

The Program

Sonata for Violin & Piano opus 4 in f minor (1823)

**F. Mendelssohn
(1809-1847)**

I Adagio – Allegro moderato
II Poco Adagio
III Allegro agitato

Elegy for Violin & Piano (1993)

**R. Yedidia
(1960-)**

Adagio
Andante
Allegretto
Amoroso
Meno Mosso, scherzando
Marziale
Allegretto moderato
Cadenza
Allegretto scherzando
Meno Mosso, amoroso

Intermission

Sonata for Violin & Piano (2017)

**Z. Plavin
(1956-)**

I Maestosamente
II Misterioso
III Allegro con brio

Sonata for Violin & Piano in F major (1838, First version)

**F. Mendelssohn
(1809-1847)**

I Allegro
II Adagio
III Assai vivace

Raimondas Butvila (Violin) & Zecharia Plavin (Piano)

Ronn Yedidia – Elegy for Violin & Piano (1993):

Ronn Yedidia composed his Elegy for violin & piano between 1991-1993 soon after completing his doctoral degree in composition at Juilliard. The work was given its world premiere on April 4th, 1993 at Christ & St. Stephen's Church in Manhattan, New York. The violinist was Alon Weber and Ronn Yedidia was the pianist. Yedidia's program notes about the Elegy on that premiere night are quoted as follows: "The Elegy has been inspired by several current events - the most striking of which is Olivier Messiaen's death in 1992. The work has taken several directions in its first stages before reaching the ultimate ground - the rather traditional, more tonal and nakedly emotional one, and its exposition was revised prior to writing the developmental sections which follow it. The piece is a relatively long-scaled elegy which attempts to portray the contrast between human sadness & happiness, despair & hope, failure & victory, reality & dream. It is written in one continuous movement during which it builds into three main climaxes including a violin cadenza. The piano serves as a symphonic instrument interacting harmonically & contrapuntally with the long & smooth melodies of the violin". The Elegy was composed as an Hommage to Claude Debussy.

Zecharia Plavin has written about Ronn Yedidia's Elegy:

"The more I study Ronn's Elegy for violin and piano (1993) the more I feel it as a visionary piece of night luminescence. Earthy night is a special time: contrary to the day when Sun obviates all necessary things for life's course and conceals far-away cosmic spaces, the night opens the universe. Many a great thoughts come to us at night, especially when the night sky is cloudless and reveals the beauty and mystery of the remote stars. Our thought becomes vision and allows transcendence of the mundane - to embrace the metaphysical channels of our lives. For instance: "Know from where you came, and to where you are going, and before Whom you will have to give an account" – only feeling the space un-dazzled by Sun's brightness one can feel the pace of one's life – to sense the time of one's life as Space. It is of no coincidence that Ronn composed his Elegy in a very slow tempo – a tempo of one's real life's reckoning. It pulsates and shines through various nightly visions – while many dear daylight impressions pass in front of one's memory in their truer life-embracing meanings. The original Mishnaic phrase says: "From where did you come? From a putrid drop. And to where are you going? To a place of dust, worms, and maggots." (Seder Nezikin/Tractate Avot/Chapter 3/1). But Ronn gives another – and for me even more inspiring - insight to human life: "Where does it start? In light. Where does it end? Yet in light."

Zecharia Plavin – Sonata for Violin and Piano (2017):

When we were seventeen - after ten years of schooling together - we strolled the streets of Vilnius with the feeling that we were facing the great and dramatic challenges of life. We were still dreaming of a romantic world-success, but we already felt that our life's routes - despite the local awards and fame - would not fulfill our dreams, at least not fully. Vilnius then was a small, occupied little capital, and for us the truly grand imperial growth required falsehood. My route, too - to the exciting but distant country of Israel far away from the world's centers - which has been blocked for many years anyway - did not guarantee spectacular victories. We walked on a beautiful but deserted Čiurlionis street and thought what heroism could mean without glory. A cold breeze of late October penetrated the bones, but sometimes there were moments of pleasant warmth reminding of the distant summer. These were heroic dreams in autumnal darkness. I remembered those moments for decades. When Raimondas and I renewed our playing together, those memories took on a form of musical tones, and because of the rejoicing of our reunion, they became somewhat brighter. This is how I composed the first movement of the sonata - the sonata-form elements allowed me to display quiet confidence at the end of the struggles; the second movement returned to the cold, rainy October evenings, with the nostalgic ABA form so ingrained in our early music studies; and the third – "sportive" - movement - the Rondo – is music about how we played the ball. Memories do not disappear - they are a part of life now, at this very moment. 19 minutes.