



Unique, always true, always honest

On his latest album, violinist Vadim Gluzman presents Beethoven Violin Concerto op. 61 with the rarely heard cadenzas by Alfred Schnittke written in the 1970s. As a time-bridge, they create a musical and architectural arc to Schnittke's Violin Concerto No. 3. Playing the 1690 ex-Leopold Auer Stradivari, Vadim Gluzman is accompanied by his long-standing musical companions, the Luzerner Sinfonieorchester under the direction of the charismatic American conductor James Gaffigan.



BEETHOVEN | SCHNITTKE

LUDWIG VAN BEETHOVEN
VIOLIN CONCERTO IN D MAJOR OP.61
(CADENZAS A. SCHNITTKE)

ALFRED SCHNITTKE
VIOLIN CONCERTO NO.3 FOR VIOLIN AND CHAMBER ORCHESTRA (1978)

VADIM GLUZMAN
LUZERNER SINFONIEORCHESTER
JAMES GAFFIGAN

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As early as 2016, British music journalist Norman Lebrecht asked in his classical music blog "Slipped Disk" why nobody actually played Alfred Schnittke's Cadenzas to the Beethoven Violin Concerto. "We are watching *the mysterious disappearance of a wonderful cadenza*", which, like few others, succeeds in bridging the gap to today, says Lebrecht: "tour d'horizons of great concertos, with snatches of Bach, Beethoven, Brahms, Mozart, Ysaÿe, Schoenberg, Berg, and Schnittke himself."

With his new recording **Vadim Gluzman**, an internationally acclaimed award-winning violinist, is bringing these extraordinary cadenzas back to the limelight. "Schnittke's music has been part of my life since I was 12 years old, when I have played his music for the first time, and continued through much of his chamber music, concerti, and concerti grossi. His voice is unique, always true, always honest, I feel very close to his music."

Gluzman's new album is not only an addendum to the all too quiet Beethoven anniversary, it is also more of a "musical credo" of the artist. The highest admiration and deep respect for the Viennese master's only violin concerto has led the young Isaac Stern protégé to a decision not to present this masterwork in public before his 30th birthday. And as the musical fate would have it: not until that year had he received the first invitation to perform the **Beethoven's Concerto** on the concert stage. To this day, Gluzman says: "This is a work that can only be described as perfection itself. It is the ultimate masterpiece, Mount Everest of violin repertoire. I am humbled by its greatness and always inspired by it!" This recording undoubtedly marks a milestone in the extraordinary artist's biography: "For me, the violin concerto is one of the most lyrical works Beethoven has ever written and yet the strength of spirit is always present and evident. His sense of structure, the perfect architectural balance is at its peak, it only enhances the soaring lyricism and most human voice of the melodic essence, which never fails to touch the heart."

Gluzman's discovery of the Schnittke cadenzas has opened-up an additional dimension of this work: *"Schnittke is creating an incredible time bridge, uniting all into one and pointing to the Beethoven Concerto as being the root, the source of inspiration and in a way a model for generations to come."*

A role model, of course, also for **Alfred Schnittke** himself, whose catalogue raisonné includes four violin concertos. In his **Concerto No. 3** (1978), the cadenza plays an original and almost emancipated role, as the soloist opens the work with the powerful "entrance cadenza". The unique score with 13 winds and a string quartet suggests a chamber-like music making. In this extraordinary piece the solo violin is in constant polemic confrontation with the rest of the orchestra. The finale highlights Schnittke's virtuoso command of polystylistic writing, with themes reminiscent of Schubert and Mahler (the composer specifically denied quoting either of those two composers) and Russian Orthodox Chant, bringing only illusionary solace to the listener.



In this album Vadim Gluzman collaborates again with two of his dream partners: *"The wonderful Lucerne Symphony Orchestra and one of my absolutely favorite conductors James Gaffigan"*. Together they can already look back on the acclaimed Brahms recording (BIS 2172) as well as numerous live performances, including the 2020 New Year's Concert, in which the Beethoven Concerto was recorded. According to the Luzerner Zeitung review *"the soloist rose to the extraordinary heights of dramatic expression, culminating in the abysmal cadenza by Alfred Schnittke, engaging the orchestra in true chamber music dialogue."*

According to Vadim Gluzman *"from the darkness and melancholy of the Schnittke's oeuvre to joy and eternity beauty of the Beethoven's Concerto, this recording has something for everyone"*. For both composers *"clarity of vision and structure are of utmost importance"* – beauty and clarity are things we all miss and long for so much, both in music and in the world around us.

 Friederike Eckhardt

Winsstraße 17
10405 Berlin

+49 (0)30 - 440 307 11

friederike.eckhardt@schimmer-pr.de

www.schimmer-pr.de