

PHOTO BY LISA MARIE MAZZUCCO



ITZHAK PERLMAN, VIOLIN
ROHAN DE SILVA, PIANO

Saturday, November 10, 2018, at 7:30pm
Foellinger Great Hall

PROGRAM

ITZHAK PERLMAN, VIOLIN
ROHAN DE SILVA, PIANO

Alfred Schnittke
(1934-1998)

Suite in the Old Style for Violin and Piano, Op. 80

Pastorale
Baletto
Minuetto
Fuga
Pantomima

Ludwig van Beethoven
(1770-1827)

Sonata No. 7 in C Minor for Violin and Piano, Op. 30, No. 2

Allegro con brio
Adagio cantabile
Scherzo: Allegro; Trio
Finale: Allegro

20-minute intermission

Antonín Dvořák
(1841-1904)

Sonatina in G Major, Op. 100

Allegro risoluto
Larghetto
Scherzo: Molto vivace
Finale: Allegro

Additional works to be announced from the stage.

Leading orchestras and soloists from around the world comprise the Great Hall Series. The 2018-19 series includes the Los Angeles Master Chorale (September 15); Itzhak Perlman, violin with Rohan De Silva, piano (November 10); Susan Graham, mezzo-soprano (February 2); San Francisco Symphony (March 27); and Chicago Symphony Orchestra (April 16). For more information about these events, including conductors, soloists, and program selections, please visit KrannertCenter.com/calendar.

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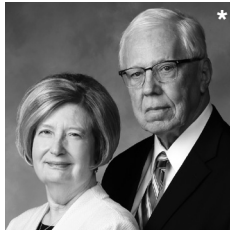
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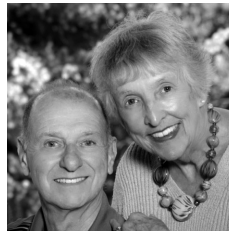
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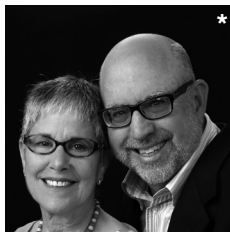
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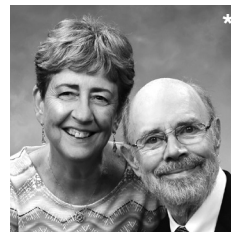
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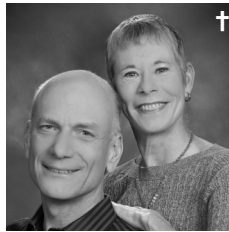
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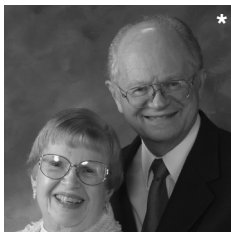
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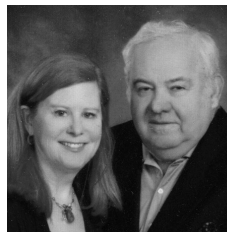
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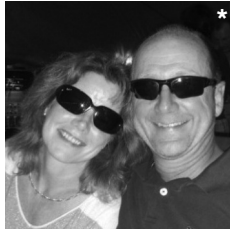
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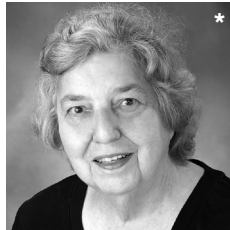
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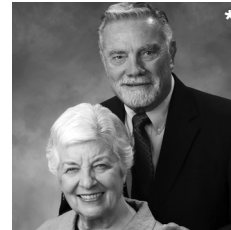
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PROGRAM NOTES

ALFRED SCHNITTKE

Born November 24, 1934, in Engels,

Saratov Oblast, Russia

Died August 3, 1998, in Hamburg, Germany

Suite in the Old Style for Violin and Piano, Op. 80

Until his death in 1998, Alfred Schnittke was Russia's best-known composer after Shostakovich.

Yet he is as much associated with German music as with Russian. Shortly after World War II, he began his studies in Vienna where he was heavily influenced by the traditions of that city, both by the *fin de siècle* works of Mahler, Schoenberg, Webern, and Berg and the classical traditions of Haydn, Mozart, and Beethoven. The result of this is the eclecticism that marks his music, increased in the 1960s by his interest in post-Webern serialism. He returned to Russia in 1948 where he remained until 1990 when he moved to Germany. In Russia, his use of serial techniques put him on the Soviet suspect list, which only seemed to add to his popularity. Much of his income during the period was derived from writing film scores for such influential *perestroika* directors as Elem Klimov and Mikhail Romm. These many influences earned him the label of "polystylism," which he describes simply as his attempt to unite many different kinds of music. "The goal of my life," he wrote, "is to unify serious music and light music, even if I break my neck doing it!"

That Schnittke could write in many different styles is reflected in his *Suite in the Old Style for Violin and Piano* composed in 1972. The "old style" indicated in the title is the Baroque style of the 17th and 18th centuries that we associate strongly with Bach and Handel. Despite this association, the piece is also a strong reflection of Schnittke's film music in which he used traditional harmony

rather than the challenging new harmony of the serialists associated with such composers as Arnold Schoenberg, Alban Berg, and Karlheinz Stockhausen. While Schnittke was an important figure in serialism, he did not hesitate to employ the Baroque style in this fine piece we hear performed by Itzhak Perlman and Rohan De Silva.

As violin and piano converse in the Pastorale, the movement does indeed reflect an idyllic setting as suggested by its marking. The Baletto, on the other hand, brings a vigorous and lively conversation with a hint of darker things. The piano offers a touch of sadness in the gracious opening to the third movement Minuetto, and this is further heard in the violin part. The players undertake all the complexities and challenges of counterpoint in the fourth movement Fugue when the theme is introduced by the piano and then quickly undertaken and developed by the violin. A certain sweetness pervades the concluding Pantomima in which both instruments take on a certain imitation of gestures we might associate with dance.

LUDWIG VAN BEETHOVEN

Born December 1770, in Bonn, Germany

Died March 26, 1827, in Vienna, Austria

Sonata No. 7 in C Minor for Violin and Piano, Op. 30, No. 2

Beethoven composed nine of his 10 sonatas for violin and piano (or piano and violin as they are variously listed) between 1797 and 1803, with the final one, *Op. 96*, completed in 1812. While all of the sonatas are technically challenging, they increase in virtuosic demands as well as in grandeur and emotional impact. All share an exquisite balance between the violin and piano

and represent groundbreaking ideas in the nature of the sonata for these two instruments.

There is little hint of earlier times in Beethoven's *Sonata No. 7 for Violin and Piano* of 1801-02. This is pure Beethoven at his most ingenious and virtuosic for both instruments that are cast here in a light more equal than in any duo sonatas heretofore. Even the sonata's C minor key points to its importance in Beethoven's canon since he used it for some of his most important works such as the *Fifth Symphony*, the *Third Piano Concerto*, the *Pathétique Sonata*, the *Op. 1, No. 3 Piano Trio*, and his *Op. 18, No. 4 String Quartet*. The work is also an exquisite example of Beethoven's brilliant use of the motto or repeated thematic imprint. Repetition in the *Sonata No. 7* becomes a powerful tool and not a simple duplication of notes.

All this is clearly illustrated by the opening piano statement, which is then taken up by the violin and repeated by both instruments throughout the wonderful movement. The ominous opening unexpectedly lightens to fulfill the Allegro con brio tempo marking. At the same time, the movement never loses its intensity as we are constantly shifted between darkness and light.

The second movement Adagio cantabile is filled with interesting detail and is as thoroughly developed in its lyricism as the first movement was in its power. The piano again introduces the opening theme but is soon joined by the violin, which takes up the lovely song. Interestingly, the piano offers a staccato accompaniment to the lyricism of the violin and, at several points, elaborate scales while the violin sings. Two powerful moments surprise us before the movement comes to its gentle conclusion.

Beethoven has his fun in the third movement Scherzo, but not at the expense of power, virtuosic challenges, and, as ever, the employment of a motto. Here the piano and violin are in particularly close partnership and equally share the brilliant moment. The interesting Trio section brings a canon between the violin and the left hand of the piano.

The final Allegro is brighter than the opening one, but still not lacking in its dark moments. Because of its tempo marking, one might be tempted to look for similarities in the first and last movements, but they are very different. Things are more straightforward in this movement, but no less interesting. An alternating bass line offered by the piano adds much strength, and a new six-note motto makes its imprint. There is a Beethovenian rush to a powerful conclusion with a quick toss of the head in the last two chords.

Along with the two other sonatas of *Op. 30*, the work was dedicated to Czar Alexander I.

ANTONÍN DVOŘÁK

Born September 8, 1841, in Nelahozeves,
Czech Republic

Died May 1, 1904, in Prague, Czech Republic
Sonatina in G Major, Op. 100

Son of a poor but musical butcher and innkeeper, Dvořák escaped that destiny and went instead to Prague where he began composing immediately after completing his studies at the Organ School. He was a violist in the orchestra of the National Theatre in Prague and little known as a composer until he was befriended by Brahms, who recognized his rare genius and championed him throughout his life. Dvořák traveled to England

in 1844 where he was immediately acclaimed and then to America in 1892 where he won fresh approval. He returned to his native Bohemia in 1895 where he became professor of composition and later director at the Prague Conservatorium until his death in 1904. He was given a national funeral and buried with other national heroes in Vyšehrad cemetery.

Chamber music permeated Dvořák's compositional life from his Op. 1 String Quintet of 1861 to his Op. 106 String Quartet of 1896. While his love of folk music is ever present in his some 40 chamber works, he was not confined in them by his nationalistic interests. More important than any national identification are the freshness, spontaneity, and sense of exploration that pervade his chamber music.

No greater compliment has been paid Dvořák than by Brahms himself when he said, as quoted in Otakar Šourek's *Antonín Dvořák: Letters and Reminiscences* (Da Capo Press, 1954), "I should be glad if something occurred to me as a main idea that occurs to Dvořák only by the way." Threading its way through the many compliments to Dvořák is an admiration for his freshness of musical ideas, particularly in terms of his beautiful melodies, colorful harmony, rich sonorities, and rhythmic inventiveness. Interspersed are an awareness and a respect for the strong national identity and richness he brings in different ways to both his symphonic and chamber music outpourings.

Dvořák's admiration of Brahms, on the other hand, was far more than hero worship. Between the two masters were a mutual admiration and respect as well as a difference in their genius. For Dvořák, it was a natural wellspring; for Brahms, a convoluted struggle cast with self-doubt. Although the number of works is not an indication of genius, Dvořák wrote 14 string quartets,

Brahms three. Curiously, Dvořák never acted on Brahms' encouragement to move to Vienna and share in the sophisticated musical culture there, but chose to remain in his native Bohemia.

Despite its national flavor, a word should be said about Dvořák's transcendence of nationalism in his music. For all his championing of the Czech folk spirit, Dvořák was not slave to it nor imitative of it in any simple way.

Dvořák spun off the *G Major Sonatina* in a brief 14-day period between November 19 and December 3, 1893, while he was still in America. This, as well as its designation as a "sonatina" rather than a "sonata," should not imply that it is anything but a full-blown work of great genius. This is immediately evident in the first movement *Allegro risoluto* with its riveting opening, beautiful song-like quality, and perfect balance of instruments. Tenderness persists in the second movement *Larghetto*, but often moves into a deeper emotional expression for both instruments suggesting the movement's nickname "Indian Lament." The brief third movement *Scherzo* could be considered pure fun if it were not for its challenging virtuosic demands that hold our attention. The *Finale* brings a brilliant conclusion with some tender moments edged in sadness. This last movement has been compared to Dvořák's famous "New World" *Symphony No. 9 in E Minor*.

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Lucy Miller Murray is the author of Chamber Music: An Extensive Guide for Listeners published by Rowman & Littlefield.

PROFILES

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 that 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, 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 with disabilities. In June 2016, he received the 2016 Genesis Prize in recognition of his exceptional contributions as a musician, teacher, and 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.

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, 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, Perlman has established himself as a cultural icon and household name in classical music.

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 Orchestra, 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 Orchestra from 2002 to 2004 where he made regular conducting appearances, and he was principal guest conductor of the Detroit Symphony Orchestra from 2001 to 2005. Internationally, Perlman has conducted the Berlin Philharmonic, Royal Concertgebouw Orchestra,

London Philharmonic Orchestra, English Chamber Orchestra, and the Israel Philharmonic Orchestra.

The 2018/2019 season marks the 60th anniversary of Perlman's US debut and appearance on *The Ed Sullivan Show*, which took place on November 2, 1958. He performs the *Mendelssohn Concerto* with Gustavo Dudamel at the Hollywood Bowl and makes season-opening gala appearances with the San Francisco Symphony and Michael Tilson Thomas, and with the Indianapolis Symphony Orchestra and Krzysztof Urbanski. Other orchestral appearances include the Seattle, Vancouver, and Colorado symphony orchestras. As a conductor, he leads the Houston Symphony and Juilliard Orchestra in programs that include works by Bach, Mozart, Schumann, Dvořák, and Elgar. On the recital front, Perlman performs duo concerts for the first time with the celebrated pianist Evgeny Kissin in Boston, Chicago, Washington DC, and New York. Throughout the season, he makes appearances with his longtime collaborator, Rohan De Silva, in recitals across North America. In May 2019, he debuts a new program entitled *Evening with Itzhak Perlman* which captures highlights of his career through narrative and multi-media elements, intertwined with performance.

Further to his engagements as violinist and conductor, 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 in Washington, DC, for the Marriott Foundation. In November 2018, he joins Alan Alda for a conversation on the stage of New York's 92nd Street Y.

A recent award-winning documentary on Perlman, titled *Itzhak*, premiered in October 2017 as the opening film of the 25th Annual Hamptons International Film Festival. It was released

theatrically in over 100 cinemas nationwide in March 2018, with international releases that followed in summer 2018. Directed by 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. For more information, visit www.itzhakthefilm.com. In October 2018, the film made its debut on PBS' *American Masters* in a broadcast throughout the US.

Perlman's recordings have garnered 16 Grammy® Awards and regularly appear on the bestseller charts. In 2008, he was honored with a Grammy Lifetime Achievement Award for excellence in the recording arts.

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 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.

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 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's 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 Perlman conducting the Israel Philharmonic Orchestra; 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 Perlman. Other recordings reveal 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, Perlman has been honored with four Emmy Awards, most recently for the PBS documentary *Fiddling for the Future*, a film about

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 1,000 young violinists led by 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.

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' acclaimed *Visions* series. Perlman hosted the 1994 US 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 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).

Perlman has a long association with the Israel Philharmonic Orchestra (IPO) 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 that 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, Perlman joined the IPO for their first visits to China and India.

Over the past two decades, 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. Perlman currently holds the Dorothy Richard Starling Foundation Chair at the Juilliard School.

Numerous publications and institutions have paid tribute to 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. 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, De Silva 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 Theatre 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. 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 Perlman, 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, De Silva was invited in 2015 by the prime minister of his country to perform at a luncheon for US Secretary of State John Kerry on his historic visit to Sri Lanka.

In the 2018-19 season, De Silva will perform recitals with Perlman across America including performances in New Jersey, Virginia, Illinois, Florida, California, Wisconsin, and Washington. As an educator, De Silva will teach at Heifetz International Music Institute in Virginia and the Liberec International Violin Academy in the Czech Republic. He will also be the official pianist at the Indianapolis International Violin Competition and the Hannover International Violin Competition.

In recent seasons, De Silva toured with Perlman in sold-out concerts throughout Asia, visiting Japan, China, Taiwan, and South Korea, 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 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, Nashville's Schermerhorn Symphony Center, Washington, DC, at the Kennedy Center, and New York's Carnegie Hall, to name a few. Over the summer, at the invitation of Justice Ruth Bader Ginsburg, De Silva performed for an exclusive guest list at the Supreme Court with Perlman in Washington, DC. De Silva also performed at Center Stage for Strings in Michigan, Innsbrook Institute in Missouri, and Maui Music Festival in Hawaii.

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. 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 Perlman at the 2005 Classical Recording Foundation Awards Ceremony at Carnegie Hall.

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. 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, England, since 2011. He was on the faculty of the Perlman Music Program from 2000 to 2007. Radio and television credits include PBS' *Live From Lincoln Center* and the *Colbert Report* with 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. De Silva has recorded for Deutsche Grammophon, Universal, CBS/SONY Classical, Collins Classics in London, and RCA Victor.