



Programme

Roy Thomson Hall | Sunday, April 22, 2018 3:00 PM

Roy Thomson Hall Presents

ITZHAK PERLMAN

Violin

ROHAN DE SILVA

Piano



Media Partner



roythomsonhall.com

ITZHAK PERLMAN

Violin

ROHAN DE SILVA

Piano

SCHUBERT
(1797-1828)**Sonatina No. 1 in D Major, Op. 137**Allegro molto
Andante
Allegro vivaceBEETHOVEN
(1770-1827)**Violin Sonata No. 9 in A Major, Op. 47 “Kreutzer”**Adagio sostenuto - Presto
Andante con variazioni
Presto

INTERMISSION

DVOŘÁK
(1841-1904)**Sonatina, Op. 100**Allegro risoluto
Larghetto. (Indian Lament)
Scherzo. Molto vivace
Finale. 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 labelsFor more information on Itzhak Perlman, visit itzhakperlman.comManagement for Itzhak Perlman:
Primo Artists, New York, NY
primoartists.com**Franz Schubert: Sonatina No. 1 in D Major, Op. 137**

In the spring of 1816 at the age of nineteen, **Franz Schubert** (1797-1828) composed three sonatas for violin and piano. Although he was already a talented and promising composer, like any teenager, he was unsure of his career path and whether he would actually be able to fulfill his dream of making a living as a musician. These sonatas were probably heard at the “Schubertiades” – the evenings of food, wine, conversation and informal performances of Schubert’s music hosted at the homes of his Viennese friends and followers. Like so much of his music, the three violin sonatas were not published until years after Schubert’s death, by the Viennese publishing firm of Diabelli. To make them more appealing to the burgeoning domestic music-making market, Diabelli published the three works in 1836 as a set of three “Sonatinas,” Op. 137. This title, hinting at shorter, less complex music, would hopefully dash any trepidation that amateur violinists and pianists might have about their technical demands.

The **Sonatina in D major**, published posthumously as Op. 137, No. 1 is a simple, tuneful, amiable work in three movements. It’s difficult to grasp that at about the same time, Schubert composed one of his early song masterpieces, the “Erlkönig,” dealing with a frantic ride through a stormy night, an evil supernatural being, and the resulting death of a child, as well as the Symphony No. 4 in C Minor, that he himself dubbed, “Tragic.” Schubert idolized Ludwig van Beethoven (1770-1827), and much of his music was strongly influenced by the older composer’s style and forms of expression. And yet in all three of the Op. 137 Sonatinas, and especially No. 1, he seems to ignore Beethoven and revert back in the eighteenth century musical style to the days of F. J. Haydn (1732-1809) and W. A. Mozart (1756-1791.)

Much of the interest in the first movement centres around the main idea heard off the top on both instruments, with the three rising notes outlining a major chord. Schubert then creates quite a bit of conversation between the violin and the piano. The slow second movement *Andante* is instilled with more eighteenth century courtly grace and elegance. In its minor key middle section, Schubert the great song composer emerges with a lyrical tune, before the first melody returns on the piano, now embroidered by the violin. The third movement, again conversational between the two instruments, has a recurring dancelike main theme, alternating with more serious episodes, although never enough to alter the overall charm.

Ludwig van Beethoven: Sonata No. 9 in A Major, Op. 47 “Kreutzer”

If the Sonatina in D Major, Op. 137, No. 1 by Schubert was intended for the lucrative amateur music-making market, that cannot be said of the **Sonata for Piano and Violin No. 9 in A, Op. 47, “Kreutzer”** by **Beethoven**. The sonata was composed for George Augustus Polgreen Bridgetower (1778-1860), a violin virtuoso, the son of an African father and a German mother. A brilliant child prodigy, Bridgetower had gone on to London for a position in the service of the Prince of Wales, later King George IV. In 1803 at the age of twenty-four he began a tour of Germany and Austria, eventually landing in Vienna, where he was introduced to Beethoven who agreed to compose a violin sonata for the famous virtuoso. Not unusual for Beethoven, the work was incomplete by the time of the planned premiere in May, 1803 and had to be postponed. Even then, two days later, Bridgetower on violin and Beethoven at the piano, had to perform much of it from sketches, and a discarded finale from an earlier Beethoven violin sonata filled in as the last movement. Nevertheless, the performance was a great success with the second movement, *Theme and Variations*, having to be repeated.

Bridgetower and Beethoven had great respect and admiration for each other's musical talents, and Beethoven had originally intended to dedicate the sonata to the renowned violinist. But after the premiere, before Bridgetower left Vienna, he and Beethoven quarreled over a woman they both loved and had a falling-out. By the time the sonata came to be published a couple of years later, Beethoven had re-dedicated it to a popular French violin virtuoso of the day, Rodolphe Kreutzer (1766-1831). Ironically, Kreutzer didn't care much for the work and never played it in public, but the sonata has always been known as the “Kreutzer.”

In 1889, the Russian writer Leo Tolstoy (1828-1910) published a novella titled “The Kreutzer Sonata,” a sordid tale about sexual abstinence and jealous rage, in which a man's wife takes a liking to a violinist. It is the powerful music of the “Kreutzer” sonata by Beethoven that eventually drives the jealous husband to murder her. Then, the Tolstoy novella, in turn, inspired the String Quartet No. 1 by the Czech composer Leoš Janáček (1854-1928), composed in 1923 and subtitled “Kreutzer Sonata.”

The “Kreutzer” sonata is difficult for both violinist and pianist, with maybe a hint given by Beethoven on the title page, where he writes, “composed in a very concertante style, somewhat like a concerto.” In many ways, it is like a double concerto for violin and piano, without orchestra. The longest of the ten violin sonatas by Beethoven, the first movement begins with a slow introduction before hurtling into a dramatic and rhythmically tight *Presto*. The second movement *Andante* is a glorious theme with four variations, followed by a gentle and tender Coda. The third movement finale, another *Presto*, is in the style of the ancient Italian dance known as the *Tarantella* – rumoured to rid one of the poisonous venom of the tarantula spider if bitten. Whirlwind and breathless, it speeds to the end, offering a brilliant conclusion to one of the most popular violin sonatas in the repertoire.

Antonin Dvořák: Sonatina, Op. 100.

By 1891 the Czech composer **Antonin Dvořák** (1841-1904) had become quite famous in Europe, and his stature was now beginning to take hold in North America. He was invited to become the Director of the brand new National Conservatory of Music in New York City. The fee was about twenty-five times what he was making at the Prague Conservatory, and after some initial hesitation, Dvořák signed the contract and moved with his wife and two youngest children to the new world. From the fall of 1892 to the spring of 1895, Dvořák spent most of the academic season in the U.S. Life in America brought new experiences, previously unknown to Dvořák, and although he was homesick, he continued to compose, the best known works being the Symphony No. 9, “From the New World,” the Cello Concerto in B minor, Op. 104, the String Quartet in F, Op. 96, known as the “American,” and the **Sonatina for Violin and Piano, Op. 100**. Composed in the Fall of 1893, the Sonatina was intended for Dvořák's two young children – Otilka (Otilie) and Tonik (Antonin). Otilka was already a talented teenage pianist, and Tonik was developing quickly as a ten-year-old violinist. The work is dedicated “to my little children,” although Dvořák explained to his publisher, “It is meant for young people, but also adults, let them enjoy it too, they'll have fun playing it as well.”

Dvořák's musical style had long carried the influences of his native Czech folk music, with the use of pentatonic or five-note scales, ostinatos or repeated figures, and syncopation – the placing of accents on the off-beats instead of the down beats. But now in the U.S., searching for a new American style of music, these traits took on greater prominence. The controversy has raged ever since about whether the music Dvořák composed in the U.S. is “American” or merely re-worked “Czech.” Regardless, it is delightful – tuneful, well-crafted and sincere.

The overall mood of the Sonatina is lively and un-complicated, but melancholic sections provide needed contrast. The first movement, marked *Allegro risoluto*, does have a determined, stalwart, resolute character and some have drawn similarities to the earlier American folk ballad, “Oh My Darling, Clementine,” although it ends with a gentle, serene Coda. The story goes that the mournful tune of the second movement, *Larghetto*, came suddenly to Dvořák while viewing Minnehaha Falls in Minnesota, made famous by the epic poem *Song of Hiawatha* by H. W. Longfellow (1807-1882). Dvořák loved the Hiawatha tale and even intended to set it as an opera, but it never materialized. Like the second movement of his Symphony No. 9, “From the New World,” this movement developed a life of its own, and was published separately without Dvořák's approval under several romantic titles such as “Indian Lament,” “Indian Lullaby,” “Indian Canzonetta,” or the like. The light-hearted *Scherzo & Trio* suggests both American and Czech influences, leading to the spirited, dance-like finale.

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www.soundadvice1.com



ITZHAK PERLMAN, *Violin*

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 his irrepressible joy for making music.

Having performed with every major orchestra and at venerable concert halls around the globe, Itzhak Perlman was awarded a Presidential Medal of Freedom, the Nation's highest civilian honor, in November 2015 by President Obama for his meritorious contributions to cultural endeavors of the United States and for being a powerful advocate for people of disabilities. In June 2016, he received the 2016 Genesis Prize in recognition for his exceptional contributions as a musician, teacher, advocate for individuals with special needs and dedication to Jewish values. In 2003, he was granted a Kennedy Center Honor by the John F. Kennedy Center for the Performing Arts in celebration of his distinguished achievements and contributions to the cultural and educational life of the United States. President Clinton awarded him the National Medal of Arts in 2000 and President Reagan honored him with a Medal of Liberty in 1986.

Mr. Perlman 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. In 2009, he was honored to take part in the Inauguration of President Obama, premiering a piece written for the occasion by John Williams alongside cellist Yo-Yo Ma, clarinetist Anthony McGill and pianist Gabriela Montero, for an audience of nearly 40 million television viewers in the United States and millions more throughout the world.

Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. An early recipient of an America-Israel Cultural Foundation scholarship, he came to New York and soon was propelled to national recognition with an appearance on the *Ed Sullivan Show* in 1958. Following his studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, he

won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career. Since then, Itzhak Perlman has established himself as a cultural icon and household name in classical music.

Mr. Perlman has further delighted audiences through his frequent appearances on the conductor's podium. He has performed as conductor with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Boston Symphony, National Symphony, San Francisco Symphony, Los Angeles Philharmonic, and the symphony orchestras of Dallas, Houston, Pittsburgh, Seattle, Montreal and Toronto, as well as at the Ravinia and Tanglewood 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. Internationally, Mr. Perlman has conducted the Berlin Philharmonic, Royal Concertgebouw Orchestra, London Philharmonic, English Chamber Orchestra, and the Israel Philharmonic.

Mr. Perlman's 2017-18 season features several key collaborations and appearances. In Spring 2018, he and longtime friend and collaborator Pinchas Zukerman play recitals with pianist Rohan De Silva in Boston, Newark, Miami, West Palm Beach, D.C. at the Kennedy Center and in New York at Carnegie Hall. In October 2017, he and Zukerman reunited with Zubin Mehta in a gala appearance at Carnegie Hall with the Israel Philharmonic, celebrating the orchestra's 80th anniversary. Throughout the season, Mr. Perlman makes appearances with his regular collaborator, Rohan De Silva, in recitals across North America plus a 10-city recital tour to Asia which takes them to Tokyo, Beijing, Shanghai, Taipei, Seoul and beyond. On the orchestral front, he leads the Los Angeles Philharmonic and San Francisco Symphony in play/conduct programs, and performs special gala concerts with the National Arts Centre Orchestra, Ft. Worth Symphony, Rochester Philharmonic and Winnipeg Symphony.

Further to his engagements as violinist and conductor, Mr. Perlman is increasingly making more appearances as a speaker. Recent speaking engagements include appearances in Texas at Lamar University, South Dakota with the John Vucurevich Foundation and a 2017 engagement in Washington D.C. for the Marriott Foundation.

A new documentary on Mr. Perlman, titled "Itzhak", premiered in October 2017 as the opening film of the 2017 Hamptons International Film Festival. Directed by award-winning filmmaker Alison Chernick, the enchanting documentary details the virtuoso's own struggles as a polio survivor and Jewish émigré and is a reminder why art is vital to life. The film will be released theatrically nationwide in March 2018. For more information, visit www.itzhakthefilm.com. Itzhak Perlman's recordings have garnered 16 GRAMMY® Awards and regularly appear on the best-seller charts. In 2008, Mr. Perlman was honored with a Grammy Lifetime Achievement Award for excellence in the recording arts. Mr. Perlman's most recent album features him in a special collaboration with Martha Argerich. Released in 2016 by Warner Classics, it marked a historic first studio album for this legendary duo exploring masterpieces by Bach,

Schumann and Brahms. It had been 18 years since their first album, a live recital from the Saratoga Performing Arts Center. On that momentous occasion in 1998, in addition to recording the material for their initial disc, the pair re-recorded Schumann's Violin Sonata No. 1. The Schumann Sonata at long last was released in 2016 alongside new material, making the album a fascinating 'then and now' portrait of how two living legends have evolved musically.

Mr. Perlman recorded a bonus track for the original cast recording of the critically acclaimed Broadway revival of *Fiddler on the Roof*, released on Broadway Records in March 2016. The cast recording features Perlman on a track titled "Excerpts from Fiddler on the Roof," arranged by John Williams.

The year of 2015 brought three record releases in celebration of Mr. Perlman's 70th birthday: A new Deutsche Grammophon album with pianist Emanuel Ax performing Fauré and Strauss Sonatas, a 25-disc box set of his complete Deutsche Grammophon and Decca discography, and a 77-disc box set of his complete EMI/Teldec discography titled *Itzhak Perlman: The Complete Warner Recordings*.

In 2012, Sony released *Eternal Echoes: Songs & Dances for the Soul*, featuring a collaboration with acclaimed cantor Yitzhak Meir Helfgot in liturgical and traditional Jewish arrangements for chamber orchestra and klezmer musicians, and in 2010, Sony released a recording of Mendelssohn Piano Trios with cellist Yo-Yo Ma and pianist Emanuel Ax. Highlights of albums over the last two decades have included a Deutsche Grammophon album with Mr. Perlman conducting the Israel Philharmonic, a live recording with Martha Argerich performing Beethoven and Franck Sonatas (EMI); *Cinema Serenade* featuring popular hits from movies with John Williams conducting (Sony); *A la Carte*, a recording of short violin pieces with orchestra (EMI) and *In the Fiddler's House*, a celebration of klezmer music (EMI) that formed the basis of the PBS television special. 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, and RCA Red Seal released a CD titled *Perlman Rediscovered*, which includes material recorded in 1965 by a young Itzhak Perlman. Other recordings reveal Mr. Perlman's devotion to education, including *Concertos from my Childhood* with the Juilliard Orchestra under Lawrence Foster (EMI) and *Marita and her Heart's Desire*, composed and conducted by Bruce Adolphe (Telarc).

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 Mr. Perlman's work as a teacher and conductor for the Perlman Music Program. In 2004, PBS aired a special entitled *Perlman in Shanghai* that 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 with one thousand young violinists, led by Mr. Perlman and broadcast throughout China. His 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 Frugal Gourmet*, *The Tonight Show*, and various Grammy Awards 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. Mr. Perlman hosted the 1994 U.S. broadcast of the *Three Tenors, Encore!* live from Dodger Stadium in Los Angeles. During the 78th Annual Academy Awards in 2006, he performed a live medley from the five film scores nominated in the category of Best Original Score for a worldwide audience in the hundreds of millions. One of Mr. 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. 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).

Mr. Perlman has a long association with the Israel Philharmonic and has participated in many groundbreaking tours with this orchestra from his homeland. 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. In 1994, Mr. Perlman joined the Israel Philharmonic for their first visits to China and India.

Over the past two decades, Mr. Perlman has become actively involved in music education, using this opportunity to encourage gifted young string players. Alongside his wife Toby, his close involvement in the Perlman Music Program has been a particularly rewarding experience, and he has taught full-time at the Program each summer since its founding in 1993. Mr. Perlman 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 2005. Itzhak Perlman's 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 his life.



ROHAN DE SILVA, *Piano*

Rohan De Silva'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 he has performed on the stages of 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, Concertgebouw in Amsterdam, Wigmore Hall in London, Suntory Hall in Tokyo, the Mozarteum in Salzburg, La Scala in Milan and in Tel-Aviv, Israel. Mr. De Silva's festival appearances include Aspen, Ravinia, Interlochen, Seattle Chamber Music, Manchester, Schleswig-Holstein, Pacific Music Festival and the Wellington Arts Festival in New Zealand. He has performed chamber music in Beijing with the American String Quartet and has appeared in recital worldwide with Itzhak Perlman.

Alongside Mr. Perlman, Mr. 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. A native of Sri Lanka, Mr. De Silva was invited in 2015 by the Prime Minister of his country to perform at a luncheon for U.S. Secretary of State John Kerry on his historic visit to Sri Lanka.

In the 2017-18 season, Mr. De Silva will perform recitals with Mr. Perlman across America and return on tour to Asia visiting Japan, China, Taiwan and South Korea. In Spring 2018, Mr. De Silva will perform recitals with Mr. Perlman and Pinchas Zukerman in Boston, Newark, Miami, West Palm Beach, D.C. at the Kennedy Center and in New York at Carnegie Hall.

In recent seasons, Mr. De Silva toured with Mr. Perlman in sold-out concerts throughout Asia and to Europe in their first appearances as a duo in London (Barbican Centre), Paris (Philharmonie de Paris) and Munich (Gasteig). In North America, he has performed with Mr. Perlman at notable venues including Los Angeles' Disney Hall, San Francisco's Davies Symphony Hall, Chicago's Lyric Opera, West Palm Beach's Kravis Center and Nashville's Schermerhorn Symphony Center, to name a few. Over the summer, at the invitation of Justice Ruth Bader Ginsburg, Mr. De Silva performed for an exclusive guest list at the Supreme Court with Mr. Perlman in Washington D.C. Mr. De Silva also performed at Center Stage for Strings in Michigan, Innsbrook Institute in Missouri and Maui Music Festival in Hawaii.

Mr. De Silva 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 President's 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, and received the Samuel Sanders Collaborative Artist Award as 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 2015, he was awarded the Fellowship of the Royal Academy of Music. In 2001, he joined the faculty at the Ishikawa Music Academy in Japan, where he gives masterclasses in collaborative piano. Mr. De Silva additionally has served as a faculty member at the Great Wall International Music Academy in Beijing, China, and at the International String Academy in Cambridge, U.K. since 2011. He was on the faculty of the Perlman Music Program from 2000 to 2007. Radio and television credits include PBS's *Live from Lincoln Center* and the *Colbert Report* with Itzhak Perlman, *The Tonight Show* with Midori, CNN's "Showbiz Today", NHK Television in Japan, National Public Radio, WQXR and WNYC in New York, Berlin Radio, and the 2000 Millennium Grammy Awards. Mr. De Silva has recorded for Deutsche Grammophon, Universal, CBS/SONY Classical, Collins Classics in London and RCA Victor.



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Share the Music, a Roy Thomson Hall and Massey Hall arts and education outreach program, has provided 175 tickets to young people (ages 11 to 18) to attend this afternoon's performance by violinist **Itzhak Perlman** and pianist **Rohan De Silva**.

The young guests also attended a pre-concert Repertoire Chat hosted by **Kathleen Kajioka**, a Toronto violinist and violist who has performed with many of this city's venerable orchestras including the Toronto Symphony, Canadian Opera Company and Tafelmusik, and is a member of the Early Music chamber ensemble Masques. As a broadcaster, she is the host of *A Little Night Music* and *Dinner Classics* on The New classical 96.3 FM and host of *The Concert Series* on Vision TV.

Share the Music guests also enjoyed a "hands-on" display of orchestral instruments provided by and assisted by staff of **Long & McQuade Musical Instruments**.

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To learn more about *Share the Music* and view the selected concerts for the 2017-18 season, please visit roythomsonhall.com/sharethemusic.

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Rachmaninoff

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Three Preludes from Op. 32

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