



We celebrate Beethoven's 250th birthday  
& Isaac Stern's centennial in 2020.

## A Celebration of Isaac Stern

# PROKOFIEV'S SECOND VIOLIN CONCERTO BEETHOVEN'S FIFTH

Friday and Saturday, April 17-18, 2020 at 8 p.m.

Sunday, April 19, 2020 at 2 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MICHAEL STERN, *conductor*

VADIM GLUZMAN, *violin*

### KENJI BUNCH

*Chorus Mysticus*

### BEETHOVEN

Romance No. 2 in F Major for Violin and  
Orchestra, op. 50

Vadim Gluzman, *violin*

### PROKOFIEV

Concerto No. 2 in G Minor for Violin and  
Orchestra, op. 63

I. Allegro moderato

II. Andante assai

III. Allegro, ben marcato

Vadim Gluzman, *violin*

### INTERMISSION

### BEETHOVEN

Symphony No. 5 in C Minor, op. 67

I. Allegro con brio

II. Andante con moto

III. Allegro

IV. Allegro

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## KENJI BUNCH (b. 1973)

### *Chorus Mysticus* (2002) 11 minutes

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, timpani (offstage), timpani (with orchestra), 2 glockenspiels, 2 chimes, triangle, wind chimes, 2 suspended cymbals, 2 bass drums and strings.

American composer Kenji Bunch's orchestral work, *Chorus Mysticus*, was commissioned by the Phoenix Symphony and its conductor Hermann Michael. It received its premiere in January 2002.

In the score, the composer provides the following commentary:

The spectre of Beethoven has loomed large for many generations of composers who followed him.

In *Chorus Mysticus*, I imagine a literal manifestation of his music (specifically, motives from the Fifth Symphony) floating through the space-time continuum and gently haunting the reservoir of creativity from which the rest of us draw. This work was commissioned and premiered by the Phoenix Symphony for their 2002 Beethoven Festival.

—Kenji Bunch



American composer Kenji Bunch's orchestral work *Chorus Mysticus* was commissioned and premiered by the Phoenix Symphony.



Beethoven's F-Major Romance showcases the composer's — and the soloist's — lyrical gifts.

## **LUDWIG VAN BEETHOVEN (1770-1827)**

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### **Romance No. 2 in F Major for Violin and Orchestra, op. 50 (ca. 1798) 9 minutes**

Solo violin, flute, 2 oboes, 2 bassoons, 2 horns and strings.

Little is known about the circumstances surrounding the creation of Beethoven's two romances for violin and orchestra. It appears Beethoven composed them around the turn of the century. He may have considered one or both of the works as potential slow-tempo movements for an early, unfinished violin concerto. The romances are both in rondo form and feature identical instrumentation.

Despite their enigmatic history, the elegance and affecting lyrical writing for the soloist have made them perennial favorites among distinguished soloists.

## SERGEI PROKOFIEV (1891-1953)

### Concerto No. 2 in G Minor for Violin and Orchestra, op. 63 (1935) 26 minutes

Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, bass drum, castanets, cymbals, snare drum, triangle and strings.



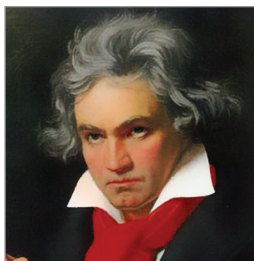
Prokofiev composed his Second Violin Concerto for French violinist Robert Soëtans.

In his autobiography, Sergei Prokofiev recalled the circumstances surrounding the creation of his Second Violin Concerto:

In 1935 a group of admirers of the French violinist [Robert] Soëtans asked me to write a violin concerto for him, giving him exclusive rights to perform it for one year. I readily agreed since I had been intending to write something for the violin at that time and had accumulated some material. As in the case of the preceding concertos, I began by searching for an original title for the piece, such as “concert sonata for violin and orchestra,” but finally returned to the simplest solution: Concerto No. 2. Nevertheless, I wanted it to be altogether different from No. 1 both as to music and style.

Despite Prokofiev’s apparent desire that his Second Violin Concerto stand apart from the First, many commentators have noted the similarly elegant and lyric nature of the two works. Regardless of Prokofiev’s stated intent, what emerged is a work of enduring charm and grace that demands the highest level of technical mastery from the soloist.

The concerto is in three movements. The first movement is based on two themes, both introduced by the soloist. In the slow-tempo second movement, clarinets and pizzicato strings play an ascending figure that accompanies the soloist’s introduction of the tender, lyrical central theme. Restatements of the melody alternate with contrasting sections of varying moods and colors. The virtuoso finale, a rondo in the style of a rustic peasant dance, stands in sharp contrast to the refinement of the preceding two movements.



From the stormy C-minor opening to triumphant C-major resolution, Beethoven uses his iconic four-note motif as the basis for an unforgettable symphonic journey.

## **LUDWIG VAN BEETHOVEN (1770-1827)**

### **Symphony No. 5 in C Minor, op. 67 (1808)**

**36 minutes**

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

Beethoven's immortal Fifth Symphony is music that continues to astonish listeners with its elemental power, taut drama and, above all else, its sense of absolute inevitability. And yet, there was nothing inevitable about the process of the work's creation. The composition of the Fifth Symphony took place over a span of approximately four years (1804-1808). During that time, Beethoven wrote and rewrote passages, filling sketchbook after sketchbook with ideas. As Leonard Bernstein

commented in his superb 1956 lecture on the piece, "The man rejected, rewrote, scratched out, tore up, and sometimes altered a passage as many as 20 times. Beethoven's manuscript looks like a bloody record of a tremendous inner battle."

Today, of course, the Fifth maintains its status as one of the greatest and most popular symphonies of all time. However, its extraordinary power and revolutionary nature at first produced confusion, awe and even fear on the part of some music lovers. In his "Memoirs," Hector Berlioz recalled an 1828 performance of the Fifth in Paris, attended by one of the young French composer's teachers at the Conservatoire, Jean-François Le Sueur. The next day, Berlioz met Le Sueur at his home. Le Sueur "shook his head with a curious smile, and said, 'All the same, such music ought not to be written.' To which Berlioz replied, 'Don't be afraid, dear master, there will never be too much of it.'"

The Fifth Symphony's furious opening movement begins with a proclamation of the famous "short-short-short-long" motif — the seed from which the entire work will grow. Anton Schindler quoted the composer describing this passage by saying "Thus fate knocks at the door!" The authenticity of this quote, however, has long been a subject of dispute. The second movement is in the form of variations on two themes, the latter incorporating the four-note motif. The third-movement scherzo proceeds to a breathtaking transitional passage, in which the timpani softly repeats the four-note motif. The first violins intone echoes of the scherzo, as the orchestra moves inexorably to the glorious finale, which follows without pause. Now, the motif is transformed into a triumphant celebration, reinforced by the introduction of piccolo, contrabassoon and trombones — all making their first appearance in a Beethoven symphony. A quiet reprise of the scherzo resolves to the work's glorious presto conclusion, where all is bathed in the brightest sunlight.

## UNIVERSALLY RECOGNIZED AMONG TODAY'S TOP

performing artists, Vadim Gluzman brings to life the glorious violin traditions of the 19th and 20th centuries. Gluzman's wide repertoire embraces new music and his performances are heard around the world through live broadcasts and a striking catalogue of award-winning recordings exclusively for the BIS label.

The Israeli violinist has appeared with the Berlin Philharmonic, Boston Symphony, Orchestre de Paris, Leipzig Gewandhaus, Israel Philharmonic, London Symphony, Royal Concertgebouw and many others. He collaborates with leading conductors including Riccardo Chailly, Christoph von Dohnányi, Tugan Sokhiev, Sir Andrew Davis, Neeme Järvi, Michael Tilson Thomas, Semyon Bychkov and Hannu Lintu.



Festival appearances include performances at Ravinia, Tanglewood, Verbier, and the North Shore Chamber Music Festival in Chicago, founded by Gluzman and pianist Angela Yoffe, his wife and recital partner.

Highlights of the current season include performances with the Orchestre de Paris, Kansas City Symphony, Orpheus Chamber Orchestra, St. Petersburg Philharmonic, Detroit Symphony and the ProMusica Chamber Orchestra in Ohio, where he serves as Creative Partner and Principal Guest Artist. He will give the world premiere of Erkki-Sven Tüür's concerto with the Frankfurt Radio Symphony, Moritz Eggert's *Mir mit Dir* at the Kronberg Academy Festival, and the UK premiere of Sofia Gubaidulina's Triple Concerto with BBC Philharmonic.

Distinguished Artist-in-Residence at the Peabody Conservatory, Gluzman performs on the legendary 1690 "ex-Leopold Auer" Stradivari, on extended loan to him through the generosity of the Stradivari Society of Chicago. ■

**CURRENTLY FIRST ASSISTANT CONCERTMASTER OF THE**

Cincinnati Symphony, Philip Marten joined the Kansas City Symphony in 2016 as a member of the first violin section and served as acting assistant concertmaster in 2017. Prior to his appointment in Kansas City, he worked as concertmaster of the American Youth Symphony for the 2015/16 season.

An active chamber musician, he has collaborated with Jessica Bodner, David Chan, Desmond Hoebig, Benny Kim, Scott Lee, Cho-Liang Lin, Jon Kimura Parker, Ivo-Jan van der Werff and Tien-Hsin Cindy Wu. He is a founding member of the Rodin Trio, which participated in La Jolla Music Society's Summerfest in 2017. He also has been a member of the Amicus Trio and the Fairway String Quartet, the latter of which won fellowships to the Juilliard String Quartet Program, Norfolk Chamber Music Festival and McGill International String Quartet Academy, among other festivals.



A Kansas City native, Marten grew up participating in many local music organizations including the Youth Symphony of Kansas City and Heartland Chamber Music Academy. He also studied violin with longtime Kansas City Philharmonic and Symphony Concertmaster Tiberius Klausner. After receiving an undergraduate degree from Rice University in 2015 under the tutelage of Cho-Liang Lin, he went on to the University of Southern California where he completed a year of graduate studies with Glenn Dicterow, former concertmaster of the New York Philharmonic. In his spare time, he enjoys long walks with his wife Olivia and their goldendoodle.

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