

1983rd Concert

November 18, 1990

DANIEL HEIFETZ, *violinist*

Jonathon Feldman, *pianist*

PROGRAM

I

Wolfgang Amadeus Mozart Sonata in C Major, K. 296
(1756-1791) (1778)

Allegro vivace
Andante sostenuto
Rondo: Allegro

Johannes Brahms Sonata No. 3 in D Minor
(1833-1897) Opus 108 (1886-88)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

INTERMISSION
(*Twelve minutes*)

II

• Lee Hoiby Serenade (1988)
(b. 1926)

Maurice Ravel Tzigane (Gypsy Rhapsody)
(1875-1937) (1924)

A native of southern California, virtuoso violinist DANIEL HEIFETZ is a favorite of Washington audiences, having appeared at the Library of Congress and at the Kennedy Center as recitalist and as soloist with the National Symphony. It was with that orchestra that he made his New York debut, playing the Tchaikowsky *Violin Concerto* in Avery Fisher Hall. He has also appeared with the orchestras of Cleveland, Philadelphia and Los Angeles

and is much in demand in Europe and Central and South America. Already a veteran of several tours to the Far East, he recently completed his first tour of the People's Republic of China. Daniel Heifetz has been the subject of a number of television and radio programs, including a CBS special presentation entitled "The Art of the Unaccompanied Violin", a live broadcast by the Canadian Broadcasting Corporation of the Tchaikowsky concerto with the Montreal Symphony and an entire edition of NPR's "All Things Considered". A prizewinner at both the Merriweather Post Competition and the Tchaikowsky Competition, Daniel Heifetz is a former student of Efrem Zimbalist, Jascha Brodsky and Ivan Galamian.

Pianist JONATHON FELDMAN has performed on four continents with some of the world's greatest instrumentalists, among them Nathan Milstein, Itzhak Perlman, Pierre Fournier, Kyung Wha Chung and Zara Nelsova. He also enjoys an active solo career, and has toured with the New York Philharmonic Chamber Ensembles in the Far East, South America, Europe and the Soviet Union. He teaches at the Juilliard School of Music and has lectured at the University of Maryland's International Piano Festival.

Mozart's violin sonatas have suffered the reputation of being pieces for piano with violin accompaniment. In the case of the early sonatas, which he wrote as a child, this description rings true, but in the case of the *C Major Sonata*, a later work, the violin part approaches that of the piano in interest and importance.

Brahms began his third violin sonata in the summer of 1886 and worked on it over a period of two years. He played the piano part himself in the premiere performance, accompanying the violinist Jenő Hubay. Brahms dedicated the sonata to a fellow pianist, Hans von Bülow. The relationship between the two men fluctuated between warm mutual regard and periods of scornful contempt throughout their lives. Brahms' biographer Kalbeck notes that, given the difficulty of the piano part, this sonata must have been written during one of the latter periods.

Lee Hoiby's *Serenade for Violin and Piano* was commissioned by the McKim Fund of the Library of Congress and received its first performance in the Library's Coolidge Auditorium two years ago. A lyrical reverie, the *Serenade* is dedicated to Mr. Heifetz, who presented that first performance with Mr. Feldman. Lee Hoiby is a highly versatile composer, whose works range from songs for solo voice and anthems for choirs to operas and ballets. His larger works have been compared to those of Samuel Barber for their neo-romantic eloquence.

Ravel wrote *Tzigane* after hearing a recital by the Hungarian-born violinist, Jelly D'Aranyi, whose style was laced with the fire and fervor of the gypsy violin tradition. The composer gives the violinist ample opportunity to express the gypsy in himself in the long solo passage that begins the work.