

C L A S S I C A L  
E N C O U N T E R S  
F O U N D A T I O N

**Presents**



**RONNA BINN-HERSH, PIANIST  
ROCHELLE ABRAMSON, VIOLINIST**

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Hamburg Room, Tarzana, California  
4:00 p.m.

## PROGRAM

Papillons, Opus 2  
Introduzione – Moderato  
No. 1  
No. 2 – Prestissimo  
No. 3  
No. 4  
No. 5  
No. 6  
No. 7 – Semplice  
No. 8  
No. 9 – Prestissimo  
No. 10  
No. 11  
No. 12 – Finale

Robert Schumann  
(1810-1856)

Ronna Binn-Hersh – Piano

Preludium and Allegro  
Fritz Kreisler

Sonate  
I. Allegretto  
II. Moderato - Blues  
III. Allegro - Perpetuum mobile

Maurice Ravel  
(1875-1937)

Rochelle Abramson – Violin and Ronna Binn-Hersh – Piano

## INTERMISSION

Sicilienne and Rigaudon  
Fritz Kreisler

Theme from "Schindler's List"  
John Williams

Après un Reve (After a Dream)  
Gabriel Faure

Tambourin Chinois  
Fritz Kreisler

Meditation  
Alexandre Glazunov

Danse Espagnole  
Manuel de Falla – Fritz Kreisler

Rochelle Abramson – Violin and Ronna Binn-Hersh - Piano

## NOTES

**ROBERT SCHUMANN** (1810-1856) composed “Papillons” between the ages of 19 and 21 years old. It is a very early work and his first major piano work which forecasted later works in a similar form of many different short pieces, but the pieces in “Papillons” are the shortest pieces of any set he composed later.

The title “Papillons” is somewhat misleading, since the work has nothing to do with actual butterflies. What Schumann had in mind was social butterflies who flit in and out of our carnival throng, which ends with the striking of the hour of six o’clock in the morning. The title is appropriate, if one considers that nearly all these pieces underwent an elaborate metamorphosis, similar to that of larvae before they emerge in their beautiful dress as butterflies.

Schumann got his inspiration from Jean Paul’s “Flegljahre” in which he describes a masked dance and intertwined is a love story of two men (Walt and Vult) who love the same woman (Winna). They are in disguise and in the middle of this set of pieces they change costumes. The pieces rapidly change moods and character. Of interest is No. 3 in which one imagines a giant boot sliding around dressed in itself. The pieces are full of youthful exuberance and imagination.

~ Ronna Binn-Hersh

## **MAURICE RAVEL**

Works for violin and piano

Ravel regarded the violin and piano as being incompatible with one another. After a preliminary sketch in 1922, Ravel worked at the Sonata for violin and piano irregularly, finally completing it in 1927. On account of ill health, the dedicatee, Helene Jourdan-Morhange, was unable to play the first performance of the work herself on May 30, 1927 and was replaced by Georges Enesco with Ravel at the piano.

Ravel takes pleasure in stressing the essential incompatibilities between an instrument in which the strings are bowed and one in which they are struck, as if the better to put their heterogeneity to the test by exploiting the contrasts of timbre. The Sonata is in three movements, with a whimsical reference to jazz (2nd movement), “Blues” and the emergence of a moto perpetuo (3rd movement).

The rather large first movement is in the traditional sonata-movement form with an exposition - development - recapitulation. It is characterized by the richness of its thematic material - no fewer than four main motifs (in which, here and there, one catches a hint of ideas that

were to fuel the coming turbulences of L'Enfant et les Sortilèges), material that will find a point of balance and a luminous eloquence in the middle section, the development. The brief recapitulation follows in the shape of the purified lyricism of a cantabile given to the violin which soars above the first two themes and remains aloof in its sustained, tenuous sound while the piano surreptitiously picks out a slender fugato on the flowing first theme. In the Blues Ravel, with a sly and somewhat insolent smile, seems to delight in exasperating us with his insistent glissandi, systematic syncopations and rhythmic ostinatos, features which, by becoming inflexibly rigid, afford glimpses of a sort of subterranean rage... Moreover, he does not deprive himself of the pleasure of making the instruments emit sounds that evoke those of the banjo or the saxophone. The use of bitonality further accentuates the grating character and the sometimes disabused inflexions of this Blues. But let there be no mistake: in spite of its American character, he had, according to his own terms, written a piece of thoroughly "French music, by Ravel" ! The last movement gives pride of place to the violin whose quivering virtuosity is like a "Flight of the Bumble-bee" a la Ravel, while the piano, retiring into the background, obstinately and somewhat aggressively dwells on incessant reminiscences of the earlier movements.

~ Rochelle Abramson - adapted from notes by Elisabeth Bourgoigne

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**RONNA BINN-HERSH** is a performing pianist and a piano teacher who has also been deeply involved in helping to bring music to the community for over 40 years by opening her home to musicians for performances and benefit concerts. Besides being the founder of "Classical Encounters Foundation", she has also volunteered her time and expertise for many musical organizations including "The Womens Committee of the Los Angeles Philharmonic", "The Sara Compinsky Master Class", "Ev-Ron and Friends", "The Music Teachers Association of California" and "The Mu Phi Epsilon International Music Fraternity" where she was in charge of running their "Phillis Loeb Competition" for several years. This Competition gives cash awards to college students to be used to further their musical education.

Ronna earned her Masters Degree in Piano Performance from California Institute of the Arts, Valencia, in 1993, and received her B.A. from California State University, Northridge. She has studied with many prominent musicians including Sara Compinsky, Charles Fierro, Mario Feninger, Thomas Otten, Bryan Pezzone and Tyler Tom, to name a few. She has performed for the Womens Committee of the Los Angeles Philharmonic, Musical Chairs, Chamber Music Suppers, Second Sunday Concerts, Opera Encores, Concerts at Home, Steinway Hall, Sanuario de Guadalupe in Santa Fe and at the Civic Arts Plaza in Valencia to name a few. She has also given numerous performances for various musical professional groups, private home parties, on KPFK radio, Brand Library, Pasadena Library, California Institute

For The Arts, California State University at Northridge, C.S.U. Long Beach, and many High Schools and City Colleges. Ronna was the orchestra pianist for the Symphony of the Canyons in Valencia for a number of years and also performed and toured Italy and England with the Los Angeles Symphonic Winds.

Ronna currently resides with her loving husband, Louis R. Hersh, who is an Attorney and also a very talented Photographer. Many of his pictures are in the Gallery of the Classical Encounters website ([www.classicalencounters.org](http://www.classicalencounters.org)). Together they like to tour the world, take photographs, try new foods, and make new friends.

### **ROCHELLE ABRAMSON**

A graduate of the Juilliard School of Music, violinist ROCHELLE ABRAMSON made her New York debut at Carnegie Recital Hall as winner of the Artists International Auditions. Ms. Abramson has been a winner in numerous other competitions, including the National Federation of Music Clubs Biennial Competition, the National Stillman-Kelly Competition, and the Palm Beach Flagler-Matthews Competition.

In Southern California she has appeared as a soloist with the Los Angeles Philharmonic at the Hollywood Bowl, and with many Los Angeles area orchestras. She has been concertmaster of the Long Beach Bach Festival, the Peninsula Symphony's annual Summer Concerts, the Carson Symphony, and the San Juan Capistrano Symphony. Currently she is concertmaster of the L.A. Valley College Symphony, with which she recently played Bruch's Scottish Fantasy. As a chamber music performer, Ms. Abramson has appeared in concerts at Barnsdall Park, the Museum of Natural History, the Bing Theater Sundays at Four series at the Los Angeles County Museum of Art, and at Harbor College. A member of the Los Angeles Philharmonic's first violin section, she joined the Orchestra in the 1978/79 season. Ms. Abramson was the recipient of two individual artist's grants from the City of Los Angeles Cultural Affairs Department between 1992 and 1994.

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