

Please note: Background material begins on page 3
Pronunciations: Vah-DEEM GLOOZ-mahn and Angela YAH-fee

For immediate release

TIME... AND AGAIN --

VIOLINIST VADIM GLUZMAN, WITH PIANIST ANGELA YOFFE,
PERFORMS THE WORKS OF PÄRT, VASKS, SCHNITTKE AND KANCHELI
ON NEW BIS CD

Time... and again, a new CD featuring violinist Vadim Gluzman with pianist Angela Yoffe, has been released on the Bis label (BIS CD-1392, distributed by Qualiton). Gluzman, an Israeli who divides his time between Israel and the United States, is one of the major emerging musical talents of the next generation. Equally at home with the standard classics as well as new music, Gluzman here performs the works of Pärt, Vasks, Schnittke and Kancheli. The CDs are available in record stores, on-line at www.qualiton.com and by calling 718/937-8515.

Vadim Gluzman's last CD, released in the autumn of 2003, was also released on the BIS label (BIS 1242, \$15.50, distributed by Qualiton) – a recording of works by Russian-American composer, Lera Auerbach: the *Twenty-Four Preludes for Violin and Piano*, Op. 46 (1999); *T'filah* (Prayer) for violin solo (1996); and *Postlude* for violin and piano (1999). The first two works were dedicated to Mr. Gluzman and Ms. Yoffe.

About Vadim Gluzman

One of the most dynamic artists before the public today, Vadim Gluzman has established himself as a performer of great depth, virtuosity and technical brilliance. Lauded by both critics and audiences, he has performed throughout the United States, Europe, Russia, Japan, Australia and Canada, as a soloist and in a duo partnership with his wife, pianist Angela Yoffe, who performed with him on the two new BIS CDs.

In 1990, the 16-year-old Vadim Gluzman was granted five minutes to play for the late Isaac Stern. From that meeting a friendship was born. Vadim had the privilege of working with late violinist in Israel and the United States. Mr. Stern was a great influence on Vadim both as a musician and human being. In 1994, Vadim Gluzman was the recipient of the prestigious Henryk Szeryng Foundation Career Award.

In recent seasons, Vadim Gluzman has appeared with the Chicago, Cincinnati, Houston, Seattle and Tokyo Symphony Orchestras, Minnesota Orchestra, Munich, Dresden and Czech Philharmonic Orchestras, and the Stuttgart Radio Orchestra, among others. Mr. Gluzman has

collaborated with many eminent conductors such as the late Yehudi Menuhin, Dmitri Kitajenko, Neeme Järvi, Paavo Järvi, James DePreist, Jesús López-Cobos, Claus Peter Flor, James Judd and Peter Oundjian. He has also performed at important festivals such as Verbier, Ravinia, Lockenhaus, Pablo Casals, Colmar, Jerusalem, the Schwetzingen Festspiele and Festival de Radio France. Two of his CDs -- one of the Hindemith Sonata in E Major and the Beethoven Sonata, Op. 12, and another of the Brahms Sonata, Op. 108 with three works by Richard Rodney Bennett, Diversions; Concerto for Violin and Orchestra; and the Symphony No. 3 -- were released on the Koch label.

In the 2003–2004 season, Mr. Gluzman performed on four continents -- in Korea with the KBS Orchestra, Dmitri Kitajenko conducting; in Japan with the NHK Symphony and Tokyo Philharmonic under Heinz Wallberg and Paavo Järvi; and in Australia for a month-long tour. He made his Berlin debut with the Dresden Philharmonic under Marek Janowski, played in Bonn with the Beethovenhalle Orchestra, and performed with orchestras and in recitals in Norway, Spain, Switzerland, Israel, Russia and Germany. In March of 2004, Mr. Gluzman gave two recitals in San Francisco (San Francisco Performances) presenting the American premiere of Lera Auerbach's *24 Preludes*.

Born in 1973 in the Ukraine, Vadim Gluzman began studying the violin at the age of seven. Before moving to Israel in 1990, he studied under Zakhar Bron and later under Yair Kless in Tel Aviv. He also studied in the United States under Arkady Fomin and at The Juilliard School under the late Dorothy DeLay and Masao Kawasaki.

About Angela Yoffe

Admired for her outstanding musicianship, extraordinary sensitivity and virtuosity, the pianist Angela Yoffe has performed in the concert halls of the United States, Europe, Japan and Canada. She was born in Riga, Latvia, into a family of highly respected musicians. Her talent was recognized at the age of four when she began her musical education. Before emigrating to Israel, she studied under Faina Bulavko and Ilze Graubin; later she studied under Victor Derevianko in Tel Aviv. Angela Yoffe continued her studies in the U. S. under Joaquín Achúcarro at Southern Methodist University in Dallas. She has been a piano assistant in the violin studio of Dorothy DeLay at The Juilliard School in New York, where she has studied chamber music under Jonathan Feldman.

Angela Yoffe has received top prizes in many competitions, including the Dvarionas International Piano Competition in Lithuania. She also won the Edna Ocker Best Accompanist Award at the Corpus Christi International Competition. Her extensive collaboration with the violinist Vadim Gluzman has taken her to the festivals in Verbier and Lockenhaus, the Festival de Radio France, Colmar Festival, MIDEM Festival, Ravinia Festival, Pablo Casals Festival and the Schwetzingen Festspiele.

As a chamber musician and recitalist, Angela Yoffe has performed in New York, Washington, Chicago, San Francisco, Berlin, Paris, Geneva, Rome and Tokyo. She has appeared with the Seattle Symphony, Omaha Symphony and New York's Jupiter Symphony Orchestra under the batons of Gerard Schwarz, Victor Yampolsky and Jens Nygaard.

About Vadim Gluzman's Stradivari Violin

Vadim Gluzman performs on the extraordinary 1690 "ex-Leopold Auer" Stradivari on extended loan to him through the generosity of the Stradivari Society of Chicago. "In Gluzman's hands, this Strad doesn't speak: it proclaims, sings, sighs, laughs," wrote the Detroit Times about Vadim Gluzman's highly successful début with the Detroit Symphony Orchestra under Neeme Järvi.

The violin takes its name from Leopold Auer (1845-1930), one of the greatest and most influential violin pedagogues of all times. The founder of the great “Russian violin tradition,” Auer taught Jascha Heifetz, Misha Elman, Nathan Milstein, Efreim Zimbalist and other luminaries at the St. Petersburg Conservatory and, later, brought his art to the United States, at the Institute of Musical Art in New York and The Curtis Institute in Philadelphia.

After Leopold Auer, the violin was in the possession of numerous distinguished collectors. The present owner acquired the violin for a very noble cause -- for use by outstanding young violinists in association with the Stradivari Society, a unique organization that unites the most precious instruments with exceptionally talented musicians of the current and coming generations.

Built in 1690, the “Auer” has a beautiful, noble voice. Its luscious low register, penetrating E string, immensely wide palette of color and power of projection have mesmerized and moved audiences everywhere it has been heard.

In an interview with *The Chicago Tribune Magazine*, Vadim Gluzman said: “Words cannot describe how wonderful this instrument is. It makes me run 15 times faster, dive 15 times deeper. When I first picked up this violin and notes emanated from my bow, I understood that my life had changed.”

BACKGROUND INFORMATION

About the Works on the New BIS CD by Per F. Broman

Today, one must take completely seriously many of the stylistic “sidetracks” of late twentieth-century art music, trends deviating from the modernistic fast track of continuous development and complexity, including those featured on this CD: tonal traditions advocating a contemplative approach to music listening. The immense success of Henryk Górecki’s Third Symphony during the early 1990s – a work by a living art-music composer that made it to the pop charts – triggered a public awareness of this tradition. This musical idiom – often referred to as “Holy Minimalism” and typified by works of composers such as Arvo Pärt and John Tavener, as well as Peteris Vasks and Giya Kancheli – also draws inspiration from other traditions: from Eastern European churches, in particular the Russian Orthodox and the Eastern Roman Catholic Churches, from folk music, and from historical sources such as Medieval and Renaissance music. But the success of this tradition also triggered a reaction: its popular success and its seemingly simplistic structures made many critics question the validity of this music. There has been a perceived overexposure of “Holy Minimalism,” evinced in particular by its embrace in popular music (as in the song *Gorecki* by the British group Lamb) and by Hollywood (the film music of Thomas Newman is a striking example). But popularity and structural simplicity are not crimes. The main lesson, I think, is that it reminds us that western art music can play a role in society other than that of a provocateur or “negative mirror of society;” it can serve as a fulfillment of spiritual needs, not necessarily in a religious sense. As Alfred Schnittke noted when discussing Kancheli’s symphonies: “In the relatively short period of 20-30 minutes of slow music, we experience a whole lifetime, an entire history; at the same time, the drag of time is absent – we glide high over centuries as if in an aircraft, with no sensation of speed.”

Although Alfred Schnittke (1934-98) is rarely mentioned in the same sentence as Górecki, Pärt, Vasks and Kancheli, they share a similar background. Early works by Pärt, for example, including his First Symphony (BIS CD-434), are founded upon a tradition of moderate modernism, as is Schnittke’s music. Schnittke has also made important contributions to the postmodern practice

of featuring direct quotations of or allusions to historical music, particularly involving baroque music. (Works by Pärt, including *Collage sur BACH* [1964, BIS CD-834], also utilize a collage technique.) Schnittke borrowed not only rhythmic, melodic and harmonic features from the baroque, but also formal structures, as evident in his six Concerti Grossi. Some of his works employ virtually all the formal devices associated with the baroque style, but not simultaneously. Instead, Schnittke juxtaposed and superimposed modernistic features within the baroque framework.

Schnittke's *Suite in the Old Style* (1972), for violin and piano (or harpsichord; there is also a version for violin and chamber orchestra), differs from many of his later collage works. This piece is a real pastiche, somewhat similar to Peter Warlock's *Capriol Suite* and Grieg's suite *From Holberg's Time*. The movements, Pastorale, Ballet, Minuet, Fugue and Pantomime, are conceived as a stylistically coherent whole, with a few deviations. The work could hardly be mistaken for a baroque piece, however, as there are slips into markers of a twentieth-century idiom, including the dissonant chords in the Pantomime and the rhythm in the Fugue. Three of the movements were originally written for Russian director Elem Klimov's film "The Adventures of a Dentist" (1965). The capricious film portrays a young handsome dentist who has a magical power to extract teeth without pain, an ability that creates trouble as he encounters jealousy from colleagues. (The film was seen as an allegory of the political system and its release was delayed.) In the film, this music is orchestrated for a chamber ensemble and illustrates mostly dialogue-free or fantasy scenes. Schnittke was a prolific film composer during the 1960s and 1970s, and wrote some sixty film scores over the course of his career. Under the Soviet system, the composer was often seen as a co-creator of the film, which made film-scoring jobs more attractive as a venue for experimentation. The Schnittke scholar Alexander Ivashkin even argues that extensive work for the cinema was a very important factor for the development of Schnittke's style. The non-linear and picture-centered mode of composition, including abrupt changes of atmosphere, simply became his everyday approach to instrumental composition.

The *Fugue for Solo Violin* (1953) is one of Schnittke's earliest works, one he composed as a nineteen-year-old student. It is an intensely difficult piece, somewhat reminiscent in style of Bartók's *Sonata for Solo Violin*, but less dissonant and of a smaller scale. The violin was to become an immensely important instrument for Schnittke. He composed a number of works for it, including solo pieces, sonatas and four concertos. During his early career, the instrument was utilized as tool for experimentation, at a time when the violin was not the preferred instrument for the avant-garde, as it carried too much historical ballast.

Arvo Pärt (b.1935) has composed only one concerto – for the cello – yet his output for string instruments is a significant complement to his vocal compositions. *Fratres* (1977 and onwards) for violin and piano belongs to a family of pieces that exists in numerous versions: for cello ensemble, for wind quintet and for string quartet (BIS CD-574), as well as for string orchestra with percussion (BIS CD-834), for example. A few versions were prepared by the composer, including that for violin and piano, while others were prepared by performers. *Fratres* has become a classic and is probably Pärt's most performed work. The pieces have a common harmonic and melodic structure, featuring a simple melody, expanded over three unevenly divided bars, then restated in inversion, and followed by a brief interlude featuring a violin pizzicato. The process is repeated nine times, and the melody is moved downward in register. In most versions, this is a low-key work, in which the tension is created through repetition and a dynamic arch form. The violin and piano version has a more dramatic affect, however, with each section featuring different rhythmic and timbral textures, like a set of variations. The piece begins with the melody in the lowest voice of a fiery arpeggiated passage, and continues with the juxtaposition of quieter as well as more forceful variations. It is a most demanding piece for the performer.

Both *Fratres* and *Spiegel im Spiegel* (*Mirror in the Mirror*, 1978), another of Pärt's best-known works, stem from a compositional technique Pärt referred to as tintinnabuli, the sound of small bells. Throughout these works, one voice consists of an arpeggiation of the key triad, giving a static bell-like structure, but without acoustically imitating a bell. Over the triad there sounds a mostly stepwise melody, following certain predictable patterns set for each piece. The triadic voice is hard to hear in *Fratres*, as it is mostly hidden in inner voices (one noticeable exception is in the high-pitched violin part following the initial arpeggio), but it is quite clear in *Spiegel im Spiegel*. Also the melody uses a typical feature of Pärt's: the melody constitutes scale fragments that are elaborated in a somewhat mechanical way; in *Spiegel im Spiegel* they are expanded by one note for each repetition. For Pärt, tintinnabulation is a religious representation; the melodic voice symbolizes the "daily egoistic life of sin and suffering" while triadic voices represent "objective realm of forgiveness." Through this mode of composition, the two different worlds are united; they become one voice.

Spiegel im Spiegel was the last work Pärt completed before his emigration from Estonia. Another Baltic composer, Peteris Vasks (b.1946) is the only composer on this CD who still lives in his native country, Latvia. His style shows an affinity with Pärt's and Kancheli's, as evident in his string symphony *Voices*, for example. An accomplished double-bass player, Vasks has composed numerous works for strings, including his celebrated concerto for violin and strings *Distant Light* (1996/97). This concerto, written for Gidon Kremer (who has also championed the other composers on this CD), is highly virtuosic and written in a romantic tradition. *Little Summer Music* (1985) is almost its complete opposite. The piece is a charming suite of short movements. The piece serves as an excellent illustration of Vasks' style: it integrates folk elements as well as sections of aleatory music. Vasks feels an affinity with the Polish School, particularly with Witold Lutoslawski. He has even referred to Lutoslawski as his favorite composer, admiring his professionalism and mode of expression. The aleatory elements in this piece create a free, improvisatory sounding tide between the violin and piano parts: the parts are not rhythmically aligned in certain sections, for example at the very beginning of the piece. Other movements, the third and fifth, are rhythmical folk-dance-like melodies.

In an interview in 1991, the Georgian composer Giya Kancheli (b.1935), now a resident of the Netherlands, addressed the prevalence of slow tempi in his music, which create what is sometimes referred to as "dynamic stasis." His observation is applicable to the music of Pärt and Vasks as well. He stated that "the impression that water is standing while one knows perfectly well that water can't stand still. It's similar in music. One can feel as if nothing is happening, nothing is moving, and yet know at the same time that that's impossible. Music has to move. If the listener simultaneously feels the stillness and the movement, then the composer has succeeded to some degree."

Time... and again (1996) is a work of considerable length. Indeed, it is a spiritual journey through the interaction of several musical characters. It begins with a loud bell-like gesture in the piano in dialogue with a soft chromatic motif in the violin. Other characters include a passionate descending gesture in the violin and a repeated dense diatonic chord in the piano. These motifs are elaborated following a traditional developmental approach, but despite a few rhythmically intense sections, the general atmosphere is one of serenity.

Time... and again was a commission for the Schubert bicentennial celebration at the Barbican Centre in London in 1997. As the composer recalled, "when I realized that this work was to be performed as part of Gidon Kremer's and Oleg Maisenberg's Schubert cycle, I thought and agonized at length as to the extent to which I could incorporate hidden or obvious references to

gestures from Schubert's music. After several attempts, it became clear to me that the attempt actually to realize this idea was provoking an inner resistance within me. So there remained only one solution: to rely on my own modest experiences and to work with them." For Kancheli the work constitutes the conclusion of a creative period that stretched from the orchestral work *Trauerfarbenes Land (Land of the Color of Sorrow; 1994)* to *Valse Boston* for piano and strings (1996). "I understand this work as a farewell to a particular period of my life, which was filled with fractious thoughts, irreplaceable losses and new feelings I had never before experienced."

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NOT FOR PUBLICATION:

For additional information, copies of CDs for review, interview access, or photographs (including high-resolution photos of the CD cover), please contact Nancy Shear Arts Services, Press Representatives, at 212/496-9418.