognized by audiences all over the world who respond not only to his flawless technique, but to the irrepressible joy of making music which he communicates. President Reagan recognized these qualities when he honoured Mr. Perlman with a "Medal of Liberty" in 1986.

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 soon was 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 world-wide career.

Since then, Itzhak Perlman has appeared with every major orchestra and in recitals and festivals throughout the world. In November of 1987 he joined the Israel Philharmonic 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 Israel Philharmonic for its first visit to the Soviet Union in April/May 1990, and was cheered by audiences in Moscow and Leningrad who thronged to hear his recital and orchestral performances. In December 1990, he returned to Leningrad to perform in a gala performance celebrating the 150th anniversary of Tchaikovsky's birth. This concert, which also featured Yo-Yo Ma, Jessye Norman, and Yuri Temirkanov conducting the Leningrad Philharmonic, was televised live in Europe and will be broadcast in the United States and the rest of the world in the spring of 1991.

Mr. Perlman's recordings on the Angel/EMI, Deutsche Grammophon, CBS Masterworks/Sony Classical, London/Decca, and RCA/BMG Classics labels regularly appear on the best-seller charts and have won numerous Grammy awards. Most recently, he garnered two Grammy's at the 1991 awards presentation for his recordings of the Shostakovich First and Glazunov Concertos (Mehta/Israel Philharmonic) on Angel/EMI, and the complete Brahms Sonatas for Violin and Piano, with Daniel Barenboim, on Sony Classical. Mr. Perlman's latest releases feature collaborations with other world-class artists such as Plácido Domingo, in a recording called "Together" (Angel/EMI); Pinchas Zukerman, playing string duos by Mozart and Leclair (BMG Classics); Kathleen Battle, performing Bach arias (Deutsche Grammophon); and a live recording of the "Tchaikovsky Gala in Leningrad" (BMG Classics).



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. *Newsweek* magazine featured him with a cover story in April of 1980, and in 1981 *Musical America* pictured him as Musician of the Year on the cover of its "Directory of Music and Musicians." Harvard University, Yale University, Brandeis University, Yeshiva University and Hebrew University in Jerusalem are among the institutions which have awarded him honorary degrees.

On television, Mr. Perlman has entertained and enlightened millions of viewers of all ages, on shows as diverse as "Sesame Street," the PBS series "The Frugal Gourmet," the "Grammy" awards telecasts, several "Live From Lincoln Center" broadcasts, and the PBS specials "A Musical Toast" and "Mozart by the Masters," both of which he hosted. His presence on stage, on camera and in personal appearances of all kinds speaks eloquently on behalf of the handicapped and disabled, and his devotion to their cause is an integral part of his life.

Itzhak Perlman lives in New York with his wife Toby and their five children. He last appeared in Vancouver in 1988 under the auspices of the Vancouver Recital Society.

JANET GOODMAN GUGGENHEIM



Pianist Janet Guggenheim is a frequent collaborator with violinists Itzhak Perlman, Young Uck Kim, Uto Ughi, Shlomo Mintz, Miriam Fried, Ivry Gitlis and Dong-Suk Kang, bassist Gary Karr, French horn virtuoso Barry Tuckwell, and cellists Pierre Fournier and Matt Haimovitz. She also performs frequently in ensemble with members of the San Francisco Symphony, and has the distinction of being selected by Pablo Casals to be pianist for his master classes in Berkeley, California (the entire series of which has now been released in video production).

Mrs Guggenheim is a graduate of the University of California at Berkeley, where she was twice a recipient of the Alfred Hertz Scholarship, and she is currently a faculty member there. She received a Master's Degree at The Juilliard School, where she studied with Rosina Lhevinne, and was the recipient of the Josef Lhevinne Scholarship and also a Martha Baird Rockefeller Foundation Grant. While in New York, she was studio pianist for Ivan Galamian, Dorothy DeLay, Joseph Fuchs, and Leonard Rose.

Mrs Guggenheim has given recitals both as soloist and collaborative pianist throughout North America, Europe and Asia, and her most recent tours have included performances in Japan, France, Italy, Austria, Germany and Switzerland. In April of 1990 she travelled to the Soviet Union, where she appeared in a recital with Itzhak Perlman at Tchaikovsky Hall in Moscow, highlights of which are now available on the recording "Itzhak Perlman Live in Russia" (Angel/EMI). She has performed with the San Francisco Symphony on its season series, as well as the "Pops" series, under the baton of Arthur Fiedler. Additionally, she is active with numerous chamber music groups in the Bay area, and has participated in the Carmel, Cabrillo, Marin, Sacramento, Stern Grove, and Seattle Music Festivals.

Janet Guggenheim has performed many times on the Tonight Show with Itzhak Perlman, in addition to many other appearances on television and radio, and she is cited in the *International Who's Who in Music* directory.

PROGRAMME NOTES

Schubert's complete works for violin and piano, comprising 3 Sonatinas, 1 Sonata, a Rondo and a Fantasy, constitute a relatively minor portion of his prodigious output. The 3 Sonatinas, composed in March and April of 1816 and actually referred to as Sonatas by the composer, were published posthumously in 1836 by Diabelli with the title "Sonatinas". The appellation has endured, being a more apt description of the technical compass and formal design of these works. The intimate D Major Sonatina, in 3 movements, neither overtly virtuosic nor formally complex, is full of the lyricism so completely realized in Schubert's vocal works.

While Beethoven's A Major Sonata, opus 47 ("The Kreutzer") is his most deservedly celebrated string and piano composition, its public profile was undeniably enhanced by Tolstoy's *The Kreutzer Sonata*, an 1889 novella in which, writes sonata authority W. S. Newman, "The music is the catalytic agent needed to drive a jealous husband to murder".

The nickname was virtually accidental: the composer wrote it for George Bridgetower, with whom Beethoven first performed the work — apparently from drafts and sketches filled out with improvisation! Shortly after, the two had a falling out, and the composition was ultimately dedicated to violinist and sometime composer (of all those violin etudes, among other things) Rodolphe Kreutzer.

In this work Beethoven was developing a new "symphonic" model of the duo sonata, abandoning the previous Viennese convention of an accompanied piano sonata; the protracted autograph title, which freely translates "Sonata for piano and violin *obligato* written in a brilliant *concertante* style rather like a concerto," establishes this unique vision.

In any case the work was not an immediate success: Berlioz quipped that the renowned dedicatee "could never bring himself to play this outrageously unintelligible composition," while Newman notes that the first reviewer of the work was baffled by its extensive innovations; his comments, Newman writes, "may be reduced to the fact that he recognized the presence of genius but had not the slightest idea of what it was all about."

Not unlike Brahms, the otherwise phlegmatically prolific Saint-Saëns felt the inhibiting weight of Beethoven's achievement where the writing of sonatas was concerned; indeed, he steadfastly refused, point blank, to compose piano sonatas after "that old boy".

But with the drive to create a distinctly French chamber music repertoire that was intensified following the Franco-Prussian war of 1870, Saint-Saëns *did* try his hand at two very successful works for violin and piano.

The first, the D minor Sonata, is a deceptive blend of virtuoso theatrics and compositional innovation. Consider, for example, the fugal development section of the first movement; the linking of the opening movement and the sentimental slow movement; and the similar fusion of the neo-Mendelssohnian scherzo and the *perpetuum mobile* finale.

Though the ruthless "cyclic" designs of Saint-Saëns' more humourless rival César Franck are all too well-known (indeed the average listener could easily conclude that Franck's Violin Sonata is the *only* 19th century French violin sonata), this less frequently performed work reveals a creative mind of considerable subtlety and invention, beguilingly obscured by surface charm, brilliance and verve.

— Programme notes by David Duke

ACKNOWLEDGEMENTS

The Vancouver Recital Society gratefully acknowledges the financial support of the Government of Canada through the Department of Communications and the Challenge '91 Program; the Government of British Columbia through the Ministry of Municipal Affairs, Recreation and Culture; the City of Vancouver; the Hamber Foundation; the Vancouver Foundation and the Cherniavsky Junior Club for the Performing Arts.

The Vancouver Recital Society is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

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acknowledge contributions
received after March 20.*

The Vancouver Recital Society would like to thank Tom Lee Music for making its piano available for this evening's performance.



A message from the President

On behalf of the Board of Directors, I would like to thank all of you who have responded with such enthusiasm and generosity to our 1992-93 Funddrive. I am very pleased to report that we are approaching our target of \$30,000, and if you have not yet considered making a contribution, I urge you to do so now. All donations received go directly towards the 1992 Vancouver Chamber Music Festival and the 1992-93 Recital Series, and help us continue to bring you the finest young talent from around the world.

I sincerely hope that you have enjoyed this past season, whether as a new subscriber or an old friend, and we hope you will continue your association with the most exciting series in town!

Maryke Gilmore, President



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