

Itzhak Perlman, violin  
Janet Goodman Guggenheim, piano

Sunday, January 27, 2002, 7 pm

Zellerbach Hall

PROGRAM

Ludwig van Beethoven    Sonata for Violin and Piano in E-flat major,  
Op. 12, No. 3  
Allegro con spirito  
Adagio con molto espressione  
Rondo: Allegro molto

César Franck    Sonata for Violin and Piano in A major  
Allegro ben marcato  
Allegro  
Recitativo – Fantasia: Ben moderato  
Allegretto poco mosso

INTERMISSION

Claude Debussy    Sonata for Violin and Piano  
Allegro vivo  
Intermède: Fantasque et léger  
Finale: Très animé

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Sonata for Violin and Piano  
in E-flat major, Op. 12, No. 3  
Ludwig van Beethoven (1770–1827)

In November 1792, the 22-year-old Ludwig van Beethoven, bursting with talent and promise, arrived in Vienna. So undeniable was the genius he had already demonstrated in a sizable amount of piano music, numerous chamber works, cantatas on the death of Emperor Joseph II and the accession of Leopold II, and the score for a ballet, that Maximilian Franz, the Elector of Bonn, his hometown, underwrote the trip to the Habsburg Imperial city, then the musical capital of Europe, to help further the young musician's career (and the Elector's prestige). Despite the Elector's patronage, however, Beethoven's professional ambitions quickly consumed any thoughts of returning to the provincial city of his birth, and, when his alcoholic father died in December, he severed for good his ties with Bonn in favor of the stimulating artistic atmosphere of Vienna.

Beethoven took some care during his first years in Vienna to present himself as a composer in the day's more fashionable genres, one of which was the sonata for piano nominally accompanied, according to the taste of the time, by

violin. Mozart had addressed the form in 42 works, some of which moved beyond the convention that expected the keyboard to dominate the string instrument toward a greater equality between the partners. Beethoven continued on this tack so decisively that, despite their conservative structure and idiom, his first three string sonatas, Op. 12 of 1798, presage the full parity that marks the 19th-century duo sonata.

The Sonata in E-flat major (Op. 12, No. 3) opens with a spirited sonata-form movement whose thematic fecundity recalls the music of Mozart (dead just seven years when this piece was composed, and still fondly remembered in Vienna). The sweeping arpeggiated gesture from the piano that serves as the main theme is followed by several other melodic fragments; one containing a limpid rising chromatic scale serves as the formal second subject. The development section is full of energy and surprise. The Adagio, the expressive as well as the structural heart of the work, created for the composer's biographer Frederick Niecks "a sublimity of feeling and a noble simplicity." The finale is a bustling rondo based on a theme of opera buffa jocularity.

#### Sonata for Violin and Piano in A major

César Franck (1822–1890)

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 20 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 Eugene Ysaÿe, who had been living in Paris since 1883 and befriending most of the leading French musicians. (Chausson and Debussy also composed pieces for him.) In tailoring the sonata to the warm lyricism for which Ysaÿe's violin playing was known, Franck created a work which 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 piece 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 that is 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. 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 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.

#### Sonata for Violin and Piano

Claude Debussy (1862–1918)

When the Guns of August thundered across the European Continent in 1914 to plunge the world into "the war to end all wars," Claude Debussy was already showing signs of the colon cancer that was to end his life four years later. Apprehensive about his health and tormented by the military conflict, his creative production came to a virtual halt. Except for a *Berceuse Héroïque* written "as a tribute of homage to His Majesty King Albert I of Belgium and his soldiers," Debussy wrote no new music in 1914. At the end of the year, he undertook (with little enthusiasm) the preparation of a new edition of Chopin's works to help compensate the publisher Durand for the regular advances he had been sending. The death of the composer's mother in March 1915 further deepened his depression. That same month, however, he appeared in a recital in the Salle Gaveau with the soprano Ninon Vallin, and his mood brightened somewhat during the following months. That summer he completed *En blanc et noir* for Two Pianos and the *Études* for

Solo Piano, and projected a series of six sonatas for various instrumental combinations inspired by the old Baroque school of French clavecinists. The first of the sonatas, for cello and piano, was completed quickly in July and August 1915 during a holiday at Pourville, near Dieppe; the second one, for flute, viola (originally oboe) and harp, was also written at Pourville before Debussy returned to Paris on October 12th. Surgery in December prevented him from further work until October 1916, when he began the Sonata for Violin and Piano. A sonata for oboe, horn, and harpsichord never went beyond the planning stage; the remainder of the projected set did not get that far. The Violin Sonata, completed in 1917, was his last important work; he premiered the piece on May 5, 1917 in Paris with violinist Gaston Poulet, and played it again in September at St.-Jean-de-Luz, where he was summering. It was his final public appearance.

The form of the Violin Sonata's first movement is tied together by the iterations of the simple falling triadic motive given by the violin at its initial entrance. Various episodes separate the motive's returns, some passionate, some exotically evocative in their sliding intervals, some deliberately archaic in their open-interval harmonies. Debussy said that he tried to evoke the spirit of the Italian *commedia dell'arte* in his earlier Cello Sonata, and much of the wit and insouciance of that old satirical form carried over into the central *Intermède* of the Violin Sonata, which is instructed to be played "with fantasy and lightness." The finale begins with a ghost of the first movement's opening theme before proceeding to a modern mutation of the traditional rondo form, which takes as its subject a violin melody in flying triplets that Debussy borrowed from his *Ibéria*. The composer noted that this theme "is subjected to the most curious deformations, and ultimately leaves the impression of an idea turning back upon itself, like a snake biting its own tail." The music exudes energy bordering on enervation, and seems almost to have expended its strength as the final measures approach, but finds sufficient reserve to mount a quick but brilliant close.

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Itzhak Perlman (violin), undeniably the reigning virtuoso of the violin, enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he 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 that he communicates.

Born in Israel in 1945, 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, Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career. Since then, he has appeared with every major orchestra and in recitals and festivals across the globe.

During the past several years, Perlman has also appeared on the conductor's podium, and through this medium he is further delighting his audiences. He has appeared as conductor/ soloist with the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, National Symphony, Los Angeles Philharmonic, and the symphony orchestras of San Francisco, Dallas, Detroit, Houston, Pittsburgh, Seattle, and Toronto; at the Ravinia and OK Mozart festivals; with the St. Paul and New York chamber orchestras; and with the Israel Philharmonic and the English Chamber Orchestra. In January 2000, he was named principal guest conductor of the Detroit Symphony, a post he took up officially in September 2001, when he conducted the season-opening subscription series.

For the 2001/02 season, Perlman will return as a guest conductor with the Philadelphia Orchestra and the National Symphony, and he will make his conducting debut with the Berlin Philharmonic, Concertgebouw Orchestra, London Philharmonic, Minnesota Orchestra, and the St. Louis, Atlanta, Milwaukee, Indianapolis, and Utah symphonies, the last of which is part of the Olympic Arts Festival at the 2002 Winter Olympic Games in Salt Lake City. Among his many concerto and recital appearances, a season highlight was his December collaboration with Yo-Yo Ma and Emanuel Ax in the Beethoven Triple Concerto with the Philadelphia Orchestra and Wolfgang Sawallisch for the orchestra's inaugural concert in its new home, The Kimmel Center for the Performing Arts.

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 Summer Music Program and his work as a teacher and conductor there. His third Emmy Award recognized his dedication to Klezmer music, as profiled in the 1995 PBS special *In the Fiddler's House*, which was filmed in Poland and features him performing with four of the world's finest Klezmer bands. Subsequent to this program's release on home audio and video (EMI), there have been several highly successful North American tours of *In the Fiddler's House* and a second CD, *Live in the Fiddler's House* (EMI), recorded at Radio City Music Hall. In 1992, Perlman received an Emmy for the PBS

documentary of his historic trip to the Soviet Union with the Israel Philharmonic, entitled *Perlman in Russia* (Angel/EMI video), which was chosen as best music documentary.

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 and PBS specials, including *A Musical Toast and Mozart by the Masters*, both for which he served as host and featured performer. In July 1994, Perlman hosted the US broadcast of the *Three Tenors, Encore!* live from Dodger Stadium in Los Angeles. In March 2001, a worldwide audience in the hundreds of millions saw Perlman perform live on the 73rd Academy Awards telecast, as he and cellist Yo-Yo Ma performed excerpts from the five film scores nominated in the category of Best Original Score.

One of Perlman's proudest achievements was 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.

Itzhak Perlman's recordings regularly appear on the best-seller charts and have garnered 15 Grammy Awards. His most recent Grammy was awarded in 1996 for *The American Album*, with Seiji Ozawa and the Boston Symphony Orchestra. Current releases include a Grammy-nominated live recording with pianist Martha Argerich performing Beethoven and Franck sonatas (EMI), and *Cinema Serenade and Cinema Serenade 2*, both albums featuring popular hits from movies, with John Williams conducting the Pittsburgh Symphony and Boston Pops Orchestra, respectively (Sony). Other recent releases are a recording of the Mendelssohn Violin Concerto and the Brahms Double Concerto with Yo-Yo Ma, Daniel Barenboim, and the Chicago Symphony (Teldec), and *A la Carte*, a recording of short violin pieces with orchestra (EMI). Throughout 1995, EMI honored Perlman as Artist of the Year on the occasion of his 50th birthday with the release of a 21-disc set entitled *The Itzhak Perlman Collection*. The release of this set coincided with *The Definitive Perlman Experience* festival in London, in which Perlman performed seven concertos in four concerts at the Royal Festival Hall.

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 of 1987, he joined the IPO for history-making concerts in Warsaw and Budapest, representing the first performances by this ensemble 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/May of 1990, and was cheered by audiences in Moscow and Leningrad who thronged to hear his recital and orchestral performances. In December of 1994, he joined the Israel Philharmonic for their first visits to China and India.

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, Yale, Brandeis, Roosevelt, Yeshiva, and Hebrew universities are among the institutions that have awarded him honorary degrees. President Reagan honored Perlman with a Medal of Liberty in 1986, and in December 2000, President Clinton awarded 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 Perlman's life.

Janet Goodman Guggenheim (piano) has given recitals throughout the world, both as soloist and collaborative artist, performing with such illustrious musicians as violinists Itzhak Perlman, Pinchas Zukerman, Young Uck Kim, Uto Ughi, Shlomo Mintz, Miriam Fried, Ivry Gitlis, and Dong-Suk Kang; bassist Gary Karr; flautist Ransom Wilson; and cellists Pierre Fournier and Matt Haimovitz. In addition, she has the unique distinction of having been selected by Pablo Casals as pianist for his master classes here in Berkeley (the entire series of which has now been released on video).

A longtime resident of the Bay Area, she made her debut with the San Francisco Symphony at the age of 16 under the baton of Arthur Fiedler, and she has also performed with the orchestra on its season series. She recently appeared as soloist with the Oregon Symphony, under the batons of James DePriest and Murray Sidlin. Her current CD releases include the complete cello and piano works of Rachmaninoff, with cellist Michael Grebanier (Naxos).

Prior to moving to Portland, Oregon, in 1995, Guggenheim was a member of the music faculty at UC Berkeley, where she was an honors graduate and a two-time recipient of the Alfred Hertz Scholarship. She received a master's degree at the Juilliard School, where she was a student of Rosina Lhevinne, with whom she had studied since the age of 10. While at Juilliard, she won numerous awards, including honors from the National Federation of Music Clubs and Concert Artists Guild, the Josef Lhevinne Scholarship, and a Martha Baird Rockefeller Foundation Grant. She also worked as studio pianist for renowned pedagogues Ivan Galamian, Dorothy DeLay, Joseph Fuchs, and Leonard Rose. Her teachers include Dame Myra Hess, Margaret Saunders Ott, Marcus Gordon, and her father.

Janet Guggenheim has performed extensively abroad, with recent tours including concerts throughout Europe, and in Japan, Singapore, Hong Kong, and Taiwan. In April 1990, she traveled to the Soviet Union, where she appeared in recital with Itzhak Perlman at the Tchaikovsky Hall in Moscow. Highlights of this tour are available in a recording and an Emmy Award-winning video, *Perlman in Russia* (Angel/EMI). In addition to her appearances at various European summer festivals, she joined Perlman in a performance at the Istanbul International Festival in July 1992. In the summer of 1994, Guggenheim was a participant in the Tong Il Han Institute held in Pebble Beach, where she coached students from Korea, gave master classes, and appeared in concert with Korean-American violinist David Kim. In December 1994, she performed in recital with Perlman in Singapore, Hong Kong, and Taipei.

An active chamber musician, Guggenheim was a co-founder, along with Stuart Canin, of the Chamber Soloists of San Francisco. She has also performed with numerous other chamber groups in the Bay Area, and at the festivals of Carmel, Cabrillo, Marin, Sacramento, Stern Grove, Hollywood Bowl, Mendocino, and Seattle.

Janet Guggenheim has performed numerous times on the Tonight show (hosted by Johnny Carson and Jay Leno) with Itzhak Perlman, Nadja Salerno-Sonnenberg, and Yo-Yo Ma, in addition to many other appearances on television and radio.